

VARIETY

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64 PAGES

'ROSE-MARIE'S' \$52,500 HIGH

EQUITY-VARIETY DIFFERENCES ADJUSTED

Actors' Organization and Trade Paper Reach Mutual Understanding

Equity has opened its doors to Variety. A meeting of Equity's council last week reached a conclusion that as Variety is a theatrical trade paper and asserted it could not obtain authentic news concerning the Actors' Equity Association or its members, the bar against Variety was removed.

(Continued on page 18)

C. F. MURPHY'S ESTATE BECOMING ROAD HOUSE

Late Tammany Hall Leader's Property Reported Bringing \$90,000

An agreement of sale is reported having passed for the purchase of the late Tammany Hall leader's property.

(Continued on page 62)

"CRYING" WORTH 25%

Minneapolis, Jan. 6. A hard luck story that touched the hearts of the license committee of the City Council here resulted in a reduction of the picture house fees. This in the face of an investigation by the committee that planned to tilt the license.

The picture men almost cried when telling of poor business, with little prospect of it brightening.

A reduction of 25 per cent. was allowed.

3-DAY PARTY

About the gayest of all New Year's parties in New York was the one that ran for three days, in the home of a wealthy and prominent citizen.

According to report the party cost its host between \$50,000 and \$75,000. Most of the amount went for entertainment. Among the entertaining features was an assortment of young women, dancers, with 18 of them and each receiving \$500 for the three-day engagement.

The party was a drop-in affair. Though several of the guests made the mansion their home for the duration.

Stallings Paid \$25,000

To Scenario "Plumes" Laurence Stallings is to receive \$25,000 from Metro-Goldwyn to place his latest book, "Plumes" into scenario form for pictures.

Mr. Stallings is a co-author of "What Price Glory" at the Plymouth, New York, and book reviewer on "The Morning World." He will shortly leave for Hollywood to complete his first film task.

GUS HILL'S OWN BANKRUPTCY STOPPED

Bud Fisher Alleged Co-creator Assets by Manager

Gustave Metz, better known to show business as Gus Hill, quietly went through bankruptcy in the New Jersey Federal Court almost with successful secrecy until Harry C. ("Bud") Fisher, the cartoonist-creator of "Mutt and Jeff," filed an

(Continued on page 60)

INTERNATIONAL VAMPS BILLING FOR POILLIONS

Buckner Claims, He Has Sisters for Chinese Place, Also as Partners

Arthur Buckner has the Poillions Sisters associated with him as his financial sponsors, according to no less than an authority than Buckner himself.

Buckner confides that the once famous Poillions Sisters, whom he will bill as "the international vamps," will be the dual hostesses at two Chinese places on Broadway, the Pilsen D'Or and Yeong's; that the Poillions are officers of his company.

Comstock 'Round World Leaving Morris Gest to Propel "The Miracle" into the Cities of Most Money, Ray Comstock, the other half of Comstock & Gest, is satisfied with the size of his present bankroll.

In witness whereof Ray will leave New York Jan. 22 for a trip by boat around the world. If Ray doesn't lose his ticket that will use up four months of the best part of the theatrical season.

MID-SEASON CRITICAL BOX SCORE

AS OF JANUARY 3, 1925

Key to abbreviations: SR (shows reviewed); R (right); W (wrong); O (no opinion).

	SR.	R.	W.	O.	Pct.
BROWN ("World")	49	34	11	4	.894
POLLOCK (Brooklyn "Eagle")	52	36	16	..	.892
OSBORN ("Evening World")	71	48	19	4	.878
GABRIEL ("Mail-Telegram")	62	41	14	7	.861
HAMMOND ("Herald-Tribune")	60	39	13	8	.850
RATHBUN ("Sun-Globe")	28	18	8	2	.843
WOOLLCOTT ("Sun-Globe")	61	39	15	7	.839
MANTLE ("News")	81	51	28	2	.830
ANDERSON ("Post")	51	32	18	1	.827
YOUNG ("Times")	46	28	10	8	.809
MACISAAC ("Bulletin")	43	22	12	9	.812
"GRAPHIC" (Pupilo Opinion)	75	35	35	5	.867
DALE ("American")	90	40	35	15	.844

VARIETY'S SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined)	108	92	14	1	.861
PULASKI (Ibex)	30	29	1	..	.867
BISK	16	15	1	..	.857
SCHADER (Fred)	8	7	1	..	.875
GREEN (Abel)	23	19	4	..	.828
BARRY (Edna)	11	8	2	1	.727
CORRY (Con)	7	4	3	..	.571

SCORE AS OF DEC. 31, 1923

	SR.	R.	W.	O.	Pct.
DALE ("American")	82	54	24	4	.858
CRAIG ("Mail")	67	44	18	5	.857
RATHBUN ("Sun")	69	38	22	1	.810
MANTLE ("News")	77	42	27	8	.845
BROWN ("World")	84	28	21	5	.819
CORBIN ("Times")	56	27	25	4	.842
WOOLLCOTT ("Herald")	64	29	28	7	.885
HAMMOND ("Tribune")	58	24	26	8	.814

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined)	93	72	18	3	.774
PULASKI (Ibex)	22	21	1	..	.855
SCHADER (Fred)	6	5	1	..	.833
LAIT	32	24	7	1	.760
GREEN (Abel)	13	9	4	..	.892
GREASON (Rush)	9	8	4	..	.555

(Story on page 19)

RADIO REPORT FOR AUDIENCE

A nifty stunt was put over at Keith's Palace New Year's night when its manager, Jack Royal, had distributed to the audience as it

(Continued on page 62)

BRULATOUR WANTS NEW PLAY—HOPE HAMPTON

All accounts agree Jules Brulatour is looking about for a suitable stage play to introduce his wife, Hope Hampton, to the New York public, professionally. Brulatour is

(Continued on page 62)

"FLYING COP" IN ACT WITH WIFE

Having been unsuccessful in being immediately restored to duty following his acquittal on a murder charge, Policeman Robert F. McAllister, known as the "Flying Cop," is going on the vaudeville

(Continued on page 15)

DITTRICHSTEIN'S PLAYS FILMED

'Tis reported that Paramount during 1925 will make pictures of all the former stage successes of Leo Dittrichstein, with Adolphe Menjou starred in the leading roles. Monte Bell has been engaged to direct the new Paramount productions.

11 PERFORMANCES RESPONSIBLE FOR MARK

"Lady Be Good" Broke Long Standing House Record at Liberty with \$31,000 — "Student Prince" Soars to \$45,000 at Jolson and "Music Box Revue" Goes Over \$38,000

CUT RATES DECREASE

A new business record for a musical play on Broadway was established by "Rose Marie" last week. Eleven performances were given, the gross going to \$52,500.

(Continued on page 60)

WOULDN'T ADMIT HE'S ROSE WILTON'S HUBBY

Charles Festa's \$170 Financial Transaction Called Merely Business

Charles Festa, 35, salesman, Empire Hotel, said to be the husband of Rose Wilton, vaudeville, and reported of the Wilton Sisters, was exonerated of a charge of grand larceny when arraigned before

(Continued on page 62)

"IN DUTCH" IN

Going Both Ways—in New York and in "the Box"

"In Dutch," the Gallagher and Shean show produced by Jones & Green, is in for revision.

That makes it in also in another way—in the box. Up to date the G. & S. show is reported representing an outlay of \$100,000, inclusive of the losses while it has been touring.

The plan of bringing in the show is to rewrite it, making it in revue shape, with Gallagher & Shean doing specialties instead acting.

COSTUMES

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WINTHROP AMES, INC., NOT PERSONAL SERVICE CORP.

So Says Tax Ruling—Board of Tax Appeal Passes on Application—Meets Two Requirements, but Misses on Remaining One

Variety Bureau, Washington, Jan. 6. The newly created board of tax appeal has ruled that the Theatrical Producing Company, known as Winthrop Ames, Inc., is not a personal service corporation. Tax experts here believe that, although individual cases will have to be acted upon separately and upon their own merits, this decision will have a far reaching influence in winding up the fight made by theatrical producers to have the classification of personal service corporations. If it were possible to secure such a classification it would mean savings of large sums to the producers.

The Ames case was heard by Messrs. James, Trammell, Trammell and Sternberg of the board, with James writing the opinion.

In this opinion it is stated that Winthrop Ames, Inc., seemingly met the first two of the three "material requirements" constituting a personal service corporation, but that it failed to meet the third.

The three requirements under section 305 of the revenue act of 1913 are, as pointed out by Mr. James, as follows:

"That its income shall be derived primarily from the activities of the principal owners or stockholders."

"That the stockholders shall be themselves regularly engaged in the active conduct of the affairs of the corporation and"

"That capital (whether invested or borrowed) shall not be a material income producing factor."

As Winthrop Ames owned all the stock of the corporation bearing his name and as he actively directed its affairs the first two requirements were met—but when it came to Winthrop Ames, Inc., borrowing money from Winthrop Ames, the individual, "it appears," according to the opinion, "to us that capital borrowed from Winthrop Ames was a material income producing factor."

The case was brought before the board of appeals due to the commissioner of internal revenue having previously ruled that the Ames corporation was not a personal service body. In his personal tax returns for the years of 1918 and 1919 Mr. Ames claimed as deductions on account of bad debts the sums of \$103,972.50 and \$24,049.29, the latter sum shown as losses of each of the said years on the books of "Office of Winthrop Ames, Inc." It was upon the disallowance of these deductions by the commissioner that brought the Ames appeal to the board.

Ames' Losses
From the year 1913, when Ames incorporated, continuous losses were shown on the Ames, Inc., books. From 1913 through 1920 these losses totaled \$509,429.58, divided as follows:

Prior to 1913.....	\$27,812.06
1913.....	45,859.95
1914.....	81,216.95
1915.....	23,868.39
1916.....	34,189.02
1917.....	79,139.42
1918.....	103,972.50
1919.....	24,049.29
1920.....	\$5,591.50

The years from 1921 on showed a profit.

Ames' primary object, according to the opinion, in incorporating was to avoid any large personal damage

to suits following any calamity which might befall the corporation. The board found that the corporation body, had no legal existence by reason of the fact that the two directors were not in fact owners of capital stock of the corporation. However, due to the fact that the State of New York recognized its existence, and that Ames paid his franchise taxes regularly throughout the period of its existence, coupled with the fact that from the day of its inception regular books were kept, offices maintained as well as employees, and that Ames treated it as a separate being; there was left no course open to the board but to consider that the corporation really existed.

In this connection Mr. James, in his opinion, writes: "He (Winthrop Ames) characterized the continued carrying on of the business through the medium of the corporation as a 'bad habit,' but it is in fact a thoroughly stable and consistent habit."

Ames submitted much evidence to prove his contention that capital was not a "material income producing factor," the third requirement to get the corporation under the personal service head.

The evidence submitted tended to show that the expenses which preceded the first production of a play did not ordinarily exceed a few thousand dollars.

In this connection the opinion states:

"But the business of the office of Winthrop Ames, Inc., was not the producing of a play or rather the making of it in a position to be produced in a theatre, but was the producing of plays. If a play was unsuccessful and involved the assuming of losses in payment to the continuance of the pay roll of production in the face of unfavorable receipts at the box office, the corporation nevertheless continued and the capital required for that purpose was a large and very material factor not only in keeping that particular play alive, but in keeping alive the going business itself. The business of producing plays was made successful in the end only by reason of the large sums so advanced and continued over a period of ten years. Mr. Ames testified that he could not have continued the business long and such payments not been made."

The capital so advanced totaled \$719,223.63. This was the capital loaned to and employed by the corporation over the entire period of its existence after full allowance had been made for all repayments. It can hardly be said of a business requiring such a sum to bring it to the point of producing net income that it is one in which capital (whether invested or borrowed) is not a material income producing factor.

In the hearings Mr. Ames testified that he carried on up to the end of 1913 such as plays etc., were not worth in excess of \$10,000. At the end of 1913, it is stated, in the opinion, that the entire "item of plays" which subsequently proved a total loss, and "hans," when beginning, which became "Begger on Horseback" and became a success.

The board, however, sees wherein Mr. Ames does have a refund coming due to the operation of the Little theatre, inasmuch as the original corporation made to operate this theatre was dissolved. In this the board disagrees with the decision of the commissioner and states that from the data obtainable Ames has a claim amounting to \$37,342.93. The evidence, however, was not sufficient for the

time, they did, though, leave the matter open so that Ames could appeal for this amount.

The decision of the board is as follows:

"A taxpayer owning all of the stock of a corporation, not a per-

sonal service corporation, may not deduct under the revenue act of 1913, as losses sustained in the business or as debts ascertained to be worthless, advances made to such corporation in the amount of the losses actually sustained by the corporation during a year, so long as the corporation has not assets from which recovery in part is possible.

"Traditional business expenses cleared through the books of a corporation are deductible on the part of the individual to whose business they relate."

Burton R. Eames appeared as counsel for Mr. Ames.

FRANK VAN HOVEN
Booked solid all over the world for years.

Direction, EDWARD S. KELLER

sonal service corporation, may not deduct under the revenue act of 1913, as losses sustained in the business or as debts ascertained to be worthless, advances made to such corporation in the amount of the losses actually sustained by the corporation during a year, so long as the corporation has not assets from which recovery in part is possible.

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R. L.'S SUNDAY BILL

Providence, Jan. 6. Showmen here have been assured that one of the first acts to be presented in the General Assembly, which convened today, will be a Sunday show bill.

As the result of widespread agitation, stronger than ever before, by theatre managers, representatives of both parties have promised to back the bill.

Nothing except benefit performances and "high-brow" concerts are allowed under the present law. It is expected that a bill providing Sunday movies, at least, can be put through the new Assembly.

10-Minute Picture of Theatre Building

Chicago, Jan. 6. A new innovation in keeping a check-up on the demolishing and construction of a theatre and later developing it for entertainment and educational purposes is being directed by the General Circuit.

With the demolishing of the Bismark hotel, pictures are being taken daily. The same method will be employed when the work on the new Opera theatre is started in its place. "Ull" commenced. The films will later be developed showing the destruction and erection of the building in the form of a 10-minute news reel to go over the entire circuit.

DEATHS ABROAD

Paris, Jan. 6. Leon Bakst, Russian producer, died near here Dec. 27 following a long siege of lung trouble. He was 57.

Henri Tranchesi, 71, Swiss author, died at Geneva where he was born. Ernest Bertrand, known as Bertrand Joseph, French author, died at Nyons, Drome, France, aged 78.

Genevieve Maillard, French opera singer. She was the daughter of Hippolyte Maillard, sculptor.

M. Clisson, journalist and critic, died here following an operation.

Decker, French illusionist, aged 63. Jean Francois Fomson, Belgian actor, author and manager of Theatre des Galeries St. Hubert, Brussels, died here Dec. 17, aged 54.

Casimir Sylvian Meunier, formerly actor at the Paris, died in Paris, aged 63.

Bernard Joseph Vidal, French musician and composer, died last week.

Maurice Courant, French painter. Eugene Lorraine, professor at Paris conservatoire of music, formerly of Opera Comique, aged 63.

Joseph Bessy, French actor of the Paramount films society (French) in Paris, aged 44. Formerly director of the Belphe Film Co.

ANNOYING LEGISLATION EXPECTED AT ALBANY

Legislature Starts Grind This Week—Pictures and Prohibition Among Measures

Albany, N. Y., Jan. 6. The New York State Legislature convening in annual session tomorrow and billed to give daily performances five days each week will opening shows Monday, noon or shine, regardless of holidays, until about April 15, is expected to play "hockey-pockey" with a number of measures relating to prohibition and censorship and the like, without any idea of effecting real accomplishment.

The Legislature is Republican and the Governor is Democratic, but the Legislature has not enough Republican votes to pass a measure over executive veto.

A prohibition enforcement measure will be introduced and is almost certain to pass; this will be done with the idea of putting Governor Smith in a hole so to speak, but the Legislature if it thought the Governor would sign any such measure would hesitate a long time before it would pass such a law, as the bar and business people in general hold the opinion prohibition enforcement should be left to Federal authority.

Early reintroduction of the book censorship measure is anticipated, with an exception taking care of the "public press." This measure will require extraordinary publicity hearings will be held on it, but it is doubtful if it will get anywhere. Assemblyman Frederick L. Hack-

State of New York will reintroduce his bill for repeal of the motion picture censorship law. His measure will call for the gradual winding up of the affairs of the new picture censorship board over their records for deposit where they will not become public property. Whether or not the Davidson or Walker picture censorship re-

peal measure introduced at the close of the 1924 session of the New York State Legislature will make their appearance early in the session has not yet been announced. Both of the bills contain the objectionable padding provision fashioned after the Volstead Law and are objectionable because they lessen the security value of the property used for theatrical purposes.

William W. Farley, Albany lawyer, former excise commissioner and former chairman of the Democratic State Committee, recently vice chairman of the Legislative Committee of the State Association of Motion Picture Theatre Owners in a recent interview stated that the new bill contains the padding provision and started to function and had not considered any plan of action. It is the intention of this association to create sentiment amongst patrons of the theatre for censorship repeal.

\$5 for Censor Film

The Motion Picture Censorship Commission in New York has made up a reel of several hundred feet of objectionable sections it has clipped from various pictures submitted to it, and at the crucial hour as a justification of its position and parade a showing of this reel for the edification of the Legislators. Some was suggested that it be shown in the Assembly chamber at \$5 per head.

Unless some compromise agreement be reached in a legislative trade, there is very little chance that the censorship law will be repealed in New York State in 1925. The right sort of a campaign to insure such action has not as yet been undertaken and the repeal movement lacks a sufficiency of the right kind of influential backing.

Jimmy Walker for Theatre Senator James J. Walker, who is to be minority leader of the State is looked upon as "the Hill" as the champion of the theatre forces. He is one of the ablest legislators who has ever sat in the Senate and the theatre is well blessed with fighting the popular "Jimmy" to fight its battles in the legislative halls.

Senator Walker was the majority leader of the Upper House last year.

CHILD LABOR LAW TO BE DECIDED

Forty or More States Passing Upon Proposed Constitutional Amendment

Washington, Jan. 6. A large number of the States of the Union will this month decide as to what they respectively attitude on the proposed constitutional amendment banning child labor will be. Forty or more States have their Legislatures meeting during January. It is expected those responsible for the measure here in Congress will know pretty definitely the fate of the proposal within a short time.

That the adoption of the amendment, which allows Congress to enact legislation on child labor, would affect stage children from many angles, is conceded here.

The House and Senate passed the amendment last June following an adverse decision of the United States Supreme Court to the effect Congress did not have the right to regulate the employment of children within the States.

Another measure which was passed by the Senate during the week was the Capper bill, making it a crime for States to compel compulsory. Although Senator Capper (R.), Kansas, has made his bill apply only to the children of the District of Columbia, the thought has been expressed here that such a law may be enacted by every State. This opinion is based upon the methods of the "reformers" with their Sunday closing bill for the District, which body has stated that to close the entire nation on Sunday "to close the District will mean to close the nation."

VIENNA HALLS REOPENING

Foreign Capital Reported Behind Ronacher's and Apollo

Vienna, Dec. 23. Ronacher's and the Apollo, leading vaudeville theatres here, are opening for the holiday season, backed by foreign capital. Clifford Fisher, from New York, is to manage the Apollo, listed for inauguration Christmas eve with a vaudeville bill. An English company is said to be interested in the famous Apollo which is to start operations New Year's day.

DOLLYS FOR RED MILL

Paris, Dec. 20. Negotiations are in hand for the Dolly Sisters to appear in a second edition of the Moulin Rouge revue, "New York to Montmartre," next spring.

SAILINGS

Jan. 17 (New York to London), Arthur Hopkins (Mauretania).
Jan. 8 (New York to San Francisco), Roland West (Kronland).
Jan. 8 (Havre to New York), Nikita Balleff (France).
Jan. 8 (New York to London), Vladimir Golschman, Jan. Egbert, Hattie Carnegie, Max Martin, D. K. Weigold (Aquitania).
Jan. 8 (New York to Paris) John Kelly and wife (America).
Jan. 3 (Cherbourg to New York) Mr. and Mrs. Vivian Moses (Mauretania).

ARRIVALS

(New York from London) Billie Reeves ("The Druick"), Dolly Lewis. But owing to the Republican victory at the polls in November, he will be relegated to the helm of the Democratic minority when the 1925 Legislature convenes tomorrow. It is the second time Senator Walker has filled the minority role, as he was the leader of the smaller group in 1920 and 1921.

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DEMANDED DRESS STERILIZATION, 7 AMERICAN SHOW GIRLS STRIKE

Moulin Rouge Revue, Paris, Paying Passage for Girls to New York—French Co-workers Were Americans' Gowns While Collecting in Auditorium for Charity During Entre' Acts—All Gertrude Hoffman, "Follies" Girls—Miss Hoffman Siding with Management

Paris, Jan. 6. Seven Ziegfeld "Follies" girls (Gertrude Hoffman Girls) have been discharged from the Moulin Rouge and are returning to New York. This action follows various controversies which climaxed in a strike by the American girls because their French co-workers wore their dresses while taking up collections for charity in the auditorium during the intervals, which is the usual custom here. The "Follies" girls refused to again wear the dresses until they had been sterilized and then went on strike, whereupon the management, exasperated because of alleged previous objectionable behavior, cancelled the contracts although paying an extra fortnightly salary and return passage to America.

In an interview Gertrude Hoffman stated she could not blame the management, explaining the "American" show girls had been treated like queens since their arrival, and had become unbearably exacting besides making themselves conspicuous, with the management meekly overlooking their disobedience of stage regulations during rehearsals until the strike at Christmas time. The Moulin Rouge management has expressed regret at the occurrence, and Miss Hoffman has endeavored to arrange a reconciliation. But the girls step, being perfectly satisfied to consider themselves discharged.

NORA BAYES MARRIED?

London, Jan. 6. A report here is that Nora Bayes was married three weeks ago, around New York, to Ben Frieland, non-professional.

The cabled rumor may be premature. Mr. Frieland, said to be a wealthy garage owner, has been frequently seen of late with Bayes, but no report, beyond their engagement to wed, has been heard in New York of their marriage.

Miss Bayes is living at her West End avenue home with three adopted children.

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OLD AND YOUNG

Musical Parisian Play of Preferences in Ages—Amusing

Paris, Jan. 6. With the press show given a week after the official premiere, the critics finally saw Jean Charlot's presentation of "Mon Vieux" ("Old Chap"), a musical by Andre Birabeau and Batteille-Henri. The piece is at the fashionable and little Pointe-neuve.

The book is of a boy at love with a girl who finds she prefers elderly men. He therefore impersonates his own father, and successfully.

Etcheleux plays the youth, Mlle. Marken is the girl and Marguerite Deval the mother, who amusingly prefers young escorts.

Nicely received, the script is played to music arranged from popular current airs by P. Chaignon, A. Cranter, G. Gabarcho, J. Seatt, Fred Pearly and Joseph Sculz.

FUTURE PARIS PLAYS

Paris, Dec. 30. Early in the new year we are promised "La Voix Nuptiale," by P. Lard, at the Madeleine, during the absence of the manager-actor, Andre Brule. The cast will comprise Baron Junier, Alcover, Stephen and Mme. Sipelny.

Two plays by Andre Pascal (Baron Henri de Rothschild), entitled "Tout est arrange" and "L'affaire Juliette," will form the next bill at the Raumont, with Tramel, R. Hasti, Harry James, Marthe Regnier, Madeleine Lambert in the cast. After which the fashionable little theatre of Jane Renouardt will mount another musical comedy for which Christine will furnish the music.

"Fouche," operetta, from a comedy given last year at the Potinieres, music by Hirsch Jan, has been spoken of for some time at the Theatre Edouard VII.

"La Vie de Garcon," by F. Gander, is slated for the Athenes early in the new year.

"L'Eternelle Chanson," by H. Chaumont at the Odeon. "Mon Cousin les Riches," by P. Chaine (from a novel by C. Vautel), at the Theatre Sarah Bernhardt. A musical show, signed by Rip, at the Capucines. "Pepepe," by the Spanish composer Padilla, at the Etoile or Avenue (Champs Elysees). The C. Macdonna British troupe, at the Femina during the month of January. "Prince Charmant," by T. Bernard, will be given at the Michel, to follow "Elle Auroit."

Burton and Frank Agree On Frank Play Adaptation

London, Jan. 6. Percy Burton has come to an arrangement with Julian Frank for the latter's production and presentation here of the French play "L'Inconnu" (literally "The Unsubmissive One"), of which Burton secured the world rights and himself adapted the piece during its success in Paris. Julian Frank will present this Franco-Arabian play, with a harem scene, to follow "The Rat" with Ivor Novello at the Garrick, London.

Meanwhile, Percy Burton is joining Sir John Martin-Harvey as his personal representative and associate-manager.

EDITH DAY AND 'ROSE MARIE'

London, Jan. 6. Edith Day, Rose Beaumont and Lupino Lane have been named as participants in the forthcoming production of "Rose Marie," for which Dave Bennett (American), will stage the dances.



DOROTHY QUINETTE

FULTON and QUINETTE

Press-Herald, Portland Maine: "Fulton and Quinette presented the snappiest set from point of dialog and action that has graced this theatre in weeks. Dorothy Quinette, a lovely blonde, manceuvres and kicks high, which is a grace in itself."

Jan. 12, Keith's 10th Street, Cleveland; Jan. 18, Keith's, Indianapolis; Jan. 26, Keith's, Louisville and Dayton.

Representative, TOM KENNEDY

LEAD AMERICAN INVASION OF '24

Layton and Johnstone, Colored, Most Successful

London, Dec. 30. Probably the most successful act imported from America this season, all things considered, is Layton and Johnstone. This team of colored entertainers has enjoyed a longer stay than any of the others and their income runs into fancy figures.

Originally appearing in an obscure night club they were seen by Elsie Janis when she was framing her show for the Queens theatre, which opened last June. They proved one of the hits of the entertainment and were immediately in demand, at one time playing simultaneously with Miss Janis, at a local music hall and a cabaret.

At present they are playing the halls and are practically the only act at the Cafe de Paris, at which they have been for the past six months and where they now receive a percentage of the gross with the new year.

During the day they collect handsome fees for broadcasting and appear at two or three private entertainments almost every week. They will shortly leave town for 15 weeks to play provincial circuits which were made before they became the rage here, after which they will return and resume at the Cafe de Paris.

"6 CYLINDER" MOVING

Replacing "The Rat" at Garrick, Playing Regular Performances.

London, Jan. 6. "Six Cylinder Love" will take to the Garrick next Monday, playing regular performances instead of a 6 o'clock show as it is now doing. With the closing of "The Rat" this week at the Garrick, Ivor Novello starts rehearsals of "Lord and Master," an adaptation of "L'Inconnu." It will follow "Six Cylinder Love" at the Garrick, making it plain no extended engagement for the "Love" piece in that house is looked forward to.

Anita Elsen Remaining London, Jan. 6. Following a recent controversy Anita Elsen has reconsidered her decision to quit "The Co-Optimists" and will remain with that group of players.

"Peter Pan" in London Jan. 14. "Peter Pan" in film form will be exhibited, starting Jan. 14, at the Pavilion by Famous Players.

LONDON

BUTT VS. DEAN

War On at Drury Lane Between Directors

London, Dec. 30. There is war at Drury Lane between the two directors, Sir Alfred Butt and Basil Dean.

The latter is at the moment triumphant as he has managed to secure the board's support for his revival of "A Midsummer Night's Dream," but Butt is getting busy and throwing out paragraphs about "Rose-Marie," which he will house at the Lane.

From this it would appear he has little faith in the running powers of Shakespeare in a Dean production. Basil, in the meantime, is working morning, afternoon and night to make the "Dream" an overwhelming success.

CURZON'S NEW HOUSE

London, Jan. 6. One of the many new theatres about which there is so much talk here is a house to be built in Shaftesbury Avenue to the east of the Palace. A developing company, at the head of which is Herbert Jay, has acquired sufficient space and the site has been offered.

Charlton Mann had a first option, but he allowed it to lapse and Frank Curzon, who is Jay's brother-in-law, has stepped in and secured the land. Already he is planning a one-tier house to hold 600 and building operations will soon begin.

LIGHT NEW COMEDY

Paris, Jan. 6. "La vie de Garcon," a three-act comedy in four scenes by Felix Gander, was given at the Theatre de l'Athenes Dec. 31 to a poor reception.

The cast includes Felix Huguevet, Rosenberg, Arnaud, Madeleine Serba, Ouveine and Mme. Cassive. The story is that of a provincial maiden who comes to Paris to earn her own way, independently, but returns to her home disappointed, afterwards marrying her former lover.

JOE SCHENCK "BUILDING"

London, Jan. 6. Joe Schenck visited Birmingham yesterday, expressed a liking for the city and announced he would erect a \$1,500,000 cinema theatre there.

The aftermath was front page publicity and the stunt will probably be repeated in other cities.

"YOU AND I" IN DOUBT

London, Jan. 6. "You and I" at the Little theatre unwound itself before a friendly house. It's in doubt, with the chances against it, notwithstanding the boisterous reception at the premiere.

"SILENCE" AT GLOBE, LONDON

London, Jan. 6. London is to get another American play shortly when Godfrey Tearle produces "Silence" at the Globe.

The presentation will take place very shortly.

FOX AFTER WEST END HOUSE

London, Jan. 6. William Fox wants a theatre in the West End to present his picture production of "Dante's Inferno."

Gulliver Wants American Writer London, Jan. 6. Charles Gulliver has sent for Paul Gerard Smith (American) and has commissioned him to write a new comedy headed for the Palladium. It is proposed to open the production here around the Easter holidays.

De Courville's "Wonders" Revue

London, Jan. 6. Ida May Chadwick has been signed by Albert de Courville for a new revue which opens immediately and is titled "Wonders."

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LONDON

London, Dec. 24. The First Night Playgoers are ever in debate. The subject selected for their last conference was "Is the Film the Lowest Form of Art?"

Arthur Boucher expressed his dislike of film acting, particularly his own.

It was an exciting evening but the argument came to a halt and went out by the same door.

"Barton's Folly," by Gladys Parfitt, was done by the Three Hundred Club at a Sunday show. It is one of those plays which everybody professes to like but nobody understands. They do much work of this nature on Sunday evenings in the London theatres.

Ledore de Lara is still talking of a national opera house. He is asking for \$5,000,000 to build the house and another \$500,000 to subsidize the project. He only proposes to take \$5 from each subscriber. This means the financial interest of 5,000,000 people. There are as many people in England, but will they do it?

Another musical play "Fraskita" in this case Collins, Robert Michaelis and Edmund Green all disagree. "Wildflower," imported from the States, is not done at the Little Theatre. It will not be long before "Fraskita" is in the bill for the present production, "Poppy," is not an overwhelming success.

There is a distinct possibility that Susan Glaspell's "Inheritors" will be staged here by one of the producing societies some time in 1925.

The leading part is likely to be played by Josephine Victor, now appearing in "The Pelican."

Managers are apprehensive concerning Sybil Thorndike's season at the Regent, where she will resume the run of "Saint Joan." This theatre has a large seating capacity. Though there will be a few stalls at West End prices, over 400 seats will be obtainable at half the rates charged when "Saint Joan" was at the New Theatre.

Basil Gill has secured the provincial rights to "The Fool" and will commence his tour next August with himself in the leading role.

The next show at the Adelphi will be a musical called "The Tamarisk Maid." It will be Henry Weichman's venture and he will co-star with Helen Gilliland. The date fixed for the opening is Jan. 29.

The little theatre habit is spreading in England. A place called Kew, on the western outskirts of London, a bitow house will be opened with Milton Romer as producer. The directors are ready, able for naming it the "Q" theatre.

REAL SUCCESS!

Hoffman Girls Only Billed for Paris' New Revue

Paris, Dec. 20. Through the phenomenal success of the Gertrude Hoffman Girls (American) in the new "Grand Revue" at the Moulin Rouge, their name only is up in the lights and the advertising for the house. All other names have been removed from both.

Fox's London Empire

London, Jan. 6. William Fox has leased the Empire here for a series of film features, to be inaugurated Jan. 13 with "Dante's Inferno."

ACT STAYED OVERTIME

London, Jan. 6. Chain and Archer scheduled to do 15 minutes at the Holborn Empire remained before the audience for 23, playing at will with the house in their hock act.

The present turn is entirely different from the dress-suited affair they gave as a cabaret offering.

GUITRY'S PLAY AND CAST

London, Jan. 6. Saatcha Guitry's new play opens in March at His Majesty's with Oscar Asche, Godfrey Tearle and Moyra McGill in the cast.

J. FINE, JESTER, PAID FEE BY AMY LESLIE

Receives Deadhead Privilege in Payment for Entertaining Society

Chicago, Jan. 6.

Jack Fine, local vaudeville impresario, whose dialect offers keen competition to the one owned by Sir Joseph Glinesburg, is gradually propelling his way into society. At a recent function given in honor of the Dolly Sisters by Kenneth Fitzpatrick, the latter one of the best party throwers in Chicago, and also a first nighter through the courtesy of Amy Leslie (to whom the handsome Kenneth has been quite attentive lately) engaged this jester of life to supply the laughs.

Fine was a sensation. Finding himself the life of the party and center of attraction, he proceeded to demand a bonus for his entertainment. Fine is familiar with the word bonus, having been an interpreting lieutenant in the army at Camp Grant.

Miss Leslie finally adjusted matters by promising the jester he will be her guest of honor at the opening of the "Music Box Revue." That put the management on the cuff for an extra ducat.

The ex-louche having planted himself in the fourth row at the expense of the management and the courtesy of Miss Leslie, and surrounded by a vast amount of critics, spoke frequently and bolsterously on the merits of the show. Not until he was subdued by the embarrassing Amy and her handsome chaperone did he quiet down. After the performance was over, it was unanimously decided the laughs received at the party were not worth the talk those caused in the theatre.

"BREVITIES" ON TRIAL

Trial of the criminal action titled United States of America versus Stephen G. Clow and the "Broadway Brevities" crew comes up this (Wednesday) morning before Judge Winslow in the Federal District Court.

Numerous witnesses were subpoenaed yesterday for consultation with Maxwell S. Mattuck, the U. S. assistant attorney who is handling the prosecution for the government. The "Brevities" outfit has 12 counts against it for using the mails to defraud.

It will be a jury trial and sensational testimony is anticipated.

COOL IN FIRE

Performers Prevent Panic in Bradford, Pa., Fire

Bradford, Pa., Jan. 6. Mae Francis, Jack Hayden and Murray Peters are proclaimed heroes by the local populace. They coolly extinguished a fire on the stage of Shea's on New Year's night and probably averted a panic.

Hayden was doing his act and Miss Francis and Peters were standing in the wings, waiting for their turn. A short circuit in the switch box under the stage started a blaze. Dense smoke issued.

The three performers grabbed a hose and started to spray water on the fire.

Although the orchestra pit was filled with smoke the musicians continued to play and all of the audience excepting a few kept to their seats. The blaze was quickly extinguished and the show went on as if nothing had happened.

GOLF EXPERT AS SINGLE ACT

Chicago, Jan. 6. Chester Horatia, golf impresario of the Chicago "American," was been routed for a tour of the Orpheum circuit.

Chester will open his program with a short reel introducing himself taking part in the various tournaments. It will be followed with an exhibition of trick shots, intermingled with comedy talk.

UNIQUE XMAS CARD BY GEO. E. McDONALD

Chicago, Dec. 31.

One of the most unique and most laughable Christmas cards ever gotten out as far as anyone in the show business around here can recall is the folder sent to friends these holidays by George E. McDonald, manager of the Victoria theatre.

In the olden days the Victoria played 10-20-30 mellers. Mr. McDonald dug up some of the old cuts used for illustrating the dramas. He made them into a folder and had placed underneath each of the cuts reading matter apropos to those mentioned.

There are 15 illustrations in the folder, arranged in panoramic style, with a picture of "The Vic Theatre" on the frontispiece. It resembles a Roman amphitheatre.

Underneath a cut of an old meller was a love scene of two couples, the humorous Mr. McDonald has inscribed as a caption:

"The Shalman Brothers engaging a sister act for the Aching Heart Circuit."

Under another cut of a picture of a girl lying on a sofa with a "stew" entering the room while the "hero" stands with hand outstretched the caption reads:

"Get up, Fishman, telling Jimmy O'Neal not to do it."

In another picture of an apartment with a man entering the door while a young woman stands in negligee in her boudoir is a caption saying:

"Max Halperin arriving home."

A cabaret scene is pictured with a girl upstaging from the table where she her escort. The young woman has a handkerchief to her face, saying:

"I don't want to play to the Bert Levy time."

In another picture of a down-cast story is the old father reproaching the hero, with the heroine fallen amidst the wreckage of the room. The caption reads:

"The booking manager telling Tommy Burchill, 'It's stopped here she will flop at the Academy.'"

DE HAVEN'S RETURN ACT

Carter de Haven is returning to vaudeville after a long absence. He opens at San Diego Monday.

CRILLY'S COAT INCITED LOVER

"Needy Family" Investigation and Results

Chicago, Jan. 6.

Daniel F. Crilly, one of the best known figures in loop theatricals, pledged himself to play the part of Santa Claus to some needy family. Crilly made the pledge, having signed a slip issued by the Good Fellowship Club, and sponsored by the "Tribune."

He was assigned to a needy family, and drove out there prior to the holidays to investigate and get a list of what was most desired. Upon entering he discovered five tots ranging from four to 12, guided by an intoxicated mother, whose husband was in a tuberculous home in Illinois. He proceeded taking down notations from the orders showered by the unfortunate children when in walked the drunken lover, built like Samson and had the strength of a Hercules. His fancy struck the expensive raccoon coat Crilly was wearing. He demanded that Crilly remove his coat and leave it there. Mr. Crilly's chauffeur, hearing the struggle, rushed in with a crank in his hand and relieved his master from a deplorable situation.

The children nevertheless received their Christmas gifts, but were taken from the mother and placed in an orphanage home.

Ice Skating on Roof

Ice skating on a roof top rink as a premium with a vaudeville show lived up to expectations as a business builder during the cold snap last week at the Premier, Brooklyn, N. Y. It brought out a crowd which Manager John Turtle figured would otherwise be clinging to family hearths and the radio.

When the big storm hit, Turtle conceived the idea of flooding the concrete roof and letting it freeze over night. He placarded the theatre with the announcement of free skating and decorated the aerial rink with vari-colored lights and distributed special admission tickets to those attending the show downstairs.

The rink drew record attendance until Sunday's snow thawed out the icy surface.

REDUCING BY DIET

As a rule one heard more about stage women going on a diet to reduce their avoirdupois, yet several men, well-known in vaudeville, have given it a try with noticeable success.

Bert Bowen, who left vaudeville to join "Rose Marie," weighed 185 pounds. Efforts to land certain stage work failed when he was told he was too fat. Bowen went in for diet and exercise. Today he weighs 155 pounds and is as strong as a mountain lion. However, Bowen's advice is not to overdo the diet thing or go at it too fast.

James Cantwell, formerly of the original Primrose Quartet, which billed itself as "2,000 pounds of harmony" through the combined weights of the four men, has returned to vaudeville after a recent retirement to represent the Rickenbacker auto company. For the return he comes back with considerable "flesh" missing. Jimmy weighed 317 pounds but is now down to 183½ and still losing weight. A strict diet is the answer. Cantwell is going to do a single or a 3-act with his wife, Beatrice Mack.

AGENT'S "GUARANTEE" CONTRACT UPHELD

Abe Feinberg Must Pay Kola and Sylvia \$840—Bond to Insure Payment

The Appellate Term in New York last week affirmed a decision in favor of Kola and Sylvia, dance team, against Abe I. Feinberg, the Loew agent, for \$840. This amount represents a balance due the act from Feinberg who placed them under contract guaranteeing them 25 weeks at \$175 a week.

The judgment carried with it an order of arrest for Feinberg, to insure satisfaction of the award. The appeal upheld the decision, but since Feinberg has a surety bond posted it will probably mean a settlement of the case through payment.

Samuel Street of Epstein & Axman represented the act.

HOUDINI CALLS MARGERY FAKE

Backs Up Challenge with \$10,000 in Boston

Boston, Jan. 6.

Houdini got himself over the entire top of the front page of the Boston "Traveler" when he called upon Mayor Curley of that city, depositing \$10,000 in bonds as a guarantee he would give \$5,000 to any charity the Mayor designated if he (Houdini) could not expose "Margery," a medium, as a fraud.

Houdini's conditions were that "Margery" and himself would have to demonstrate in public and before a committee appointed by the Mayor, five of whom were to be magicians, the latter to be named by Houdini.

"Margery" is Mrs. Margery Cranston, wife of a local physician. She alleges possessing supernatural powers of communication with spiritland. Houdini says she's a faker and he stands ready to unveil any of her mystic manifestations. Houdini claims he is a magician and all of his tricks are tricks, deceiving and deceptive. In proof before the mayor and a little city hall group, Houdini did his "needle trick." All of the group heard Houdini say that he had a "reception also, but none could solve it."

Magicians named by Houdini for the mayor's committee are Eugene Powell, S. Leroy, Frits Ducrot, Sam Bailey, Al Baker, W. S. Davis and John P. Rinn.

Dr. Le Roi Cranston, formerly medical instructor at Harvard, refused to discuss Houdini's charge or challenge. He answered reporters' questions by remarking, "It's a nice day" don't you think?"

Houdini also included in his challenge Prof. McDougall, psychologist at Harvard. Prof. McDougall has criticized Houdini for the simplicity of his magic. Houdini says he will wager the amount of Prof. McDougall's salary for a year that the professor can not duplicate any of the tricks Houdini will perform before him as a test. Up to date the Prof. has not been heard from.

This present challenge of Houdini dates back to the time when he and Prof. McDougall were of the committee appointed by "The Scientific American" to award a prize offered by the paper for anyone the committee should deem entitled to it as a genuine spiritualistic medium. "Margery" set up a claim, with Houdini questioning "Margery's" methods, this leading to a controversy continuing to date.

ILL AND INJURED

Helen Keith Johnson was operated upon Saturday for removal of tonsils at the French Hospital. She and her husband, Nolan Leary, are in vaudeville.

Jim Tenbrooke, ill in the French Hospital, New York, is considerably improved.

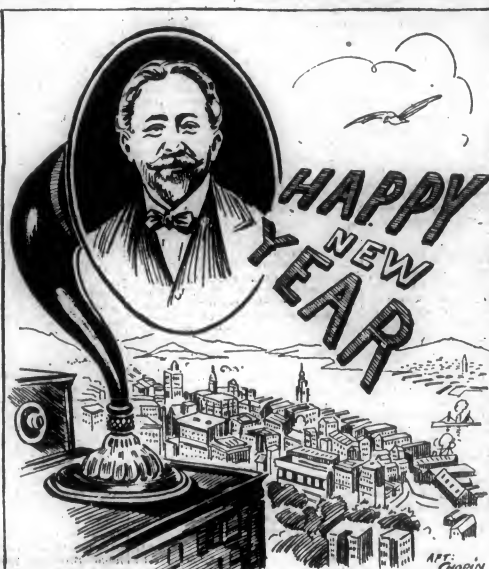
Angelo Canino (The Caninos) has recovered from an operation for removal of tonsils performed by Dr. J. W. Ames at the Ames Sanatorium, 306 West 75th street, New York.

Harry Squires (with Nitzza Bernille in vaudeville) operated upon for appendicitis Dec. 17, St. Vincent hospital, New York, convalescent.

Mrs. Sylvester V. Poll, operated upon in Roosevelt Hospital for appendicitis, is now at the Empire Hotel, New York. She will go to Miami in about 10 days to convalesce during the remainder of the winter.

George Beatty (King and Beatty) was operated upon for appendicitis at St. Agnes' Hospital, Philadelphia, following a sudden attack while appearing at the Keystone, Philadelphia, last week. He is recovering.

Crosby Gaige, of the Selwyns, and the producer of "Silence," entered a hospital last week suffering from an infected wisdom tooth. An operation was required for its removal.



BERT LEVY

"THE ARTIST-ENTERTAINER"

Broadcasts to his friends from the Orpheum, San Francisco

NEW ORDER OF KEITH'S OFFICE BOOKINGS MAKES BOOKERS SOLELY RESPONSIBLE

System of Resident Manager's Advice and Counsel to Be Continued—"Friendship Acts" Expected to Drop Out—Managers Responded to Request to Air "Booking Holes"

A reorganization of the booking system of the Keith-Albee Vaudeville Exchange has been instituted which eliminates the former system of having all of the bookers under the supervision of E. F. Darling. The new order makes each booker responsible for the houses he books and doesn't necessitate him playing an act because it is recommended by a superior.

The co-operation of the house managers is to be encouraged and the managers are to have almost equal responsibility for the framing of the bills in their houses.

In this manner each bill will receive the scrutiny of the manager who can concentrate upon his own particular house under the supervision of the booker. The manager is considered of vital importance in the new system, as a specialist and knows his own house better than any booker man possibly could.

The booker usually has several houses to worry about. After assembling what he thinks a good show he considers his work well done. The bill may be satisfactory in a general way, but the manager may know of some peculiarity of his audience, which would make one of the acts a poor investment.

Friendship Acts

Through the co-operation of the managers it is also hoped that acts which have become passe will be eliminated. Some of these acts through friendship or other reasons have been carried along season after season, although consistently flopping. The managers, thinking the acts must have strong "office connections" when working so steadily, refrained from squawking until a recent request which invited them to air their kinds of grievances. One flash act headed by former vaudeville burlesque artist, who was working steadily, refrained from squawking until a recent request which invited them to air their kinds of grievances. One flash act headed by former vaudeville burlesque artist, who was working steadily, refrained from squawking until a recent request which invited them to air their kinds of grievances.

Investigation revealed it was booked by one booker each season, with the others feeling they were compelled to pick it up and keep it going. The act was asked to be treated as a headline's salary, although the managers testified it didn't draw a cent into their box offices and didn't entertain the audiences drawn by other acts on the bill.

A double check up of all vaudeville houses is being conducted by one Keith official who has recruited a staff for this purpose.

MANHANDLED By Jack Conway

I'm the gag that came from Venice
'Bout the lady who could swim
But my parent wouldn't know me
If he saw the shape I'm in.

I was born one night on Broadway
To the tune of loud guffaws,
I made my bow, it was pretty stag—
I was greeted with applause and
But a blackface comic grabbed me
Washed by face and changed my
hat;

As a traffic cop in Venice
I have since been in his act.
When I traveled all the circuits
And was kicked around a lot,
As a street cleaner from Venice
I next left the traffic cop.
Now a hundred actors claim me
I'm as popular as booze;
I'm a little gag for pictures
And a scene for two revues.

My old man will never know me
That's what makes me yell,
And if he doesn't claim me soon
You can all go to hell.

BYRON FOY DIRECTING

Los Angeles, Jan. 6.
Hopping out this as gag man for Mack Sennett, Byron Foy, eldest son of Eddie, has been given a chance at directing in the Sennett studios, where they make film comedy.

'CHASED' HUBBY 'HELD' BY WIFE

Mrs. Irving Gluck in Court—Not Disorderly

"A woman has the right to tell the whole world to leave her husband alone if she knows his love is being alienated," declared Magistrate George W. Simpson in West Side Court when he exonerated Mrs. Betty Gluck, 24, 232 South Ninth street, Brooklyn, wife of Irving Gluck, vaudeville actor, when she was arraigned on a summons charging her with disorderly conduct.

The above statement was directed to Frances Menken, 23, 245 Sullivan street, a doctor's secretary, who had Mrs. Gluck brought to court because she said she was being annoyed by the actor's wife constantly annoying her over the telephone and threatening her with bodily injury. Miss Menken told the magistrate Mrs. Gluck had telephoned to her at the doctor's office several times, and also at her home and repeated the threats. She said she was threatened with dismissal unless the telephone calls ceased.

Mrs. Gluck, a demure little woman, who works in a lingerie shop in the Winter Garden Theatre building, told the magistrate the actor and she were married on Nov. 25 last in the Municipal building. She said that immediately following the ceremony she received reports that Miss Menken, with whom he formerly kept company and was engaged to, was meeting him clandestinely and telephoning to him. The young wife said she phoned Miss Menken and asked her to come and see her. Miss Menken came to the Winter Garden Theatre lingerie shop and they had a conversation. Miss Menken promised to keep away from Irving and not to phone him.

Mrs. Gluck testified that friends later told her Miss Menken had not only broken her promise but that she had spread stories the couple were not married. Mrs. Gluck said she went to the doctor where Miss Menken was employed and the physician told her his secretary had told him that there had been no marriage. Mrs. Gluck said she promised her that Miss Menken would be dismissed if she did not stop.

After Christmas day she was in the N. Y. A. club with her husband when a page boy called her husband to the telephone, announcing that "Miss Menken is calling." She admitted she had called Miss Menken and asked her to come and see her. She denied she had ever made any threats and compared herself with the size of Miss Menken, who is almost six feet tall and weighs over 150 pounds, while Mrs. Gluck is under five feet and weighs barely over 100 pounds.

Magistrate Simpson had heard all the facts he told Miss Menken he did not believe her story and announced that a woman did not become disorderly when she attempted to protect her marital interests by keeping other women away from her husband. The complaint was then dismissed and Miss Menken was advised by the judge to cease her attentions toward the actor.

Keith Officials in Florida

About Jan. 31, a group of Keith-Albee officials, including E. F. Darling, and headed by E. F. Albee, are due at Palm Beach.

It will be their annual winter visit in the southland.

CORBETT SUBS. FOR LEONARD—PROVIDENCE

Illness of Lightweight Champion Brings Another Champion Onto Stage

Providence, R. I., Jan. 6.

An enormous reception went out from the audiences at both of the vaudeville performances in the Albee theatre yesterday to James J. Corbett, a substitute booking for the lightweight champion, Benny Leonard, held at his New York home through illness.

Leonard had been ballyhoed as the feature attraction this week all over the state. The sportsmanship of the veteran, Corbett, in accepting an emergency engagement, knowing those circumstances has been generally commented upon around town since it became known Corbett and Norton would appear.

Benny Leonard had to leave the stage of the Alhambra, Harlem, Sunday night by order of his physician. Later the doctor gave as his opinion it would be at least three weeks before Benny could return to stage work, following the recession of the fever attacking him.

The physician added, however, Benny is in no danger.

'GRIFFIN HONOR' PRIZE PLATLET

Selected in National Collegiate Script Contest

First place in Hocky and Green's national collegiate contest for a prize vaudeville script has been awarded to Donald F. Lafusa, of the University of Illinois. His satire playlet, "The Griffin Honor," was presented about a month ago at a Friar's Frolic given in honor of Bugs Baer. Frank McGinn played the lead in the cast of four. At that time the judges, John Pollack, Edgar Allan Woolf and Hocky and Green, had picked it as one of the best of the submitted scripts, and the enthusiasm with which it was heralded at the theatrical club put it firmly in the running for the first prize. It theme it deals with the mountain people of Kentucky.

The author has since graduated from Illinois and is at present practicing law in Indianapolis. He also submitted another script, but it did not figure in the final selection.

The contest was started last April. Approximately 1,500 scripts were received from over 125 colleges. Many of the scripts were splendid little theatre playlets, but totally unsuitable for the stage. The large majority ran to heavy dramatics with many mystery and "twist" stories, but very few comedies. Colleges of any standing boast a humorous literary publication such as the "Tiger," "Lampoon," "Punch Bowl," "Jester," "Jack o' Lantern," or "Widow."

That these magazines often contain good stage material is proven by the frequency with which Broadway vaudeville authors have been seen scanning them during the past few years.

The University of Illinois, which supplied the winning script, also sent in the greatest number of entrants. Harvard, for all its literary aspirations, was near the bottom with but one script entered. Yale sent in a raft of playlets, as did Southern California and most of the New York City institutions.

For unusual nobility of mention were "Knighthood in the Pine Woods," by Arthur B. McLean (Alabama); "The Old Man," by Harry A. McGuire (Notre Dame); and "Alla Elizabet," by "Elenemies," both by Morris M. Musselman (Illinois).

It is expected the winner, "The Griffin Honor," will open in vaudeville.



GEORGIE WOOD

Christmas production for "Wyle Tate," at the London Hippodrome. ERIC PA. TIMES, said: Other people's opinions: Wood appeals to anyone. HAMILTON, ONTARIO SPECTATOR, said: Drew and merited the greatest applause. Every detail of his work was perfect.

Direction, ERNEST EDELSTEN

JENIE JACOBS IS BACK IN KEITH'S

Returns to Casey Agency After Several Years' Absence

Jenie Jacobs is once more booking for the Keith-Albee Circuit, through the Pat Casey Agency.

Miss Jacobs returned to the Casey Agency on New Year's Day after an absence of several years. Formerly known as one of the most active of vaudeville acts, Miss Jacobs never quite overcame her love for act-bookings.

During her absence Miss Jacobs operated an independent booking agency, placing professionals for any line, and also nearly went bankrupt trying to make money with a show on the Shubert unit flop.

With her return to vaudeville bookings, Miss Jacobs makes her headquarters in the Casey Agency, in the Columbia Theatre building.

FRISCO, SINGLE

Frisco, the originator of the jazz dance and instigator of the Derby Hat and Cigar furore in vaudeville, is now doing a single turn. Frisco has appeared with Eddie Cox and Lorette McDermott.

"The American Apache" broke in his "single" at the Xmas Funt entertainment staged at the Earl Carroll recently. This was followed by a week at an uptown Keith house.

His latest turn includes his jazz dancing, talking and clowning, with a piano player.

Yesterday (Jan. 6) Frisco said he had only laid off one week this year.

Shaffer with Dr. Amey

Dr. Jonathan Schaffer is associated with Dr. J. Willis Amey at the Dr. Amey Sanatorium, 306 West Fifth street, New York City. Dr. Amey is among the most popular surgeons attending theatrical patients.

Dr. Schaffer is also associated with the New York Hospital and comes into New York City to practice with an enviable record. Entering the United States forces in the war as a private, Dr. Schaffer retired in active service after the Armistice as a major of aviation in charge of a squadron. Following the Major was chief surgeon on the "George Washington" and later transferred to the "Leviathan."

Dr. Amey is giving continuous attention to his practice, but will be relieved of some of his arduous labor through the association of Dr. Schaffer.

Both of the producing firm are college men—Milton Hocky from C. C. N. Y. and Howard Green from California.

PRISONER AT \$1,000 WEEKLY FOR VODVIL?

Harry Snodgrass, Pianist, Made Himself Popular on Radio in Jail

Chicago, Jan. 6.

Harry Snodgrass, an inmate in the penitentiary at Jefferson City, Mo., is being offered for vaudeville at \$1,000 per week. Snodgrass, a pianist, was arrested as an accomplice to a murder for which he received a three-year sentence. His term expires Jan. 11. It is intimated the governor will issue a pardon so that he may be reinstated to citizenship.

During his stay at the penitentiary and on account of his excellent behavior he was granted permission by the warden to broadcast. His selections were spontaneously received and innumerable requests came in for personal appearances at the expiration of his term.

Not eligible to be held to a contract no definite arrangements were made. It is estimated that he received at an average of 800 telegrams and twice as many letters every time he was on the wire. During the recent holidays the number of gifts received by him would equal a carload. Enough candies were received to enable him to open a good sized confectionery store. The amount of tobacco he could not consume if he lives to be a ripe old age. His wife was also showered with innumerable gifts of every description.

Snodgrass, though reported 23 years old, is said to possess the mind of a child of 12. He does not read a note, playing exclusively by ear. His rendition of "Three O'Clock in the Morning" is said to be a masterpiece. He is internationally known to radio fans.

FIRE AWAKENS COUPLE

Thrilling Experience of Grindell and Esther at Michigan City

Chicago, Jan. 6.

Mrs. Esther Grindell is under the care of a Chicago physician, following the thrilling experience she and her husband (Grindell and Esther) had last night at Michigan City. Both were severely burned by a fire in their room, about the face, hands and body. Mr. Brindell is the less severely burned.

Mr. and Mrs. Grindell were asleep when a flying spark from a passing engine started a fire on the carpet. The heat awakened them. They saw the carpet in flames. The couple sought refuge on the roof of the hotel, where they remained for twenty minutes in the bitter night colds, with the thermometer at 5 below.

SADIE FIELDS' CONDITION

Los Angeles, Jan. 6.

Sadie Fields, formerly of the vaudeville team of Harry and Sadie Fields, whose husband is now appearing in burlesque, is reported to be in a very serious condition from tuberculosis at a private sanitarium located at 3606 West Fifth street.

A number of friends now engaged in the picture business who were formerly in vaudeville have come to the aid of Miss Fields.

INVESTIGATING DRUGGING

Auburn, N. Y., Jan. 6.

A speedy Cayuga County Grand Jury probe of the drugging of Mrs. Ruth Cameron, vaudeville dancer, was indicated today when it became known several witnesses are under subpoena to appear before the investigating body here.

Mrs. Cameron is improving at the Auburn City Hospital where she was rushed after she was found huddled unconscious over trolley tracks a week ago.

ATTENTION

If anyone knows the whereabouts of MISS ROSE CAYUGA, formerly of the Meyer and pianist, kindly communicate with New York City.

PLAY FAIR IF YOU EXPECT FAIR-PLAY

I feel that the condition printed below is unbusinesslike and shows an irresponsibility on the part of those who transgress on the conditions of their contract.

The managers are doing everything possible to make conditions in vaudeville agreeable and pleasant, and if the artists are not going to reciprocate, at least to the extent of keeping their obligations, I am afraid we are going to slide back instead of going forward. There is not one legitimate excuse in the different reports for not appearing in time to go on in their regular place, and I feel that these shortcomings should be broadcast.

I am writing all of the managers to write me of every condition of this kind, and if I find there is no improvement, I shall advise them to cancel the act, if, in their judgment, they do not give a very good excuse for being late. We can't successfully run vaudeville and pay salaries on Saturday night under such nonsensical conditions as the following report sets forth:

E. F. ALBEE

December 13, 1924.

PAUL SPECHT AND BAND—Arrived at the last minute at Mount Vernon and could not hang scenery for first show. During the Fifth Avenue engagement he called up at 2:50 on Friday afternoon and requested to have the show changed around so that he could finish some recording for the Columbia Phonograph Co. he was then doing. He finally arrived too late to go on in his scheduled position, and in order to go on at all we were obliged to place him next to closing and have his banjo player play selections in one in order to set for the closing act.

RYAN AND LEE—At State, Jersey City. The theatre notified me at 2:50 on opening day that Mr. Ryan did not show up. Miss Lee was at the theatre, but did not know where her ex-husband was stopping. The agent called up the Friars' Club and learned that he had just left for Jersey City. He got over five minutes before he was to go on, and instructed the manager that if he could not get his trousers pressed he could not appear. With a lot of persuasion the manager induced Ryan to go on after the finish of the show. The manager was forced to make an announcement that the act was in an automobile accident and that they would appear later.

FRANK SABINE—Union Hill. The second day of his engagement Sabine failed to arrive in time to go on. His excuse was that he missed the ferryboat. Put him on after the big feature picture.

MOORE, MILLER AND PETERSON CADET OP' CHESTRA—

Opening day Thanksgiving Day. This act sent one of the musicians to Yonkers to rehearse and take care of the baggage, and hang scenery. We afterward learned that he knew nothing about the baggage. At 12:30 the theatre called up and wanted to know what had happened to the baggage. We immediately got in touch with Jersey City, where the act closed the night before, and at one o'clock discovered that the baggage was sent to the warehouse because the act failed to give the truckman proper instructions. It being a holiday, the warehouse was closed, therefore had to locate the proprietor and persuade him to open the warehouse. The manager sent a special truck from Yonkers to haul the baggage. The act went on at the matinee in street clothes and naturally gave a very poor showing. They did their full performance at the supper show.

HARRY GREEN—State, Jersey City. Arrived on two or three occasions during this engagement just in time to change his coat and go on. This, of course, kept the management in suspense at every performance.

MOSS AND FRYE—Arrived at the last minute to go on. When sons during his engagement just in time to change his coat and that he was "just late."

WEAVER BROS.—Fifth Avenue. The second day of their engagement at the matinee they got in too late to play in their regular spot. Appeared later in the show. When the manager asked them for an excuse they said they were in a traffic jam.

FORUM

Letters for the Forum must not exceed 150 words in length and written exclusively to Variety. They may be on any subject pertaining to the show business or its people. This department may be used by professionals to settle names, titles or priority on rights to bits or business. This privilege must not be abused. Complaints against Variety or its critics or criticisms on either will be as freely published here as any other letters.

New York, Dec. 24, 1924.

Editor Variety:

In Variety's review of the Palace it states "according to report" Miss Mary Haynes' songs were written by Miss Blanche Merrill. Miss Haynes' material was written by Miss Haynes and the undersigned. Ned Joyce Heaney.

Editor Variety:

In Variety's review of our act under "new acts" at the American Neely, the reviewer claims to have heard our songs and material used elsewhere by some other team and probably released to us by said team. The team the reviewer has in

mind is Burns and Lynna, recently dissolved. I am the Lynna and now with Sue Creighton.

We write this so that the profession will not wrongly assume from the note that we have lifted anyone's material. Eddie Lynn (Creighton and Lynn)

Chicago, Jan. 2.

Editor Variety:

In Variety this week there is a review of "The Cotton Pickers." I produced an act under a similar title four years ago and it is still playing, at present in the east for the Kettles family bookings.

Kindly make it known that my act is not the act reviewed this week. Tom Powell.

NEW ACTS

Muriel Pollock and Sam Herman, 2-act.
Scanlon and Smith, skit.
Henry Davies and Joan Bernard, 2-act.
Low Lehr and Nancy Dawn, 4 women, 2 men.
Murray Brothers, 2 men, acrobats.
Arthur and Helena Miller, 2-act.
Billy Mack and Shirley La Rue, 2-act.
Leonard Fries (Fries and Wilson) and Irene Cody, 2-act.
Ned (Clothes) the Renown claims to have heard our songs and material used elsewhere by some other team and probably released to us by said team.
Minna Ravn and Frank Kelly, 2-act.
Gaines and Bowen, skit.
Ben Rodero and Dan Moley, skit.
Larry Harkins and Jack McClay, 2-act.
Betty Southern and Chas. Stork, 2-act comedy skit.

Edna Buckler and Co., 3 men, 2 women.
Hoskins, Frederick and Bernice, unacted.
Sully and Mack, 2 men.
Edna Buckler and Co., 3 men, 2 women. Farce.
Dan Downing and Buddy, 2 men.
Ben Marks and Ethel, skit.
DeMario and LaMarletta, acrobats.
Jack Housh, 1 man, 1 woman.
Ritchy Craig, Jr., single.
Joe Jung, feminine gymnast.
Beaucarne Sextet, 3 men, 3 women.
Mercur Templeton, 2 men. Singing and dancing.
Midson Franklyn and Saranoff and Co., with Robert Rhodes and Lyons Sisters.
Wilbur Mack, 1 man, 1 woman. Skit.
Russian Cathedral Sextet, 4 men, 2 women.
Marle Ilka and Co. (including

Crytie Hamilton and Tony Kennedy) in "The Honeymoon," by Aaron Hoffman. Lewis & Gordon produce.

Norset and Oliver, 2 men.
Elsie Farrell (Joe and Elsie Farrell) and Arthur Phelps ("Fired from Yale"), 2-act (Chicago).

Don Roberts and Mildred Chandler in a new musical tableau.
"Fantasies of 1925," 4-people dancing act with Clara Uphan, O'Brien Sisters and M. Bekefi.

Lorin Baker and Co. (3) in piece formerly played by Harry Coleman.
"Just Like Father," 3 men, 1 woman, with Clem Bevins, Stewart Good and Virginia Holland.

"Burt and Dale," 2-act.
Joe Randall, 3 men. Songs.
Harry Walman and his "Debutantes," 1 man, 3 women (orchestra).

CEILING SECTION FALLS

Pawtucket, R. I., Jan. 6. Two men and a woman were injured when a circular section of lathing and plaster, about eight feet in diameter, dropped 35 feet from the ceiling of the State theatre during an afternoon performance.

There was no panic.

ENGAGEMENTS

Billy Taylor, for "China Rose."
Blanche Frederick, for "Processional."
Eric Dressler, Marcia Byron, Malcolm Duncan, Harold Hartsell, Percy Moore, Anita Booth and Betty Allen, for "Out of Step."
Edward Branden, Fifth Avenue Stock Co., Brooklyn.
Dorothy Lynn, James McLaughlin, Rialto Stock Players, Hoboken.
Ula Orr, with Charles Wheeler in vaudeville.
Jack Gibbons, "Four Husbands" (vaudeville).
Jack Kane, for "Little Jessie James" (road).

MARRIAGES

Arthur L. Sawtelle to Ruth Monson, non-professional, of San Francisco. Mr. Sawtelle is superintendent of the Orpheum, Oakland, Calif.
Charles A. Catterlin (secretary to Sidney Gramann), to Miriam Louise Fowler, non-professional, of Denver, at Los Angeles, Jan. 4.

Colorful Hangings Preferred

Acts carrying special settings are being given preference by bookers of the small time independents.

The condition is partly explained in that the colorful hangings brighten up many of the stages of tank town houses that are sadly in need of scenic rehabilitation and that these managers insist upon special sets with practically every act on the bill.
There must be there from a material standpoint, but it's really the sartorial setting that counts most.

UNION TROUBLES SETTLED

The theatrical union trouble in Muncie, Ind., has been amicably adjusted following Field Representative Timney's (I. A.) personal investigation within the ranks of Local No. 292.

Timney also successfully straightened out the union differences between No. 271, Charleston, W. Va., and No. 271, Charleston, W. Va., and the Virginia Capitol and Rialto theatres.

He also smoothed matters with the Musician, Findlay, O., which was on the outs with Local No. 192, and effected an understanding on contracts with the Faucort opera house, Lima, O., where No. 349 operates.

Representative Brown reports union differences settled in Akron, O., where No. 364 was at odds with the Empress theatre, and in Keewauke, Ill., where 392 was having trouble with the Peerless theatre.

DAINTY MARIE'S EXHIBIT

Tuesday afternoon (Jan. 13) at 2:30, at the Vanderbilt, New York, Dainty Marie is to give an exhibition, for ladies only, of her fat-reducing method.

The Marie method is for women to roll on the floor, meanwhile losing surplus adipose. Women attending the Vanderbilt exhibition are admonished in the notice to bring along bloomers. Dressing rooms will be provided for the aspirants.

MAN MARRIES 3 TIMES; ADMITS IT—IS FREED

Howard J. Thomas, Stage Carpenter, Arrested by Third Wife in Youngstown, O.

According to Mrs. Howard J. Thomas, No. 3, nee Eugene Scott of Youngstown, O., her husband, Howard J. Thomas, a stage carpenter, last with the Al Jolson "Bombo" Company, is a bigamist. Thomas was discharged from the Youngstown county jail Dec. 23, last, after admitting in court having married three women and not being divorced from either. His first wife was Clara Schlosser, whom he married in Philadelphia July 16, 1920, and who later had him in court, alleging that while living with her at the Hudson Hotel, in Newark, which she owns, he robbed her of \$10,000. After this there came a lapse of 10 days at the end of which, on July 26, 1920, he married a Louise Healy in Boston. Both the women are living.

April 18, 1924, he married Eugene Scott in Denver. His last wife is at present at the Y. W. C. A. in Youngstown, destitute of funds, and is working as a waitress in a Youngstown restaurant. Thomas is a member of the International Alliance of Theatrical Stage Employees, Niles-Warren Local No. 123.

His discharge in Youngstown was on the ground of lack of jurisdiction, his other marriages having occurred in other states.

LOSERS BY FIRE

The Weekly opera house, West-erly, R. I., was completely destroyed by fire last Friday night, the fire breaking out back stage after the night show.

Several acts on the bill lost wardrobe and effects through the fire, the origin of which is said to have been faulty insulation.

Among the heaviest losers were the White Brothers and the Musical Spillers. The former lost their stage clothing, while the latter lost clothing and several musical instruments.

ACT CANCELED FOR PHOTOS

3-Act Loses First Half at Poughkeepsie

The recent edict of independent bookers regarding acts providing photographs when booked or else canceled when photos are not forthcoming was brought home to a three act this week which had been penciled in for the first half at Poughkeepsie, N. Y., and canceled Monday morning for not having come through with photos for billing.

The act threatened to complain until the bookers called their attention to the photograph clause in their contracts which reads that unless photographs are provided acts will be canceled.

The adoption of this punitive measure is said to have been precipitated through house managers complaining they are unable to give their bills adequate advance exploitation and lobby display through acts not sending the house photos and data.

Most of the bookers attend to this matter, but when an act stalls they are unable to hold up time sheets and billing and usually agree to let the performers take photos direct. Those actually making good are said to be in a minority and have gotten the bookers in all sorts of jams, the house managers believing the omissions was due to the negligence of the booker rather than the performers.

TABS REPLACE BILLS

Musical tabs will displace the usual five-act bills in several houses booked through the New Agency, direct. Those actually making good are said to be in a minority and have gotten the bookers in all sorts of jams, the house managers believing the omissions was due to the negligence of the booker rather than the performers.

VARIETY MISSED IT

How Young Couple Forgot Their Favorite Partner

Marie Saxon and Sid Silverman had their wedding engagement announced through the New York dailies last week. Although with his father on Variety, Sid with his thoughts evidently elsewhere muffed the news importance for his favorite paper of the fact that he had asked the charming Miss Saxon to marry him.

It is not unlikely that in the excitement the dailies will also inform Variety when the marriage is to occur. So far no date has been set.

Miss Saxon is under the management of Lyle Andrews and with Mr. Andrews' musical hit, "My Girl" at the Vanderbilt, New York. She has worked up by her own show efforts into a position of prominence in the musical comedy world.

Before appearing in Broadway production, Mar's was in a couple of vaudeville acts and at one time appeared in vaudeville with her mother, Pauline Saxon. Miss Pauline at present is in vaudeville with Al Belasco (Saxon and Belasco).

Sid Silverman signs his reviews in Variety, Skip. When but of the age of seven, his reviews were in Variety, taken down and printed as he immaturity expressed his opinions, signed Skipie.

L. & T.'s 22nd HOUSE

The 22nd of the Lubliner & Trina chain of movie and combination theatres in Chicago will be a 3,300-seater at Lincoln and Belmont. Work is scheduled to begin within a month. The theatre will house a combination policy playing five acts and a feature picture booked by George Webster.

CROSS-WORD ANSWERS, 10c

Mailed offers from Elizabeth, N. J., are being received by New Yorkers inquiring why waste their time working out cross-word puzzles.

Because, says the letter, you can get any answer to any puzzle by writing the signer of the letter, not forgetting to enclose 10 cents.

Keith's Review System

The Keith officials are working on a new system after New Year's. It will create a special department to review and report on all new acts playing in or around New York City.

This means all acts will be covered following numerous complaints from acts and agents against the present system which makes it possible for an act to play several weeks in independent houses without being seen by a single Keith booker.

Acts that have played four and five weeks have been unable to have a salary set because the balance of the bookers hadn't seen the act, although it was playing in the houses booked by their contemporaries.

One of the Keith officials recently took the bookers to task about this condition, claiming they had gotten into a rut and were not catching shows as often as necessary.

According to report, the Alhambra or Royal may become the key house in which acts will be booked and following which they will be appraised by all of the booking men giving an act quick action when seeking consecutive bookings.

Charlie Mack Booking for Michigan Managers' Assn.

Chicago, Jan. 6. Charlie Mack has been appointed booking manager of the recently formed Michigan Vaudeville Managers Association.

The latter organization operates and controls theatres in Michigan, Ohio and Ontario with booking offices being maintained in Detroit.

SEEKS RADIO POSSIBILITIES

Washington, Jan. 6. Ruben L. Lundquist, chief of the Electrical Equipment Division of the Department of Commerce, has called for Central and South America, where he will investigate possibilities for radio sales.

He will be gone about four months and will visit Venezuela, Colombia, Costa Rica, Nicaragua, Guatemala and Mexico.

INDEPENDENT BOOKING. MEN PROTECTING AGENTS

Four Eastern Bookers Agree Over Mode of Acts Changing Agents

Acts offered to independent small time bookers and changing agents after one agent has previously submitted the act to the bookers will hereafter have to notify the bookers of the change or else will be held responsible to compensate the original agent introducing them to the office, according to an edict handed down by four bookers handling the bulk of independent vaudeville houses in the east.

The ruling was precipitated by endless controversy among agents and acts with several agents claiming they had exclusive authority to handle the acts for independent time.

From now on when an act has been admitted by an agent that agent alone shall be recognized as authority to book the act until the act should make a change and notify the bookers, with the bookers protecting the original agent on commissions unless the required notification is filed in writing.

THREE ACTS AND OUT

Reported First Half to Palace, South Norwalk—Policy Changed

An eleven hour decision to discontinue first half vaudeville bills at the Palace, South Norwalk, Conn., this week effected a general mix-up when three of the five acts billed made the trip to find no show was to be given.

At Dow, who books the house, is said to have sent out notifications last week when the change of policy was made, notifying two acts direct and notifying the agents of the other three that made the trip. The latter claimed their agents had neglected to notify them that the date was off.

The Palace, which plays vaude the last half, had experimented with five-act bills the first half for the past two weeks, but couldn't make it pay. The house has reverted to pictures the first half, as formerly.

Jack Hartley Changing Shows
Jack Hartley, who left "My Girl" Saturday, is returning to vaudeville in his former single for several weeks prior to beginning rehearsals in a new musical production. John Byam has succeeded Hartley in "My Girl."

Independents Resuming

A number of New York and out of town independent small timers that lither cut down on bills or discontinued vaudeville for several weeks during the pre-holiday depression are resuming under normal schedule.

Pantages Generally Denies Allegation in \$400,000 Suit

Los Angeles, Jan. 6.

Alexander Pantages has filed answer to the suit brought against him and the Pantages theatre by Jack Kearns (manager of Jack Dempsey) and Frank Saunders to recover \$433,972 damages and trial has been set for next July in part 14 of the superior court.

Kearns and Saunders brought the action after it was alleged that Pantages and the theatre company failed to carry out the terms of a contract by which the plaintiffs were to provide a musical comedy to play the defendant's circuit for 30 weeks. They alleged that a contract was made about March 1, 1921, in New York for the offering which was to be known as "O Doris" and that 30 people, headed by Doralina, the dancer, had been engaged. They were to get \$3,500 a week salary for the show besides 50 per cent of the weekly gross receipts of the house after \$7,000 had been taken in.

After making all arrangements they assert Pantages failed to execute his portion of the contract. In estimating the amount of damage they want the plaintiffs figured the expense they were put to in getting the show ready and the profits they expected to realize under the alleged agreement as reaching a total which equalled the amount sued for.

The answer of Pantages is brief and a general denial of any agreement. It states neither Kearns nor Saunders owned the show or had any proprietary interest in it or that any agreement had at any time been entered into with Pantages or the Pantages Theatre Company.

HOUSES OPENING

Joe Eckl is now booking Werba's, Brooklyn, 11 acts Sunday concerts. Last Sunday was the first. Some of the acts will double with Teller's, also booked Sundays by Eckl.

The Bordenstonian, the new picture and vaude house at Bordenston, N. J., opened last week playing last half five-act bills booked through A. & B. Dow.

HARRY HINES MARRIED ON DARE

Forgot Wife, but Disc Record Over His Head Was a Reminder

San Francisco, Jan. 6.

Harry Hines, while on a party in Tacoma, Wash., Dec. 16, was dared by friends to marry Virginia Cook, a mannequin. He married her but after the ceremony forgot he had a wife until reading about it in the papers. He took his wife-to-the next stand at Portland, Ore.

Nothing happened on the train excepting that his wife broke a phonograph record over his head. Notwithstanding, he brought her here where he made agreement which allowed him to get a divorce. Before Judge Morgan in the Superior Court Hines has been granted a divorce decree on his plea that he did not know what he was doing when he got married and also alleged cruelty.

This is the second marriage for Hines. His first wife, a non-professional, divorced him in New York.

Following the marriage last month Hines wrote to New York he had married the handsomest girl in the northwest and the daughter of the wealthiest family in Tacoma. He stated he was taking his wife over the entire Orpheum route and that he was the happiest man in the show business. That was probably before he met the phonograph record.

Butterfield's Only Office Now Located in Detroit

Detroit, Jan. 6.

The offices only of the W. S. Butterfield (Bijou Theatre Circuit) are in this city, in the Insurance Exchange building.

Through Col. Butterfield moving his headquarters to Detroit the impression appears to have spread the Butterfield circuit will add Detroit. There is no basis for that report, according to the colonel, who states he moved his offices to Detroit to be in the midst of Michigan's busiest theatrical center.



1st "EXPECTATION"



2nd "NON-REALIZATION"

MISS ELLA SHIELDS
IN HER NEW AMERICAN SUCCESS, "SHE LOVES ME"

"THE DAILY DOES-ENS"

By NELLIE REVELL

Sunday: The last Sunday of the year. Ooh! It's cold. But my own cold is better. Toward noon I begin to feel the pep surging back and decide that it's about time for me to become less exclusive.

So down to the restaurant for my first meal outside my room in two weeks. The sight of a handsome Christmas tree all lighted up and decorated in the lobby rewarded me for the trip. Discovered after getting to the restaurant that I had mistaken appetite for nervous energy and was glad to get back home after the meal. Barney and Eddie Davis in to see me and insisted they were going to take me over to Clover Gardens to dance. But my dancing shoes are all worn out so I had to beg off. Spent the afternoon watching the people hurry along the street bundled up in heavy overcoats.

Wonder what the fare is to Florida. Or if the roads are good—for wintering. Asked the operator to shut off the telephone soon after dinner and went to bed wishing the habit of liberating the winter away weren't confined exclusively to bears.

Monday: Awake early and, more than that, up early. There's a difference. Found there was a new room waiter on duty which means that I'll have to go in training again, training him to bring my eggs as I like them. He did well this morning. He only forgot the salt and pepper.

Started to work at once after breakfast, on the series of reminiscences for the "Saturday Evening Post." Breaking in a new stenographer. Hope she can spell better than I can.

A wire from Sam Williams just before lunch telling me Kate Ellmore was improving.

This is the anniversary of the Iroquois theatre fire in Chicago in which 600 perished at the mid-week matinee.

Luella Parsons obviously reads "Daily Does-ens" and knew I had a cold and that John Flynn had spilled my perfume. She sends some perfume with a note telling me that it is to replace the one which John undated himself. Also some hankies. I know what the hankies are for, but I don't know what to do with the contents of that other bottle.

Worked persistently throughout the afternoon and, if results are commensurate with effort expended, what I wrote ought to be pretty good. With a headache I could read it to while I watched their face. Friends matter very much, but rarely with facial expression. After an early dinner, sought the oblivion of one of those long winter night's sleeps that one reads about and rarely gets.

Tuesday: Was awakened by the arrival of a telegram from Sam Williams telling me that Kate Ellmore was sinking fast. I dared not think of it and tried to plunge myself into my work.

John Jacobs in for lunch. She told of her wonderful Christmas gift from F. Albee, her reinstatement to the booking privilege in the Keith office and, her happiness is the most inspiring thing I have seen during the holidays. I wish Mr. Albee could have seen it, he would know that he was more blessed to give than to receive. Everyone is glad.

Not long after lunch Mr. Leo Michel and James J. Brady called. Steve's engagement is announced in today's papers. How time flies! It seems only a few weeks ago that he was the toothless critic on Variety. And now he is the dance of Pauline Saxen's daughter, Marie. Both mothers doing well.

Again at my work until interrupted by a last wire from Sam Williams telling me that Kate, beloved friend, was gone. It is the passing of each one of us grieved so many friends this world would need no peace-conferences, for the whole world would be our friend. Another day is done.

Wednesday: This is the last page of the 1924 book. Hope the next book will have as many nice things written on its pages for me. But there has been sadness in these days. Even now, 24 hours after, I can not resist that Kate Ellmore has spoken her last line. The angels must have needed cheering and God gave the role to Kate. And she could do it.

Early callers were Frank Gould, J. J. Maloney and Harvey Watkins. Harvey was disappointed that the sawdust he ordered did not arrive. But I didn't need it with him around. Later a short ride with Harvey and Mr. Maloney.

Then called on Jules Murry, unannounced, unheralded. He seemed glad to see me. Leo Shubert told me I looked well and I told him he looked relieved. He hadn't been frightened. I wasn't going to ask him for a job. I didn't have a nickel. I had already given up to go to the office to see my old boss, Nick Schenck, meeting also J. K. Emmett, manager of Loew's State (you remember "Fritz" Emmett). Mr. Schenck was glad to see me come and glad to see me go, because he was afraid I would grab his sore arm again. He has a worse cold than I have and has been taking "Ehohs." Sorry, boys!

James J. Maloney came for my evening downstairs, this making three in a row that I've had outside my room. Phoned John, Slocum of the Knickerbocker theatre. Sorry that I had to disturb him at that moment, but I really needed the information I asked for. Unable to attend the long-awaited performance at the Vanderbilt theatre. To bed early, planning to get up at midnight and greet 1925.

I did, and stood at the window, facing the Times building, while the bells dropped and the numerals "1925" flashed up. I said a prayer of thanks for being able to greet the year on my feet. I saluted it and reminded it all I expected of it was an even break.

Thursday: And the same to you! The first phone call to wish me a Happy New Year was from Jules Murry, who was at his home with a party which included Mrs. Murry, Mr. and Mrs. A. L. Jones, Leo Shubert and other friends. Back to bed and up again at 7. It has been a great day for me, I've been able to be up all day. Friends calling; good wishes, laughter, cheer. Wish every day could be like this. Had to go to bed, however, the pleasure of having dinner at Conito Parber's.

As yet I have not arrived at the stage of stoicism where I can indulge in festivities and the exact hour when so dear a friend as Kate Ellmore is being cremated.

More visitors, E. V. Darling, Mrs. Reed Albee, Eva Davenport, John Pollock, Ed. H. Jones.

This is the third anniversary of Ren Wolf's death. I hope my friends know intuitively how much I love them for their holiday cards and wires. If weariness means anything I shall sleep well tonight.

Friday: Wakened to find my cold almost disappeared. Which is all right with me. This is a fine blizzard we're having. And in the worst of it I get three cards from Florida, all wishing "I was there." Cornelius Fallowen and Miles, Dan are in New Orleans and I think I ought to be there, too. If everybody's wishes came true I'd have more circulation than Variety.

The snow continues. No going out today. It's a poor storm that doesn't do my work some good. Hope someone like my column as well as I do Margaret Moers Marshall's. Niles Welsh, the motion picture star, here for a visit from Hollywood called. Also Jack Pulaski and Betty.

Saturday: No, Helen Ten Brook, it isn't too late to wish me what you do. And the same for S. Jay Kaufman. If my wishes for both of



TOM KENNEDY

Arranged forty-eight consecutive weeks during season 1923-24 and has arranged time to April, 1925, for WM. NEWELL and ELBA MOST in "The Last Dance," by Wilbur Mack.

This week (Jan. 4), Temple, Detroit.

Week of Jan. 11, Palace, Cleveland.

BARTON'S XMAS GIFT; \$15,000 ALMONY ACTION

Mrs. Tillie Barton Started Suit—Private Arrangement Previously

Jim Barton received a present Christmas Eve he had not looked for. It came from his wife and was a paper in an action for alimony, demanding \$15,000 from Barton and \$300 weekly in future.

Previously, it is said, Mr. and Mrs. Barton had separated under a private agreement by which he was to have given his wife \$100 weekly. Barton is claimed by the wife to have lapsed at late in payment, although, according to accounts, she believed he had had an increase of salary for stage work since the original compact was made.

Mrs. Barton is also reported to have regretted the papers were served just in time to ruin Jim's Christmas.

Promptness in California Looking After Stranded

Los Angeles, Jan. 6.

It seems just an impossibility to strand actors in this part of the state and get away with it. The state labor department gets right after those who are culpable and makes them take the stranded folk away from the environs of this city.

Margaret Bent, a dancer, complained she had been stranded here through the breaking up of a vaudeville act on the Bert Levy circuit. She said that E. M. Hirschhoff, Chicago agent of the circuit, had booked the act to play last week in Bakersfield, but that before the company could get started, the act disbanded. She was only 17 years old and wanted to get back to her home in Chicago, as she was broke. The department wired Hirschhoff and told him to "come around." In reply he notified the department that he had a job for the girl in San Francisco to work in a Spanish dancing act and that he would provide transportation there.

The proposition was accepted, and the girl was given a ticket north, the funds for which Hirschhoff provided.

Joe Howard Closes Office

As the result of an office disagreement between Joseph E. Howard and Gene Lucas, Howard's office on West 46th street has been closed upon Howard's orders from the road, where he is on a vaudeville tour.

It is understood Rose Mulanney, who recently became office manager for Howard, also severed connections through inability to get along with Lucas.

Lucas is understood to have "been in" on the Howard show, "My Women," which failed to sell Broadway but was produced out of town.

You come true, you'll never have to wish for anything again. You'll already have it.

The cold has just about cleared up. (Mine—not the weather's.) Harry Reichenbach in. Down to the dining room for dinner. Met there Ed Robbins, who is planning "Bluffers" is to close Saturday. Met also Mr. and Mrs. Frank Stafford.

Back to my room. To bed, so tired that I knew exactly what they mean by the weak end of a week.

ALLEGED COPY ACT

Cast Original Last Week in Detroit

The Orpheum Circuit cancelled Detroit on the Gus Edwards Revue, because a Gus Edwards Revue had preceded it into Detroit.

The non Edwards Revue played the Cinderella, Detroit, and was booked by Will Cunningham of Chicago.

Edwards has labeled the Cunningham turn an unsanctioned and has appealed to the Vaudeville Managers' Protective Association, asking for reimbursement for the lost week and alleging an infringement by the copy act on his own turn's name and billing.

Amateur Nights in N. E.

Boston, Jan. 6.

Booking of amateur night shows in New England theatres is on the increase and incidentally is rather a good thing, since it tends to those booking agents who have added this line to their offices. They furnish a bill of amateurs, good, bad and worse, for a certain sum of money; some getting as high as \$15 and \$15 a show for a 10-act bill of amateurs.

They claim they have to pay their amateurs but, nevertheless, they award prizes, usually amounting to not more than \$10. They make up a bill with certain amateurs and then play this group in all the houses that they are booking.

Managers of theatres where the amateur night has been revived do not even have to attend to the announcement of the amateurs' names nor the awarding of the prizes as the booking agent either appears himself or sends someone as his representative to take charge of the amateurs.

Boston booking agent now is booking amateur acts into a large number of theatres in Massachusetts, appearing personally in some of the houses and sending his office aides to others. The price is higher where he appears. He uses a lot of horse-paw in introducing the amateurs and elicits through the acts of those who are had or worse.

Many theatre managers in Massachusetts would like to run country shows nights to boost business, but the drawing of "lucky numbers" is impossible in these. Other ways have been tried in awarding the gifts, but the managers have to keep on a straight line or else suffer the consequences of a run-in either with the State police or local police or both.

All In on Earle

Washington, Jan. 6.

Jules Marstbaum, president of the Stanley Company of America, has been elected to that same position with the local Cosmos Theatre Company, which operates the newly opened Earle here. Julian Brylawski was made vice-president and general manager, not only of the theatre proper, but to also direct the other affairs of the company here, this including the office building in connection with the Earle.

A. Brylawski, father of Julian, and in show business since before the civil war and known all over the country as "Daddy Brylawski" is on the board of directors of the theatre company, as is also Roland Robbins, manager of the big time Keith house here.

The Earle plays Keith pop vaudeville and pictures.

Dance Flash Disbands

The Miller, Moore and Peterson act has disbanded after three weeks of showing and much difficulty at getting out with the bookers at a figure that could hold up the expense of the turn.

The act, a dancing flash carried J. Linton's Cadet orchestra in addition to the three principals. The band has been sent indefinitely at Clover Gardens dance palace, New York.

Miller and Peterson, the dancing boys, are planning to go it as a team and are at present rehearsing new material.

SMALL TIME RINGERS

NOW ARE "OPPOSITION"

Theatres Also Playing "Try-outs" and "Contests"—

Bookers on Look-out

Small-time acts engaging as ringers for opportunity "contests" and "professional tryouts," usually in small theatres, are now encountering difficulty in re-establishing their status with bookers of independent small times.

Since most of these acts have been hiring out in opposition houses and for less money than asked in regular vaudeville theatres, the bookers are labeling theatres and performers as opposition. While not going on record with their grievances, they are just giving the violators the "runaround" when seeking engagements.

The mix-up has precipitated bookers to having the "contests" around New York covered.

STANLEY'S 2 NEW

Atlantic City, Jan. 6.

A theatre with a capacity of 2,600 being at Kentucky avenue and the Biltmore theatre completed, will be operated by the Stanley Company of America. It has other theatrical interests at this report.

Philadelphia, Jan. 6.

The Stanley Company announces the erection in the immediate future of a theatre in Northeast Philadelphia at Frankford avenue, Griscum and Overington streets.

The theatre will have a capacity of 2,600.

This section of the city, which has been boomed by the opening of the Frankford theatre, has a number of picture and vaudeville houses, including Allegheny (vaudeville), Frankford (films) and Desmond (stock).

WARASH CO.'S TRIO

Terre Haute, Ind., Jan. 6.

The consolidation of the Indiana, Hippodrome and Liberty theatres, under the ownership and management of the Wabash Theatre Corporation, which took place several months ago here, has brought the introduction of three acts of Junior Orpheum circuit vaudeville to the Liberty.

Since the Wabash company took over the three houses Keith vaudeville has been installed at the Indiana, the Sherman stock company, of Chicago, has been engaged for the winter at the Hippodrome, and the Liberty has been added to as described. The Liberty will also have a feature picture each week. Officers of the new corporation are J. P. McKibben, president; John McCall, vice-president; George Schall, secretary, and S. C. McKee, treasurer. Directors, in addition to the others, and Ross Garfield, who is general manager and representative, are Paul Kuhn and H. E. Anderson.

FIRES IN NEW ENGLAND

Westbury, R. I., Jan. 6.

The Westbury opera house and three residences nearby were totally destroyed by fire early Saturday at a loss of \$150,000, the loss on the theatre property being estimated at \$100,000. The vaudeville artists playing the house lost all their equipment, including musical instruments valued at \$25,000.

The opera house, built in 1884, and for many years known as the Bliven opera house, has been conducted as a pop vaudeville and picture theatre since it was remodeled a year ago at a cost of \$25,000. It was owned by David Nevogrod.

Van Buren, Mo., Jan. 6.

The Star theatre building was totally destroyed Friday, only the outside walls remaining standing. The structure was built six years ago at a cost of \$100,000.

EPIDEMIC IN MANCHESTER

Manchester, N. H., Jan. 6.

All children have been forbidden to attend the local theatres by the Manchester board of health, owing to the present scarlet fever epidemic.

All other public assemblages of children have likewise been banned.

INSIDE STUFF

ON VAUDEVILLE

Another act in vaudeville will be played before the season ends by Miss Fuller, now blind and the widow of Fred Hallen. Miss Fuller has been appearing in vaudeville despite her affliction for two seasons or more in an especially written skit woven around her which prevents an audience becoming aware Miss Fuller is sightless.

Blanche Merrill wrote the little playlet Miss Fuller has been using. Between now and March, when the new act is to go on, Miss Merrill will have completed it for Miss Fuller.

Miss Merrill contributes the playlets for Miss Fuller, with Miss never having seen Blanche. She knows how Blanche looks through having searched for her face. Miss Fuller was blind when Miss Merrill first met her. They were living in the same hotel. Mollie was desolate in those days, even despondent. Blanche called upon her to help the hopeless blind woman pass the time. While talking with her Miss Merrill conceived the idea of writing something around Mollie that would at least keep her mind busy.

Mollie agreed and Miss Merrill wrote the playlet now in use. Through the personal interest Miss Fuller, by E. F. Albee, she has worked continuously. Considering the great calamity that nearly overcame her, Mollie since has been happy in her work, knowing that once again she is earning her own living.

Harry Davis' advertisement in Variety last week caught vaudeville's attention. It called for bands and musical attractions for the Davis picture house in Pittsburgh and was signed by Eugene L. Connelley, manager. Harry Davis is understood to have been opposed to placing extra stage attractions in picture theatres. Glida Gray during Xmas week played Low's Aldine, Pittsburgh, as the special draw, and drew, despite the Aldine's location. Miss Gray had performed the same feat at other picture theatres she appeared in in other cities. The Davis vaudeville theatre, Pittsburgh, books its acts through the Keith office.

As a result of the success of pictures and independent vaudeville, with regard to "managers" in the Grand opera house, 23rd street and 8th avenue, New York, and the Olympic, Brooklyn, Abe Flum and Sam Traub are seeking leases on other houses regarded heretofore as "lemons" or "white elephants."

On the Grand lease alone, the Flum & Traub combination is said to be away ahead, while the Olympic proposition is a bonanza. The Olympic is between Myrtle and Fulton streets, in Adams and the rental of the theatre is more than made up in the restaurant connected and the office rentals in the building.

Concurrent with the return of Jennie Jacobs as an agent in the Keith office, attached to the Grand Opera house, came along the matter of booking Francis Renault, who is back in vaudeville. Before Mr. Renault left the big time Miss Jacobs had represented him for several years. About to return a few weeks ago he called upon Miss Jacobs. She informed him that as she was not booked through Keith's, he had better consult a Keith agent, Renault selected Al T. Wilton.

Mr. Wilton had hardly secured an opening date for Mr. Renault before it became known Miss Jacobs would return to the Keith office. Wilton, according to report, offered to release the act to Miss Jacobs, but the latter said she could not see why, as Wilton was entitled to it and there the matter rests with everyone satisfied.

Sir Alfred Butt, now in New York, is reported willing to look at a burlesque show over here as a possible contender for the stage of his Empire, London. Sir Alfred has the English rights to Arthur Hammerstein's "Rose Marie" and has been thinking of placing the London production at the Drury Lane. The theatre, however, is not set as yet for it.

Richard Pitro, once known professionally as "the man of a thousand faces" and also as "the Globe Trotter," who was forced to retire from the stage, also from foreign bookings, owing to ill health, is living in New York. Pitro's condition has been brought to the attention of agents and professionals, who are planning to help the veteran vaudeville act in a financial way. Pitro is about 75.

When the new Orpheum (formerly Fox) at Oakland, Calif., opens in February, it will have been improved as a vaudeville theatre by about \$100,000 spent upon remodeling. Included in the improvements is an elevator, back stage. The Orpheum Circuit will operate it with its vaudeville bills and Fox pictures. The Fox house formerly played pictures exclusively.

Reclamations were fluent in Boston between "Margery," a medium, also the wife of Dr. Le Roi G. Crandon, a surgeon of place and repute, and Harry Houdini. An upshot was that Houdini offered to donate \$5,000 to charity if he could not duplicate "Margery's" manifestations and in public exhibition at any place selected in New York or Boston.

It was an outcome of the prize contest conducted by "The Scientific American." Houdini was on the original committee for that paper, but when he "beat" the committee to the publicity in it for some months ago, several on the committee didn't think that was proper.

Looking upon it as "show business" for himself and finding that it got him the most publicity, Houdini worried little over the attacks upon him, these attacks being in the nature of reprisals for his announcement he can duplicate the tricks of any medium.

REDUCED COST

INEQUITABLE CLAUSE

Theatre and "Dance Follies" Before V. M. P. A., N. Y.

Kathleen Morris Released from Mason and Cole Contract

The State, U. P. A., N. Y., has complained against Gene Lucas' "Dance Follies," an act which showed at the theatre with a reduced cost. Jack Linder books the house.

The house manager, refusing to play the act, notified Linder it would be impossible to assemble the entire cast of five to play the date, but was instructed by the booker to line up as many as possible and report.

The house manager refused to play the act, which only included three people and has complained to the "Vaudeville Managers' Protective Association," alleging the loss of an act, and being "too late to book a substitute."

Fries and Cody Returning
Fries and Cody, who dissolved several years ago when Miss Cody entirely legit, have reunited and will shortly head a new musical flash act, "Bet and Grow Thin," which Royce and Beatty are sponsoring.

Fred Hand Goes to Washington
Fred Hand, a who has been closing up the affairs of the Joseph Hart office since the death of Mr. Hart, has resigned to assume charge of the new Earle, Washington, D. C., and all the Stanley Co. interests there.



MORRIS & FEIL

Suggests for 1925
THE DU PONT
comedy jugglers
"A Study in Nonsense"
This week (Jan. 5th), B. F. Keith's
Riverdale Theatre, N. Y.

BRAY WITH BECK?

It is reported Charles E. Bray will arrive in Boston Jan. 12, immediately coming to New York. Mr. and Mrs. Bray left last month for Vienna, to be away for two years, living on the Continent.

In connection with the report is that Mr. Bray may have been recalled by Martin Beck, and that Beck intends asking him to assume charge of the new Beck theatre, now housing the hailing "Mme. Pompadour."

Eddie Sullivan has been in charge of the Beck, but is understood to have insisted upon returning to St. Louis, owing to the loneliness of Mrs. Sullivan away from her folks and friends in that city. Mr. Sullivan was managing the Orpheum, St. Louis, when called to take charge of the New York house.

COMPLAINT AGAINST ACT

Alexander and Olsen are reported to have cut an important portion of their act while playing the Riviera, Brooklyn, N. Y. (Moss house) recently.

According to the report, one of the team became embroiled in an argument with the stage doorman. Following the argument the act is said to have attempted retaliation by cutting the female impersonation act done by one.

The house has filed a complaint against the turn following the incident and the Keith office and V. M. P. A. are investigating.

VERA NICHOLS' \$15 WEEKLY

Vera A. Nicholls was awarded \$15 weekly alimony and \$50 counsel fees in her separation suit against Fred J. Nicholls, last of "Clubs Are Trumps" the plaintiff (vaudeville) alleged abandonment and non-support.

The couple were married Nov. 20, 1924. Edward V. Loughlin represented the wife.

There are no children.

GRISWOLD O. H. SOLD

Albany, N. Y., Jan. 6.
The Griswold Opera House property, Troy, N. Y., birthplace of "Uncle Tom's Cabin," has been sold to the Wit Realty company of Boston, said to be owned and managed by the Travelers' Shoe Company.

The sale was authorized by Supreme Court Justice Wesley O. Howard for \$240,000.

KEILAN AND O'DARE PART

Keilam and O'Dare have dissolved their vaudeville partnership. Miss O'Dare has joined "Little Jessie James." The team were a standard vaudeville turn and married.

Tab at Lincoln

Vaudeville has been passed up for a few weeks at the Lincoln (Hartford) to permit the playing of Drake and Walker Players in colored musical tab. They have a four weeks' booking.

Joe Finn's Coast Visit

Chicago, Jan. 6.
Joseph E. Finn, one of the vice-presidents of the Orpheum Circuit, has left for six weeks in California, accompanied by his son.

Byron and Wyndham in "Tea for 3"
Arthur Byron and Olive Wyndham will open a tour of the Keith houses Monday, Jan. 5, in a condensed version of "Tea for Three," produced by Lewis & Goddard.

PLASTER FALLS 30 FEET

Panic Averted at State, Pawtucket, Rhode Island.

Pawtucket, R. I., Jan. 6.
One woman was seriously hurt and a second woman and two men slightly injured when a section of plaster, eight feet in diameter, dropped 30 feet from the ceiling to the orchestra floor of the State theatre here Thursday afternoon (Jan. 1). Although many other persons rushed from the house, and a cry of fire was raised, a general panic was averted.

The crash came without warning at 4:30, when the theatre, which holds 1,800, was about half-filled. The State, built twelve years ago, is owned and operated by the Goldstein Brothers of Springfield at a combination twice-a-day vaudeville and picture house. Shows were resumed Thursday night, after the debris had been removed.

LESSERS AND ASS'N

Stopped Off at Chicago on Way East

Los Angeles, Jan. 6.
Sol and Irving Lessers, West Coast Theatres' left Sunday for New York, but Sol will stop off in Chicago to confer with Marcus Helman, president of the Orpheum Circuit, and W. J. Lyndell, head of the Western Vaudeville Managers' Association, regarding the vaudeville problem on the Coast. From there he will go to New York with Harry Arthur, who is in Chicago attending the city meeting of First National.

Orpheum's 30th L. A. Year

Los Angeles, Jan. 6.
The Orpheum Circuit celebrated its thirtieth anniversary in Los Angeles on Dec. 31. It was on that day in 1894 the original Orpheum opened in Child's Opera house, which still stands at First and Main streets.

The theatre was christened the Orpheum and occupied for a few years until was moved to Spring street, on the site of the present Lyceum, until 1911, when the name was transferred to the present structure on Broadway, which is to be abandoned as the Orpheum Sept. 1 next the gift to the new \$1,500,000 house which is being erected on Broadway and Ninth street.

ATHENAS RETURNING

The Athenas, an equestrian team appearing in the slave market number in the "Follies," are due to sail back to Italy this week. The acrobats were brought over by E. Ray Goetz and placed under contract by Arthur Hammerstein, who in turn farmed the team to Ziegfeld.

Upon completion of the contract Hammerstein under the contract agreement is to pay passage overseas, the cost being \$400. The Athenas requested permission to work one week in vaudeville prior to sailing. Hammerstein, however, replied he would not pay passage if the date was accepted.

According to reports the Athenas might have received several months' booking on the strength of the proposed vaudeville date, which would have released Hammerstein from the liability for return fares.

Resumes Vaudeville

Quincy, Ill., Jan. 6.
The Washington Square theatre, under Joseph Desbeger, new lessee and manager, had only a week or two of pictures and returned to vaudeville.

The house takes three acts from Loew, who jump from St. Louis.

JUDGMENTS

Philadelphia Jack O'Brien; M. Smith; \$129.45.
Sales of T. J. Whitney and J. Homer Tutt (Smoker Bet Co.) and North & South Co.; P. Wilson; \$154.91.
Gaillard T. Boag; Strauss & Co., Inc.; \$25.
Elsie Producing Co., Inc.; G. A. Ferris; \$1,177.45.
Elkhart Amus. Co., Inc.; City of N. Y.; \$49.44.
Harris Frisch Amus. Corp., Inc.; same; \$82.52.
Knee Amus. Co.; Automatic Ticket Register Corp.; \$178.30.
Eche Amus. Co.; City of N. Y.; \$65.59.
Primus Amus. Co.; same; \$19.44.
Rae Amus. Corp.; same; same.
Strand Motion Picture Co., Inc.; same; same.
Harry Collins, Inc.; 45 East 57th St., City; \$5,443.40.

INCORPORATIONS

Lewis Literary Enterprises, Inc., New York; theatrical, pictures; \$10,000; M. Heger, A. Harcourt, M. H. Cane, F. Reiss, D. J. Fox. (Attorneys, Ernst, Fox & Cane, 25 West 43d St.)

Classplay Pictures Corp., New York; pictures; \$10,000; J. M. Hirsch, A. L. Epstein, D. Lazarus. (Attorney, J. H. 149 Street.)
Dan Quinlan All Star Players, Inc., Elmhurst; theatrical, moving pictures; \$45,000; Dan Quinlan, M. C. Kelly, J. H. Spillan. (Attorneys, Danaher & O'Dea, Elmhurst, N. Y.)

Elliott Ticket Co., Inc., New York; manufacturing tickets; \$300,000; C. Elliott, E. Elliott, J. Elliott. (Attorney, E. J. Knorr, Albany, N. Y.)
Wilson-Wetherald, Inc., New York; pictures; \$36,000; E. D. Wilson, R. W. Wetherald, R. Barber. (Attorneys, Barber & Stelson, 33 Broadway.)

Washington Heights Theatres, Inc., New York; amusement resorts; \$200,000. E. N. Freilinger, H. Yaffa, J. J. Brock. (Attorneys, Feinberg & Feinberg, 51 Chambers street.)
Finger Lakes Athletic Assn., Inc., Ithaca; athletic; \$100,000; C. S. \$2,500; D. A. Saperstone, L. Spear, J. B. Urban. (Attorney, C. P. Coffey, 213 East State street, Ithaca, N. Y.)

Hempstead Theatre Corp., Hempstead, N. Y.; theatrical; \$200,000; C. W. Carstairs, J. H. King, Calderone. (Attorneys, Maxson & Jones, M. & J. Bldg., Hempstead, N. Y.)

Western New York Theatrical Enterprises, Inc., Buffalo; motion pictures; 200 shares n.p.v.; F. M. Sommer. (Attorneys, Aaron & Dauch, 378 Elliott St., Buffalo, N. Y.)
Elliott Sq. Buffalo, N. Y.; pictures; \$100,000; J. L. Elliott, J. L. White Plains; erect golf course; 250 shares pfd. stock \$100 p.v., 250 shares common stock n.p.v.; E. B. Winnet, F. Acker, E. B. Winnet. (Attorneys, Cohen, Lee & McDonald, 32 Broadway, New York City.)

Queensford Theatre Corp., New York City; builders, contractors, amusement devices; 1,000 shares preferred stock, \$100 par value, 10 shares common stock, no par value; C. E. Ruckstuhl, A. T. Gladstone, H. M. Goldblatt. (Attorney, A. T. Gladstone, 44 Beaver street.)

American Grand Opera Association, Inc., New York; opera; \$25,000; J. P. Kramer. (Attorneys, Townsend & Gutterman, 45 Cedar street.)
Queensford Theatre Corp., New York City; builders, contractors, amusement devices; 1,000 shares preferred stock, \$100 par value, 10 shares common stock, no par value; C. E. Ruckstuhl, A. T. Gladstone, H. M. Goldblatt. (Attorney, A. T. Gladstone, 44 Beaver street.)

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Disolution

E. K. Lincoln Players, Inc., New York; theatrical enterprises; 200 shares no par value; directors, W. Hant, H. D. Hant, J. E. Lynch; subscribers, C. H. Hirsch, S. L. Schwartz. (Attorney, F. J. Knorr, Albany, N. Y.)

Massachusetts

Knaggs Bros., Inc., New York; mfg. musical instruments; \$50,000; J. L. Vorchak, C. J. Vorchak, L. Vorchak. (Attorney, D. A. Fraser, 253 Broadway, New York City.)

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10 VARIETY

VIOLET HEMING AND A. E. MATHEWS
 "A Unique Opportunity" (Comedy)
 12 Mins.; Full Stage (Special Set)
 Palace

Violet Heming and A. E. Mathews from legit make their vaudeville bow in this sketch by Brandon Fleming and Bernard Mervale.

It is very fluffy vaudeville, the story being based upon the scramble-bonging idea which has enjoyed many transitions since first told about a crossed-wire telephone conversation.

The Hon. Richard Madrigal (Mr. Mathews), has had a reverse in love and decides to leave his bungalow. His valet inserted an advertisement. The ad carries a tag line which offers the bungalow for sale, willing to marry the owner. The last two lines had been scribbled on a separate piece of paper, a conceit of the Hon. Richard and not intended for publication.

Phyllis Bartlett (Miss Heming), is sent to inspect the bungalow by the real estate agent. Richard thinks she has read the ad, and acts accordingly. Her allusions to having five children in August are construed literally by him, until he discovers she refers to her sister's children. All of the conversation is in these lines. Phyllis then leaves and starts to unpack when the Hon. Richard begins to unbend.

The crossed conversation gets some laughs but the audience seems to be in the dark about it until the playlet is about half over.

Miss Heming looks sweet and ingenuish and Mr. Mathews does as well as he humanly possible with a sketch that contains few vitamins.

It's the fluffiest kind of entertainment but will probably suffice for once around with the "names" of the principals the only value in it.

It flopped nicely N. 4 at this house.
 Con.

VALERIE BERGERE AND CO. (2)
 "The Booby Prize" (Comedy)
 18 Mins.; Living Room (Special)
 Riverside (Dec. 30)

Valerie Bergere's latest sketch to start 1925 with "The Booby Prize," written by Carl McCullough. The skit is of a light, dramatic nature, domestic in character and having a vein of comedy which caused intermittent laughter at the Riverside last week.

Miss Bergere is Mary, wife of Dr. Robert Billings (Robert Stevens), who finds their many years of married life tugging at the strands which she reasons must or later will reach the breaking point. She quietly frames her husband which does not become known until the final curtain. The doctor brings home a friend, Mr. Littleton (Karl Matua), and then brags of his happy home, his wonderful wife and that Mrs. Billings is the happiest woman in the world. The friend doubts it. He decides to prove it happy and he can prove it. The husband and friend wage \$1,000 with the terms overheard by Mary.

The doctor loses his money, the happiness of Mary is made possible and secure through the realization of the truth and the friend, "a sunshine doctor" at so much a throw, goes his way rejoicing—with the "one thousand."

The sketch has a wholesome appeal as there are real "Marys" in most audiences, just sink cushions, who slave while hubby is out on business.

The cast gives admirable support. It is not Miss Bergere's best sketch, yet it is new and modern, and was well received at the Riverside.

Mark.

MILE. RHEA AND SANTORO
 Co. (2)
 Dance, Acrobatic, Musical
 18 Mins.; Full Stage
 Riverside

The act starts off like the usual classy fern turn with Mile. Rhea and Santoro in a flay ballet costume. Joseph Mack Jr. then breaks it up with a piano solo following it with his own violin solo. Santoro then returns with Alex Cross (topmounter) for a few minutes of corking lasso back lifting. That's an act in itself, some of the feats being corkers.

The terpsichorean end of the act is then again resumed by Mile. Rhea and Santoro, who including two brass instruments, bring in a novel combination of dancing, acrobatic and musical elements and sure-fire on the best of bills.

Abel.

ADLER, WEIL AND HERMAN
 Songs, Dance, Piano
 16 Mins.; One
 Hippodrome

Billed as the sunniest syncopators this trio flashed into the Palace like a California sunset. The boys open noisily by dragging the pianist on stage while he is seated at the instrument, playing their opening number, "Back Where the Oranges Grow."

"My Best Gal" is tried next, one of the three doing a sex imitation. No one knows what it's all about. "Is Another" is another triplet song with comical verses. This is followed by a tenor rendition of "Because They All Love You," and an ensemble number with heavy emphasis on the close harmony on a syncopated second chorus version.

"Back to My Tennessee" pulled them back for an encore. One asks the audience if they want "Charley, My Boy"; another, "All Alone," and the pianist, "Follow the Swallow." They then announce they will sing all three, which they do. A touch of comedy in the first mentioned number. The opening line, "All Alone," was pulled it across the stage with the pianist busily playing. The lid was a replica of the taxi signs, which read "Rates Standard—If Coma After Hours." They could "All Alone," the tenor hitting a falsetto top as high as the Eb-endoah. A bit of jazz dancing finished off the best three-act of its kind in vaudeville.

This turn is in for any spot on any bill. This trio has the real Raskalier atmosphere and haven't been in the racket long enough to ruin their style by being to stick a comedy of "songs we have written." Real vaudeville natural. Con.

MME. EMMA TRENTINI and ERIC ZARDO, pianist
 20 Mins.; One and Full Stage
 Hippodrome

Mme. Trentini, if she can go up against the strain of typical daily singing, is set for vaudeville. Especially if the act continues with Eric Zardo, for this pianist equally shares honors with the singer as regards applause and the stage stress having something of an edge in providing three numbers to two.

Mme. Trentini obliged with "One Fine Day" from "Madame Butterfly," "Goodbye, Please," and "Giannina Mia," while her accompanist offered Paderewski's "Minute" and "Rhapsodie Hongroise No. 1." Each of the five selections tucked into the act, especially the standard bearer spotted as the concluding number.

The selection from the Puccini opera was rendered in full stage with the boys in pressing the stage in appropriate costume. The remaining numbers were in "one" before drapes and a street insert door.

Mr. Zardo formerly accompanied Belle Storey, and that his technical accomplishments are an assured asset seem well proven with this showing, though he long ago established himself as a soloist.

Mme. Trentini's voice is unusual for vaudeville. Coupled with her chic mannerisms the combination is more than capable of taking care of itself.

RUTH GLENNVILLE CO (2)
 Instrumental
 10 Mins.; One (Special)
 State

A drop with an insert through which Miss Glennville makes her appearance accompanied by her accompanist. The act is a good one, a genuine pianist of more or less importance.

Three selections on the reed instrument and a solo by the assistant make up the routine with no one of the numbers particularly melodious. Miss Glennville attempts a selection made prominent by Rudy Widoft and though skipping the difficult passages does averagely with it. She makes a fair appearance, but what the act needs is the insertion of numbers that will mean something. The current credit is too indifferent to gain definite attention.

Skig.

CERVO AND MORO
 Musical
 10 Mins.; One
 Hippodrome

Violin and accordion male combination. Their 10 minutes on the rostrum are not interrupted by any solo or other variations. Both work in unison throughout, the costumes being eccentric. The act is counted for whatever comedy returns the act won.

Got by nicely N. 2 at the Hip.

Abel.

LILY MORRIS
 Songs
 15 Mins.; One
 Hippodrome

An importation from England and conforming to precedent in the manner of delivery and routine. Miss Morris walked on to a reception and closed out to a response that brought her back for a brief speech and an added lyric.

A bridesmaid number, eccentrically costumed, paved the way for two following melodies and encore. The comedy lyric was amplified by a waltz number back for the last, the passing merit and registered as the most powerful of Miss Morris' songs.

Clinging to the proverbial style of feminine British singles allowed three verses and as many choruses of this ditty, succeeded by another comedy number. For this Miss Morris presented a normal and becoming appearance. The concluding bit was something of a cockney mind-set neatly delivered, minus dialect.

Outside of the reception Miss Morris earned the major share of applause allotted and deserved it. The doubt which generally overcast all English singles as to the merit of their songs may be dispensed with in this instance for that opening song is certainly adequate, and what the other may lack Miss Morris makes up in delivery. Her clear-cut enunciation was especially noteworthy. In fact, Miss Morris' entire performance smacked of experienced showmanship.

Undoubtedly a big time surety, it was this song that gave the songs for Miss Morris with her current routine sufficient to stand the strain of at least once around. The one vulnerable point listens as being the second of the string.

Up and down the act, an argument in appearing at this house, of all houses, in her initial week within a major theatre, Miss Morris ably overcame whatever doubts there may have been. She impresses as an English comedienne capable of taking care of herself anywhere.

Skig.

BIELLE AND MILLS (4)
 Dancing and Music
 15 Mins.; Full Stage (Cyclorama)
 Palace

Robert Bielle and Cyclorama, an imported mixed double dancing team, in a routine of double dances that seem to be efforts at improvisations of standard dances of several American turns.

The routine includes nothing new nor difficult, the couple's greatest asset being appearance. The Coster and His Girl at Hempstead is particularly bet in the routine, preceded by an "explanation" and for the coster hat and bonnet of the principals, could have passed for anything.

A Russian dance is prolonged by an "explanation" and a request the audience clap hands at the proper moment. Several members of the Lamb's Club obliged, but the balance of the house remained mute.

The dance itself was an ordinary routine of Russian steps, supposedly delivered for comedy results. The business of sitting on the floor and screwing back and forth, and being brought back by a laugh carrying business over here and went for the end book. The dancers were a beat ahead of the house orchestra all of the time.

For musicians in red uniforms are carried, and the act is backed by a gold cyclorama. The talents of the principals miss the high standards set by some of the best vaudeville acts by many wave lengths. This act might register in the "intimate" atmosphere of a cabaret. On the stage it's not quite big time, and certainly not a feature turn for the big time bills.

Con.

WEIR'S BABY ELEPHANTS
 Animal Act
 9 Mins.; Full Stage
 Hippodrome

A trio of trunk totting minatures of the species, speedily routinized by Don Derragh.

The animals follow a conventional routine albeit omitting the usual firing of a cannon and the Red Cross finish. Derragh works the three simultaneously but has a particular bet in the latter mammal who outbines his contemporaries with back kicks, and receives a spotlight for his body shaking shimmy as the finale.

The audience was left pondering over the "Tally's" leading comedienne, and asked themselves: "How come?" Spadora is an inspiration coming over here under a Keith contract.

Mark.

ROBERT EMMETT KEANE and CLAIR WHITNEY
 "Room 909" (Comedy)
 17 Mins.; Three (Parlor)
 Riverside

This is new for the Keane-Whitney team. Homer Mason is credited for authorship. It is a combination of comedy, farce, and what not, the result, netting a flock of laughs that should make the act a body-of-the-bill favorite anywhere.

Mr. Keane is cast in the role of an underlaker. The underlaker is in convention at the local hotel. Miss Whitney is the hotel proprietor's daughter, but is doubling as maid for emergency reasons. Keane starts giving the "maid" the prop "Miss Whitney" has some snappy and altogether nifty retorts of her own. The talk is fly and funny from curtain to curtain, including a proposal scene. She is about to accept but recalls in time she is married—her husband's name is explained by the fact she only became a bride yesterday and is not used to it yet. The "phone rings and Keane's wife is on the wire explaining their children are ill.

It's a corking comedy act and should matlate part of the bookers' demands for comedy offerings on their bills.

Abel.

AGEE'S PERFORMING HORSES
 15 Mins.; Full (Special)
 Hippodrome

Probably as good a horse act as vaudeville has ever seen. Agee personally routines three beautiful animals without word of command or direction by whip. The horses as to their being programed as "brewery horses" is something of a question inasmuch as the horses are not of the draught type.

The act also carries "Bill," the trained horse from Kelly's "Fun on the Farm," ridden by like Armstrong and concludes the 15 minutes of the act encores. Also inserted is Frank Shields who provides a brief bit of spinny about midway.

The horses are the attraction and work perfectly. A "grandstand" act during the summer months at fairs, Agee has a super-offering of the kind that rarely second place to none and will linger in the twice daily houses for so long as he wishes.

A novelty is brought forth through the ring being raised at the rear of the place, giving a clear view of the floor space from any angle of the house, especially downstairs.

Included in the work is the jumping of the horse in and over the act's back. A final trick is that of the trio simultaneously perching themselves within as many barrels placed upon a wagon.

The house early manifested a liking for the act, the Monday night Spotted No. 1 in the running order Agee encountered no difficulty in holding up the assignment.

Skig.

SPADORA
 Comedy Single
 9 Mins.; One
 Riverside

Billed as "Italy's leading comedian," Spadora appeared at the Riverside last week and proved a most disappointing comedy single. He sang a little, danced a little and his in-

terpretations of how a certain song was delivered. At no time did his musical efforts strain any less than artistically. His routine was old, nary and antiquated, with much waste time in the pop houses.

He's tall, has an inclination to work mechanically and depend on the audience's reaction, relegating him to the "dop" division.

That line of "Italy's leading comedian" was a lot for the man to bear, yet at no time during his routine did he give any demonstration of the talent he would entitle him to the rank as his country's "leading" entertainer. Spadora at best was unfunny and his encores were lamentably weak.

In his last announcements, and Spadora appeared full of them, his broken dialect worked a handicap, not overcome by any attempts at singing, dancing or "imitating." He has a number of "bits" at the piano which have long ago outlived their usefulness as laugh-getters in vaudeville. Spadora opened quietly and closed the same way.

The audience was left pondering over the "Tally's" leading comedienne, and asked themselves: "How come?" Spadora is an inspiration coming over here under a Keith contract.

Mark.

JAMES J. CORBETT and JACK NORTON
 "Taking the Air" (Skit)
 14 Mins.; One
 Palace

Holding himself in the publicity and theatrical spot light as so other former champion of the ring ever did or does, James J. Corbett repeatedly appears somewhere before the footlights, backed up by his most agreeable presence, an assurance that must be costly to him naturally his abundance of good nature that doesn't object to a little rally pulled at him anyhow.

It's the same with Mr. Corbett as a public character which he has remained likewise, and in this time of his greatest popularity. Acknowledged an authority on sports, albeit a notoriously bad picker of winners, the same James J. is found in the prize as a writer or commentator for the interview. This latter edge he always has maintained has been a big asset to his stage career. The fact that he has been doing so in this day than his other accomplishments in other days (of boxing away the championship from the slugging Sullivan) was a serial in the "Saturday Evening Post."

That had something to do with Robert Keane and Corbett to the Palace, with his latest theatrical partner, Jack Norton, in about the usual two-man act the ex-champ has been associated with in the "Saturday Evening Post."

Corbett and Norton when forming and starting played one vaudeville week in New York, then darted right into Ziegfeld's "Follies" for a stay. Now they have returned to the Palace, long vaudeville trip and probably will remain in the eastern twice-daily unless Mr. Corbett becomes a platform lecturer—or better or worse.

Mr. Norton must have made this his own turn. He's a comedian and as of yore, Corbett does the straight. Mr. Norton has a comical crumbling fall that sure fits into this turn. Maybe the skit was written around it. Called "Taking the Air," no author is listed. It isn't difficult to believe the act has never stopped rising in the air.

It's a quip, cross-fire, retorts and some slapstick. The slapstick is at the finish and laughable.

Corbett is acting as Norton's physical instructor, trying to build up his own fun, the air and exercises. Norton enters looking like Dr. Dippy. He is over and under-dressed for laughs. They have just missed the off-stage puffing train as they stop before the audience to talk it over. Norton looks a perfect physical wreck afraid of Big Jim and his strength. Corbett tries to do something with the debris. All he can get out of Norton are fresh cracks.

Eventually, Corbett says Norton must know the rudiments of boxing to protect himself—how to hit, dodge and upper-cut. Corbett illustrated the boxing moves, dragging Norton up for the practical. Norton remembers everything excepting to step back to avoid the uppercut and is knocked out. Corbett, remarking, says they will go over the lesson once more, when again Norton, neglectful of the uppercut, again is knocked.

Flat and with a dim stage in which stars may be seen dancing around to give the house a view of Norton's mental condition, Jim drags the helpless wreck away.

It's a pleasant turn, entertaining without too much gusto. It contains a number of production songs, excellent comedian. That combination with what goes with it in the publicity way make Corbett and Norton well worth while. Skig.

ARTHUR FIELDS and LEO EDWARDS
 Songs and Piano
 11 Mins.; One
 Riverside

Arthur Fields is the phonograph singer, latterly of the Avon Comedy Four. Leo Edwards is a composer with numbers of production songs to his credit. It's a sure-fire combination, Fields' sympathetic manner of selling his vocal efforts, particularly the ballads, assuring that the routine includes the usual composed melody. Fields' "All Alone" picked. A "cross-word puzzle" idea of Fields singing "Follow the Swallow" and Edwards' handling "What'll I Do?" in simultaneous rendition was another highlight of the routine.

They played in the deuce at this house.

Abel.

DOWNIE'S CIRCUS (30)

Indoor Circus
90 Mins.; One and Full; (Special)
22-28 St.

Downie's Indoor Circus was assembled by Andrew Downie to play vaudeville houses. It replaces the regular vaudeville in the houses it plays, either on a percentage arrangement or an outright buy-by of the house.

The idea has proved a business getter due to the novelty of the attraction and the fact that from regular vaudeville. At the 23rd Street last week the circus out-drew any vaudeville bill the house has held this season.

The entertainment runs about one hour and a half. The presentation includes outside adornment of the theatre with canvas side show paintings, a cage in the lobby housing a coyote and a monkey, and the continuing of all of the house attaches in circus array.

The circus and aerial acts are in one ring backed by a cyclorama of the inside of a big top with spectators painted in the "blues." An announcer, "The Ringmaster," introduces the acts and Horace Laird, assisted by four clowns, do comedy bits between the specialties while the apparatus is handled.

The show opens with Nette and Con an Indian singing and equilibrium act. The woman has a pleasing baritone voice and sells a couple of songs conventionally. She is attired as a squaw and backed by a special group of "real" showmen in a forest scene with tepees, etc. The turn goes to full stage for her solo. The male member in Indian get-up illustrates the song, and then stops a platform.

Back of this, when illuminated, a set of horizontal bars allow the male to strip, to brown gym costume for interesting acrobatics on the bars.

The "Well Sisters" are a young singing and dancing duo who sing four pop songs, make one change and flash a bit of jazz dancing. The act is a light, snappy, and deuce, probably inserted to get a touch of variety in between the sawdust recruits. The third turn is Johnny and Violet Cummings in comedy juggling. They work in the ring in grotesque make up. The juggling consists of plate balancing, club passing and plate spinning.

Nellie Lloyd, No. 4, a shapely blonde, places a series of interesting acrobatics atop the galloping ring horse. The clowns interrupt with the old funnies in the pants gag. This bit is followed by a light, snappy, and deuce, probably inserted to get a touch of variety in between the sawdust recruits. The third turn is Johnny and Violet Cummings in comedy juggling. They work in the ring in grotesque make up. The juggling consists of plate balancing, club passing and plate spinning.

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PALACE

The bill at the Palace this week looked like a great lay-out on paper but two of the turns in the show were made for a spotty evening. Business wasn't capacity but healthy downstairs, with the boxes showing vacancies here and there.

Considerable switching around resulted after the matinee. Blossom Seely was off of the bill but nothing was added, as 10 acts had been booked. The show ran until after 11 with the nine remaining entries.

Plenty of comedy in the line-up, and it was needed to bolster and pick up the tempo due to the weak nature of two new acts. They were Robert Sille and Anette Mills (New Acts), an imported European offering turn of distinct limitations. This act made a debut at the Hippodrome but has a long way to go before it can hope to measure up to any number of home brews who are laying off or playing the cabarets.

Sille and Mills closed the first half to No. 3 after the matinee, switching places with Violet Heening and A. B. Smith. The latter is a "big opportunity" (New Acts). The two girls in a cream puff vehicle brought games but very little vaudeville entertainment to the program.

Ben Welch picked up the fragments after the dancing team and made up his usual crowd of No. 4. Welch received a corking reception, proving he is well known to the Palace and its audience.

Ed and Tom Hickey, formerly billed as the "Hickey Brothers," Welch in their corking comedy and dancing turn. It wasn't the stiffest but it was a good deal better than the comic has developed into one of the funniest on the two-a-day. Their burlesque mind running stuff follows all the other acts and is a good one. The grotesque make-up and baggy clothes of the comedian help con- siderable. The Hickey's are a un- known feeder, and both are clever dancers. This turn should find plenty of bookings around the east, where they are trying to make a name for themselves.

Karyl Norman (Creole Fashion Plate) opened after intermission. Norman, who is billed next to- morrow in the afternoon but swapped spots with Stan Stanley at night. Norman, who is billed next to- morrow in the afternoon but swapped spots with Stan Stanley at night. Norman, who is billed next to- morrow in the afternoon but swapped spots with Stan Stanley at night.

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has a real novelty opening. His introductory song before the drop promises a "Mad Wag Revue." The drop curtains then part and show the dogs seated in posing formation. The tricks are embellished by Emma's good showmanship and petting, but the act is not at the conclusion, "Somebody Poisoned My Dog," (not "Somebody Stole My Dog," as the act is billed) didn't belong. The turn went steady.

Adler-Well and Herman (New Acts) pulled down one of the season's hits in their act, and would have duplicated in any place on the bill. They are a piano and violin duo, and the violinist who entered vaudeville via the Club Wigwam. It's the best combination that has come out of the west since Stan McLean and Alvin Karpis.

The Palace began the new year with a vibrant, colorful show. It's a dark-toned velvet appearing pair of drapes with a silver shimmer effect—very high hat. Amber and the violinist, who entered vaudeville via the Club Wigwam, it's the best combination that has come out of the west since Stan McLean and Alvin Karpis.

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RIVERSIDE

Good but not strong vaudeville at the Riverside this week. Eva Tanguay soloing in the act, and being the only "name" of importance in the line-up. The Creative One is back with some new material and her familiar sure-fire routine. The act is billed as a woman as ever before and registered strong consistently. A new cross-eyed puzzle drop is valiantly pointed with some "determination," "originality," "steadfastness," "earnest," et al. Her second number, a comedy sketch, has Eva Tanguay as a novel customer of pencils for skirts, a chapeau decorated with suspended razors, etc.

There were several new acts in the line-up, including Arthur Fields and Leo Edwards (No. 2), Robert Keane and Claire Whitney in a new playlet, second after intermission, and Mlle. Rhea and Santoro closing. Reopening after intermission, Panto, the Spanish clown, showed a novelty in acts of this type. It found great favor, the clown's gyrations, and clowning clogging.

"O'Donnell and Blair, with their 'Ladies' act, closed the first half. The manipulation of the umbrellas and the general atmosphere of the act, which was a novel and untried company of two supports, the team.

McCann and Casey, immediately preceded them, a fair but not overly strong team. The act starts off interestingly, with the boy giving her a "good night" (the act title), but it later develops into the familiar "Will-you-marry-me" routine.

Whelan, the suave Australian entertainer, was a class contribution in the third hole. Whelan, who is billed as a "class" act, really "the originator of all he does on the stage." Another turn (Leo Edwards), somewhat of a novelty, that has been seen over here more often due to Whelan's protracted absences abroad, is really a copy on the part of Whelan's act.

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VAUDEVILLE REVIEWS

closer of the first section and offering a tabloid version of "Rip Van Winkle," captioned "Rip Van Winkle." The act is billed as a woman as ever before and registered strong consistently. A new cross-eyed puzzle drop is valiantly pointed with some "determination," "originality," "steadfastness," "earnest," et al. Her second number, a comedy sketch, has Eva Tanguay as a novel customer of pencils for skirts, a chapeau decorated with suspended razors, etc.

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GRAND OPERA HOUSE

Business appeared to be good at the Grand opera house Monday night. The audience simply ate up the new show, and a word of several acts clamored for encores. If that audience told its next-door neighbor over the back- yard fence, the Grand Opera House would have had a few more customers than it had.

Perhaps the act that caused the biggest furore in the night of novelty was the Seven Collegians. This act, which is billed as a "class" act, really "the originator of all he does on the stage." Another turn (Leo Edwards), somewhat of a novelty, that has been seen over here more often due to Whelan's protracted absences abroad, is really a copy on the part of Whelan's act.

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SLIDE PICTURES OF NUDE WOMEN AT ASTOR

Suggestion to Shuberts to Charge for Lobby "Sights"

Probably not satisfied with attracting passersby with only photographs of nude women virtually every night in the lobby of the Astor theatre, where their "Artists and Models" is playing, the Shuberts have installed an electric slide case showing, one by one, the pictures of women who pose.

Between each picture appears a screen, with the inscription, "Twelve Studies Posed by Models Now Appearing in 'Artists and Models'." Among a Tuesday morning audience of about 20 persons were eight women, half of them stout, who, when each picture was shown, let out ahs and ohs, probably wishing for figures as slim as those on view.

The Shuberts may yet make expenses by placing the box office outside and charging admission to the lobby.

Actress' Rubber Check; Says She Can Explain All

Margaret R. Taliaferro, alleging herself a picture actress was late for Yorkville court. So late Magistrate Joseph H. Corrigan forfeited her bail of \$1,000. There were five men in the court and she had to be taken out by force.

Each came to press a complaint against Margaret for passing worthless checks. Four came from hotels, the fifth from Franklin Simon & Co.

After the hall had been forfeited, Margaret awoke from her sleep, and with her attorney, Eli Johnson, hurried to court.

Then Magistrate Corrigan was told that Margaret had been arrested the night before by a detective from the Waldorf-Astoria in the lobby of the Biltmore. The hotel charged she had stepped from one to two weeks in their guests and in payment left checks, in amounts from \$65 to \$255 that were rubber. They were drawn on the First National Bank of Philadelphia and the Collingwood, N. J. Trust Co.

The agent for the department store charged Miss Taliaferro had obtained clothing on the account of Mrs. Alexander R. Gallenkamp, address not given, to the amount of \$1,400, during September, October and November.

The forfeiture was withdrawn on the actress' appearance and a new bond of \$5,000 ordered. Hearing was postponed. Miss Taliaferro said that when the proper time came she would explain all. She gave her address as 321 Park avenue, Collingwood, N. J.

NOT RICHMAN OF CLUB

Following an automobile accident at Broadway and 44th street in which a man named Harry Richman, living in the Bronx, had been killed by an automobile, word spread throughout the theatrical district the victim was the owner of the Club Richman. Expressions of sympathy were on a charge of disorderly conduct on complaint of Detective Reesh, Special Service Division.

The detective said he saw Marks attempting to "steer" people to a theatre ticket office near the Hippodrome. Marks said the charge.

"STEERER" FINED

A fine of \$5, was imposed on Nathan Marks, 1017 Leggett avenue, Bronx, when he was arraigned before Magistrate Oberwager in West Side court on a charge of disorderly conduct on complaint of Detective Reesh, Special Service Division.

The detective said he saw Marks attempting to "steer" people to a theatre ticket office near the Hippodrome. Marks said the charge.

TWO CABS SAVED

New Year's Eve Came in Very Handy for Them

New Year's Eve receipts proved a life saver for at least two night clubs in the Times square section that had been skidding fast. Both places had been carrying along for weeks on the cuff, with performers' salaries unpaid and the show folk gambling along with the management until the big night's receipts were in.

Although neither did a landslide they at least garnered enough coin to pay off the performers and a few other debts, with a little velvet to carry them along for a couple of more weeks.

BRADFORD'S PARTIES SUSPENDED SENTENCE

Mrs. Bernice Baston Called the Cops—Noise and Language Until 6 A. M.

ay Bradford, 35, theatrical publicity and advertising man, 117 West 48th street, received a suspended sentence when he was arraigned before Magistrate George W. Simpson in West Side Court on a charge of disorderly conduct preferred by Mrs. Bernice Baston, wife of a movie actor, living in the same house.

Mrs. Baston, a former actress, said she was unable to get any sleep because of the terrific noises emanating from Bradford's apartment, where nightly parties, lasting sometimes until 6 a. m. The parties never ended before 5, she testified. Early the next morning, she said, the noises and the language coming from the apartment were such that she telephoned the police. When the police came, she said, Bradford came to the hall and threatened her. She said he also used vile language. Several other witnesses were called, among them the superintendent of the building. The latter told the magistrate at one time he had removed as many as 100 whiskey bottles which had come from the Bradford apartment. A telephone operator testified that many women attended the parties and that frequently the women ran through the halls dingly clad.

Bradford denied that he had threatened Mrs. Baston. He admitted several friends had called at his apartment and they drank some beer. He denied they had had whiskey. He also denied vile language was used, stating his wife provided and he would not permit profanity in his presence.

Magistrate Simpson adjudged Bradford guilty, and ordered him fingerprinted. When he returned the magistrate said he believed the testimony of Mrs. Baston and the tenants, and admonished him to cease his nuisances. He informed Bradford that other tenants were entitled to get proper rest and he would see they were protected. He then suspended sentence on Bradford, and advised him that if the offense was repeated the sentence would be revoked and he would be committed to the workhouse for six months.

Bradford promised the magistrate the disturbance would cease.

Dancer's Summons Against Wrongful Use of Name

Magistrate Oberwager in West Side Court will hear the case of Leonie Lorraine, dancer, living at 11 West 71st street, who charges the operators of the Folies Inn, 212 West 52nd street, with using her name in advertising their show without her permission. Miss Lorraine did a specialty dance with Carlos Morrovelin at the Inn until Dec. 18, when she quit because of ill health.

She left the city to go to Atlantic City. Returning recently, she alleged the managers of the Inn had used her name in newspaper advertisements subsequent to her quitting the show. She obtained the summons returnable today (Wednesday) before Judge Oberwager.



ALBERT WHELAN

Originator of all he does—on the stage. Leaving for London this month (Jan.) WITH REGRET!

THEATRE MEN IN DIFFICULTY OVER MINORS

Chaloner Theatre Managers Charged with Impairing Morals

Eugene Farley, 24, 233 East 52d street, and Robert Johnson, 19, 850 11th avenue, manager and assistant manager respectively of the Chaloner (picture) theatre, 55th street and 8th avenue, were held in \$1,000 bail each when they were arraigned before Magistrate George W. Simpson in West Side Court on charges of impairing the morals of minors. Both pleaded not guilty.

According to the stories of Margaret Ryan, 15, 409 West 41st street, and Mildred Duffy, 16, 743 9th avenue, Farley and Johnson brought them to several cabarets in the course of a Christmas celebration. While riding in a taxicab they charged the two men acted in such a manner that their morals were impaired. When the parents of the girls learned what had happened they communicated with Detective Hannigan and Maskell, West 47th street station. The detectives located Farley and Johnson and arrested them.

The detectives said both men admitted having been out with the girls, but denied they had acted improperly.

DIVORCE AND MARRIAGE

Following the granting of an interlocutory decree of divorce by Justice Ingraham, in the New York, Supreme Court to Carlotta Miles, prima donna in "I'll Say She Is," from her husband, Raymond Court, 446 Park avenue, the actress immediately went to the Ritz-Carlton Hotel, where she witnessed the marriage of her sister to Henry Florb, broker, of California.

Following the ceremony a reception, in which both sisters took part, was held in the ballroom of the Blue Room. A number of the cast of "I'll Say She Is," headed by two of the four Marx brothers attended.

Covert at Delicatessen

What was regarded as a nifty bobbed up New Year's eve when a little delatessen, having several tables in its rear, charged a party of slightly intoxicated theatrical folks \$1 for covert cake. There was a squawk but it was paid, with the party saying it was worth that for the laugh.

Mrs. Vanderpool Finds Herself in Trouble

A fur-coated, expensively dressed woman came out of the Hotel Pennsylvania Monday evening and hailed a taxicab. Traffic Policeman Nevins noticed that she staggered slightly. Attempting to enter the taxi she almost collapsed.

She was taken to the West 30th street station and made a prisoner on a charge of intoxication. To Lieut. Reilly she described herself as Mrs. Emily Vanderpool, 28, of 610 Fifth avenue, Astbury Park. She said her husband, was Frederick W. Vanderpool and she asked that he be notified. Mr. Vanderpool was not at home, neither was anyone else apparently, there was no answer. City Chamberlain Philip Berchheimer was next telephoned to at her request to use his influence to have her released. He wasn't at home so she remained at the station until the night for arraignment in Jefferson Market Court Wednesday morning. She was hysterical most of the night because of her predicament.

Inquiries as to her standing revealed she is a professional singer and was up to the time she married Vanderpool, who is a music composer of some prominence, the wife of another professional singer, Frederick Eglin. Eglin and Berchheimer were at one time on the stage together, when she divorced him.

DANCER'S PROPERTY TRACED TO YOUNG MAN

Left Apartment in Care of Servant for Six Months—Can't Find Maid

After identified as the man who had looted the apartment of Trini Ramos, who she engaged a maid, April 16 the dancer sailed for Spain and was about to close her apartment and dismiss the maid. The latter had permission to remain in the apartment without pay, until the dancer returned. Miss Ramos consented and left. Returning six weeks later she found her apartment looted.

The dancer was later started upon discovering a quantity of clothing, jewels and costumes had been stolen. She made a search for the small but was unable to locate her. She then reported the theft to the detectives. Miss Ramos also told the police that Karvonin, who is a tall, dapper and good looking man, had been paying court to the maid. In the belief that he might have been an accessory to the crime the detectives sent out a general alarm for him.

Several nights ago Karvonin entered a pawnshop at 495 3d avenue and presented a ticket for an ermine coat, valued at \$3,500, and which had been pledged for \$100. The pawnshop owner became suspicious and notified the detectives. They arrested Karvonin. He claimed to tell the detectives how he came into possession of the ticket. Following the arrest the detectives sent for Miss Ramos and she identified Karvonin as the man who had called on her maid.

She also was shown the coat and recognized it as her property. It developed during the trial that two weeks after Miss Ramos had reported the theft her apartment was again entered and property valued at \$1,000 was stolen. The police declared they had witnesses who would testify that Karvonin had boasted he had committed the second crime. As a result of an investigation immediately following Karvonin's arrest the detectives went to 12 South street and found a bag that had been checked by the name of Karvonin, which was a valuable coat and the trinkets which the dancer also identified.

Despite efforts of the police they have been unable to get any trace of the maid, Karvonin has steadfastly refused to discuss the case or assist in telling the whereabouts of the maid.

THE BOOZE BELT NEW YEAR'S EVE

Times Square Laughed at Pinches With Wine \$30 a Quart

The Broadway bunch had a laugh when hearing about the "activity" of Federal agents and police in making liquor raids and arrests on New Year's Eve.

Never before in one night have so many side street little places selling beer or ale by the glass and a few speak-easies encountered trouble while the big places in the Times square section that were selling kept right on selling without molestation.

While the seller of beer at 20 cents a glass may have been marching to the station house, the cabarets selling got their \$30 a quart for champagne of doubtful quality without protest from the chumps or officers.

Never before had there been such a wide open display of booze on New Year's Eve as at the opening of Jan. 1, 1925. It was brought in glass, stood on tables and in glass—no trouble.

Most Successful Flop Had the drys, wandered into the booze belt around midnight they would have had optical evidence of America's most successful flop.

In another section of this issue is recounted how New Year's Eve saved two cabarets from entering bankruptcy on Jan. 2, while another restaurant in the same section that could not "take a chance" on selling for legal reasons, closed its doors two days before New Year's.

Times Square Staggering Times square was a lively section all of New Year's Eve. After the New Year really got underway the streets were still held a crowd, but by that time they were staggering and kept staggering until the bottles they carried ran out. That was around 8 a. m.

It would have given the government man, who directs the expenditure of the government's \$9,000,000 annually to enforce prohibition, plenty of information had he been around the booze belt New Year's Eve.

HUNTER EXONERATED

Swores Dorothy Barnes Was Drunk When Calling Upon Him

Arthur Hunter, 42, 1636 Broadway, manager, with offices at 701 7th avenue, was exonerated of a charge of assault when arraigned before Magistrate W. Simpson in West Side Court on complaint of Dorothy Barnes, who said she had played in "Barney Google," "Broadway Scandals" and burlesque shows.

Miss Barnes said she went to visit Ben Levine, who shares an office with Hunter, and when she arrived there she found Hunter caressing his 16-year-old stenographer. Voicing an objection, she said, Hunter became infuriated and he beat her with his fists about the neck and body. Following the assault, she said, she went to her home at 1277 Anthony avenue, and had to remain there several days.

When the case was called in court Miss Barnes said she did not desire to prosecute. At this point, Assistant District Attorney James Magee protested against allowing the case to be withdrawn and said Hunter, if guilty, should be sent to jail, and if innocent should be given his liberty. Mr. Magee said if the case was to be adjourned that Miss Barnes be placed under bond.

At this point the actress decided to testify. Hunter testified Miss Barnes was quite intoxicated when she entered the office and became drunk because she was not given a drink by Hunter. He denied he was caressing his stenographer and produced a stenographer who corroborated his entire testimony. Magistrate Simpson was not satisfied with Miss Barnes' testimony and believed the statement of Hunter that he merely defended himself from the attack of the actress and was justified in using force. Hunter was then discharged.

SEEK' THINGS for the GIRLS

HOLIDAYS OVER—NEW YEAR BEGINS

Well, the holidays do give you a grand and glorious feeling, as Mr. Briggs says.

Please continue to let me know your wants, as I am sure I can save you time, money and effort in your shopping.

Meantime, clear the road for January clearance sales! I've seen some amazing bargains.

MME. KAHN, THE CREATOR

If I were asked what I wanted most, I would answer unhesitatingly—the dancing frock I saw at Mme. Kahn's. In her fashionable shop, at 148 West 44th street, it was simply too divine for words. It was as delicate and alluring as an orchid—blows of chiffon with the most exquisitely wrought border of chiffon flowers, and so reasonable considering the material and beautiful workmanship.

Mme. Kahn is sailing shortly to bring back the latest fashion models. But what if a woman asks why the "Parisian designers" don't call for these stores and take hint from some of her creations.

MASTER JEWELRY DESIGNERS

Wasn't it old King Midas who wished that everything he touched would turn to gold? I'm sure I went him on better the other afternoon, for everything my glance fell upon was platinum and diamonds. I wish you could have been with me at the M. Brayer Shop, 188 Delancey Street, and seen the works of art they create in jewelry there.

And what values!—you would pay over twice the price any place uptown. Their bracelets can actually be rolled into a ball, and their brooches and pendants are also soft and flexible; prices vary from \$200 to \$10,000. Oh, and some hand carved jade bracelets so appropriate at all times for only \$25 and \$30. It will pay you to make a visit.

We have all heard of discounts given people of the profession in certain department stores, specialty shops and hotels, but have you ever heard of a restaurant offering such? I know of one that does. If interested write me.

MME. RENNA'S EXTRAORDINARY FACIALS

I know of no greater joy when one is tired and weary after a strenuous day of shopping, than to stop in at Mme. Renna's restful salon in the Hotel Langwell, 123 West 44th street, and have Mme. Renna give one of her extraordinary Scientific Muscle Facials.

Really you feel as though you had shed ten years. One treatment I feel sure will be enough to convince you.

However, if you are out-of-town and can not have the benefit of Mme. Renna's remarkable massage, I would be very happy to send you a bottle of her Muscle Oil for \$2.50, which removes puffiness and circles from under the eyes like magic.

BEST FUR VALUES OF SEASON

Oh, do not miss this sale of furs! Some of the most extraordinary values of the season are now being offered at that old established house, Hudson Bay Fur Company, 662 Sixth Avenue.

Surely, it would be wise, it seems to me, to buy your next year's coat now. A fourth to a third reduction of the price you will have to pay them, and, too, with the additional 10 per cent discount allowed all theatrical folks, this seems an opportunity too tempting to resist, doesn't it?

Think of full length Hudson seal coats, \$50; mink marmot coats of others models at \$75. I advise you to hurry!

What next? Spanish perfumes, straight from Madrid! They are strangely fascinating, suggesting all the carnival color and passion of sunny Spain. A prominent importer told me the other day it was almost impossible for him to fill all of his orders. Even Canada has caught the craze. I suppose we shall have to succumb if we are to be up to the moment of the latest moment.

SHOPPING A REVEL AT NAT LEWIS'

Take your Christmas money to Nat Lewis' popular shop, 1578 Broadway, and revel! He is having a 20 per cent reduction sale on everything in the women's department.

And what a selection is included in that! Bags dainty

VARIETY'S NEW SHOPPING SERVICE BY MAIL ORDER FROM OUT-OF-TOWN

Girls of the show business, I shall be happy to help you in your shopping wants if you wish, and right here in New York.

There will be no charge for the service. It is Variety's Shopping Service, for the girls of the show business while they are outside of New York City.

There will be a guarantee with every purchase. I order, that the girl giving the order through me is to have thorough satisfaction, in fit or material or article, or correction made or money refunded. Protective Service Needed.

The show business always has needed a protective

so amazingly cheap. Long jade and hand silver earrings for \$2 and \$6, stunning old hammered silver chains and pendants for \$12 and \$15.

COSMETIC OPERATION

Many of the shining lights of the stage and silver screen have had successful cosmetic operations at the "House of Health," 140 East 22nd street. The surgeon in charge, who supervises all cases, studied under Dr. Josephs of Vienna, the pioneer in face lifting.

Face lifting is guaranteed for five years, and nose corrections for life by the House of Health. The "House of Health" corrects all imperfect features, wrinkles, crow feet, scars, pox marks, moles and blemishes. Their charges are most reasonable.

JANUARY SALE OF HOBIERY

Very special! Nowadays when the expensive vogue is the ultra sheer stocking in the most delicate and subtle shades, some find it a bit of a strain on the purse-strings to keep enough pairs on hand. Frequently a

service of this kind for the girls. This is it. If you should want me to make a purchase of any amount for some one thing, a consultation may be needed over, suggest you write first so we can get down to a basis when I can tell you the cost or other details. If sending for articles you know, make out check or money order payable to Variety, 154 West 46th street, New York City. Do not send money (currency).

Service Free to Everyone, Everywhere. Variety's Shopping Service is extended freely and without charge to any girl in any branch of the show business (taking in pictures) anywhere in the United States or Canada. Annabelle Lee.

finger nail or even a hangnail will ruin the pair, as you cannot match the remaining ones.

I have found the solution at Lichtenstein's Shop, one next to the Palace, 1562 Broadway, the other adjoining the Riverside, 2585 Broadway. The January sale is now on of wonderful full fashioned hose for \$1.10. We can have three pairs for the price of one and always have the make to match! Please send me your size when ordering from out of town.

HAVEN OF REST

When you come in off the road to the Hotel Coolidge, 121 West 47th street, for there you will find a real haven of rest, after your many discomforts.

The Coolidge specializes in catering to professional people, and you will feel its warm and home-like atmosphere the moment you enter its doors. Its young proprietor, Mr. Joyce, will see that you do, and as he is a brother of the famous Alice Joyce you will realize he is naturally equipped to understand the needs of the theatrical people. His rates are \$2.50 a day with bath, and the suites are from \$2.50 to \$5.

and large, simple and elaborate—bags and vanities of every imaginable size, shape and kind that will satisfy the most individual tastes, and for prices that will please all of us, \$4.95 and upward.

There is also a 20 per cent reduction on all the smart cuffed French suede gloves, formerly \$4.95. I'm sure there is a real treat in store for you there.

ROBERT THE ARTIST

Robert has been called the "Prince" of Beauty specialists. And really, one does not feel that this is an exaggeration when one sees the result of the work being done in his fashionable salon, 618 Fifth Avenue.

Robert's bob has that distinguished chic, we all cherish so much nowadays, because he studies your type and personality.

If your hair has become dull and streaked, I most heartily recommend a Robert Vegetable Shampoo. It is not a dye, and it brings back all the rich and lustrous tints of the hair.

ANTIQUE JEWELRY

There is a certain type of beauty to which antique jewelry is particularly becoming. I have found the most romantic little shop that specializes in antique and barbaric jewelry.

It is out of the main shopping district and I suppose for that reason, with such little overhead, the prices are

and red boots is grotesque, as is the yellow bloomers, with a flowered dress and hat of odd color, trimmed full skirt.

Madam Trentini looked her best and sang her best in "One Fine Day" from "Madam Butterfly." Her Japanese costume with large comb for headress is becoming.

One of the best dressed at the Hippodrome this week is the circus ensemble. The three Danzies Sisters, wearing white ruffled pantofoles, edged in silver with white satin basque and during their trick acts on white painted poles, colorful with touches of red and blue. The sisters wear white satin with black polka dots, short skirt and low neck and low sleeved waist.

The most beautifully dressed act has Mr. and Mrs. Cleveland Bronner's "Memories." The Temple of Fanny stands out, the illumined curtains of shimmering silver and the lighting effect of the magic pool with Mrs. Bronner in her royal robes and Mr. Bronner in his serpent costume of gold, heavily jeweled, is tremendous.

Chair Dux, at Aeolian, looking attractive in a silver decolette, beautifully draped gown, silver slippers, delighted her hearers with her prettative voice. She is thoroughly musical and her voice has lovely tone quality. Her lower tones, however, are her best.

Gregory Kelly's Feet

"Badges" is well dressed, even the cat wears a silky black coat. Madge Kennedy is prettiest in her pink chiffon full skirt, outlined in crystal, low neck and short sleeves with a red poppy at waist. Her feet are in silver slippers and nude stockings. The tan outfit is very modish, one piece V-neck, long sleeve dress, worn with a straight line wrap-around coat and fur collar.

Woodruff has a becoming frock of black under-dress buttoned down center back with an apron effect over-dress of terra cotta, crepe.

Gregory Kelly's feet are badly dressed. The settings are simple, a living room furnished in green, upholstered in silk and simple mauve hangings are its best dressy.

This mystery play hasn't a dull moment. Colleen Moore must fill four seasons of a life time in "So Big," her latest picture. For one who has read the book the screen version is a disappointment.

However, it still retains its Chicago atmosphere with much too much detail. Miss Moore, never better, wears her life-time clothes in "So Big."

THE DRESSY SIDE

By SALLY

Pola in China

Pola Negri has a picturesque role in "East of Suez," still less interesting as a good woman. This picture is screened in lavish fashion, holding one's interest throughout, delightful Chinese atmosphere and color and splendid cast. On the steamer for Shanghai, Miss Negri wears a princess velvet with silver bands, flounced bottom, cut V, no sleeves with a wrap shirred snugly through the shoulders with simple fur collar. Her hair of raven black is parted in the center and dressed in Chinese fashion, becomingly. A smart dress is the white and black brocads with plain black bottom apron dress, worn when leaving the steamer, with a simple cape, scarf throw and small turban.

In her father's garden, Shanghai, with its Chinese flowers, plants and pretty house. Pola is in a white dress with sleeves of puffs from elbow to wrist of black and white brocade. Her exquisite dinner gown, princess, heavily embroidered, and very decolette, with ropes of pearls tied at side of neck in trailing, and in this she is regal.

Florence Regnart (Sylvia Knox) screens well, and is simply gowned in a frock and garden picture hat. Bijma Kamikawa (Les Tol) elaborate kimono with dragon of gold embroidered on back and fur cuffs, worn with the usual Chinese cap embroidered, would do Chinatown credit. Mrs. Wong Wing, nurse plus mother, desires to have her daughter marry a rich Chinese, gives the picture its poison atmosphere. She is dressed in native costume, heavily embroidered.

Edmond Lowe looks best in his evening clothes and gives a fine finished performance, while Florrie Fellowes looks the villain, and is. This picture is fine and high class.

Well Scrubbed Elephants

Well scrubbed gray and richly painted gold feet. Their trainers are dressed in royal blue suits embroidered on back and fur cuffs, worn with the usual Chinese cap embroidered, would do Chinatown credit. Lily Morris (English) introduces a new novelty in her songs. They are all in one key and one tune. She wears a pink satin with over-dress of white crystal, silver slippers and looks very well in this. Her

"FLYING COP'S" ACT

(Continued from page 1)

stage in a sketch with his wife. He is scheduled to open at the Willis theatre, Bronx, tomorrow (Thursday).

McAllister said he and his wife had undertaken a four days' engagement in order to obtain living expenses pending his restoration to duty in the Police Department. Friends intimated, however, that McAllister might remain in vaudeville if his act is successful. The nature of the act was not divulged, but it is believed his wife will play the piano while the feet-footed cop will sing and demonstrate his ability as a runner. McAllister is said to possess a pleasing tenor voice and his wife is an accomplished pianist.

In 1923 McAllister won the Olympic 100-yard dash. Since that time he has won numerous races and won several indoor championships. McAllister, who formerly was attached to the staff of Commissioner Enright, has been on the police force but, a short time, but has had a stormy career. His latest trouble occurred on August 11, when he shot and killed Vincent Fighera at 15th street and Morningside avenue. The policeman said the man was acting suspiciously and when he approached him Fighera made an attempt to assault him and he drew his gun and it was discharged. A few weeks ago McAllister was

BIG THINGS AT COLUMBIA'S 15th ANN.

Columbia Burlesque Celebrates Gala Event with Innovations

The Columbia, New York, this week is celebrating its fifteenth anniversary with "Billy K. Wells' "Red Pepper Revue" as the attraction. Innovations planned by Fred McCloy and the Columbia Amusement Company are an added mid-night performance Wednesday night, a beautiful and expensive souvenir program for the lady members of the audience and surprise acts recruited from stars who started in burlesque.

Monday night Clark and McCullough of the "Music Box," former members of Joan Redlin's "Peek-a-Boo" (Columbia) Fannie Brice and George White were the surprise, volunteering and doing a specialty. Tuesday night Gallagher and Shean and Harry Von Tilzer appeared, and so on with Al Jolson and Will Rogers reported as willing to add in the celebration during the week.

Many celebrities from the theatrical world reserved seats for the Wednesday night midnight performance, among them Thomas Meighan, Charles Dillingham, Jack Lait and a party, and officials of the Columbia Circuit.

For the first time in the history of the Columbia a huge banner advertising "the attraction" was stretched across 11th avenue in front of the theatre. The banner could be seen from as far as the 14th avenue entrance to Central Park and from all parts of Times square from the south. The souvenir programs were an elaborate conceit which included pictures of former burlesques who have risen to stardom, and a brief history of burlesque. The cover was a gold-leaf folder adorned with a drawing by Archie Gunn.

"Red Pepper Revue" opened Monday to the best matinee business the house has ever enjoyed in months, being just under capacity.

METROPOLIS NEXT SEASON

Mutual Burlesque Drops When Prospect Switches Out

The Mutual burlesque shows will play the Metropolis (Bronx) instead of the Prospect next season. The Prospect lease expires for the Mutual at the close of this season.

The Metropolis has played various policies during the past few years, dramatic stock being the current one.

SUDDEN MANAGERIAL SWITCH

A switch in the house manager of the Empire and Casino houses in Brooklyn this week sent James E. Curtin from the Empire to the Casino, and James Sutherland from the Casino to Curtin's house.

Both theatres play Columbia shows and are operated by the Empire Circuit. The switch caused no remarkable comment in burlesque circles as both incumbents had been at their posts for the past ten years.

Unofficial report had the transfer ordered by the offices of the Columbia Amusement Company.

ROBBER MANAGER OF \$250

Chicago, Jan. 6. C. W. Feet, manager State-Congress (stock burlesque), was robbed of \$250. The intruder gained access to the manager's office by knocking at the door and informing him that he had found a watch in the balcony. When the manager answered, he was hit on the head and relieved of the money.

Benefit Dance in Bronx

By way of starting a fund for the relief of strikers of the Prospect (Mutual) theatre who become ill or hurt during work, a benefit dance and entertainment will be given in Hunt's Point Palace, Bronx, Jan. 7. The committee plans to make the fund permanent.

HOSIERY HOOKUP

Washington, Jan. 6. Recently Jack J. Garrison, managing the Mutual here for the burlesque circuit of that name, made a dandy tie-up. There is to be a meeting of the National Association of Hosiery Manufacturers, under-union producers and Federal simplification experts, here during the current month. The Bureau of Standards recently adopted an standard measurements for stockings the following: scale: 2 1/4 inches for women, 14 and 14 1/2 inches for men, and 11 to 24 1/2 inches for children.

The makers of these stockings are to pass upon the acceptance of these standard lengths for the general trade. Garrison had two principals from a burlesque attraction, George Leon and Esther Humes, playing his house, demonstrating how these measurements should be made. This demonstration was photographed and landed in the dailies, and will be used for "official purposes" during the forthcoming confab.

RUNWAY AT MINER'S NO CHANGE—SCRIBNER

Columbia Burlesque's General Manager's Comment on Concessions to Uptown Houses

Miner's, Bronx, following the example of Hurlig & Seamon's, New York, has installed a runway and revoked the bare leg ban on the shores, in an effort to combat the Mutual wheel opposition at the Prospect.

Miner's has been reported as a losing stand on the Columbia Circuit for the past two months, the losses beginning about the time the Prospect began pepping up its Mutual shows and using the runway for the chaperons to frolic upon.

The change in policy at Miner's and Hurlig & Seamon's, following closely on Sam Scribner's statement in Variety, caused comment in burlesque circles.

According to Mr. Scribner, speaking to a Variety reporter, the installation of the runway in no way alters the purpose of Columbia burlesque and should not be construed as any departure from Columbia's general policy.

Illustrating, Mr. Scribner said an extra sou'wester who tried to exceed the "shimmy dance" limits at Hurlig & Seamon's, had been immediately dismissed.

According to Mr. Scribner, the shows at Hurlig & Seamon's have been "covered" by the Columbia since the return of the runway and have in no way violated the Columbia entertainment policy. The same thing will apply to Miner's, he said.

Asked why the runway was installed, Scribner said he thought it would prove an innovation for the Miner clientele and would eventually mean as much to Miner's as it has to the Winter Garden, New York.

A runway that isn't abused continued the official, may help relieve the tedium encountered with burlesque shows this season. "You can't make it too strong, however," said Mr. Scribner, "that runway or no runway, Columbia Burlesque will continue to give clean shows as in the past."

MUTUAL SHOW CHANGES

Among shows that were not up to the circuit standard on the Mutual wheel was "Steppin' Out," and a sweep was made among the principals.

The only man retained was Frank (Rags) Murphy. At first George Broadhurst (no kin of the playwright) was engaged, but he is said to have derogated some rules and his contract cannot be renewed.

Among the newcomers are Bennie Howard Platt, Arthur Lanning, Sam Gore, Jessie McDunnell, Laura Houston and Dot Burnett. Manager Weintraub has appointed Lanning stage director.

THE FIRST LINE SPOKEN AT THE COLUMBIA

H. P. Nelson, Then Comedian, Recalls Opening of Theatre 15 Years Ago

Elizabeth, N. J., Jan. 4. Columbia Theatre, New York City, N. Y.

"Do's der last time I will have a fight wit a leg of beer."

These were the first words spoken upon the stage of the Columbia theatre when it opened 15 years ago and it was the introduction of burlesque on Broadway, and also my first appearance with a burlesque show after a number of years with the Blaney and Woods melodramas.

"The Pollies of New York and Paris" was the leader of all that was class in burlesque, and ever since then money has been no object to the producers of Columbia Burlesque.

Those who were inclined to stand still are no more.

Henry P. Nelson of "It's No Juice," has progressed with the times. But he has never forgotten Columbia Burlesque.

Today the comedian who was the first to step upon the stage of the Columbia theatre, is at the head of a circuit of theatres in New Jersey, secretary of the State organization, and bears the title of judge in the community where he lives, having been elected a year ago as police judge for a two-year term of the city of Elizabeth, and a "no justice of the peace for five years of Union County."

I still retain my interest in burlesque and love to hear everything that is good.

Now, Brother McCloy, if I can help, aid or assist in the celebration of the 15th anniversary, it is up to you to say the words and say them permit me. I will be only too happy to join you in making the event a big one.

Henry P. Nelson.

OLYMPIC'S RECORD

Chicago, Jan. 6.

The biggest week's business ever at the Olympic with burlesque was last week with "Pollies of the Day," when the show featuring "Bosco" Snyder grossed \$1,000.

This figure will undoubtedly remain as a record, as long as the Columbia Amusement Company has the lease of that house.

BURLESQUE CHANGES

Aquella Brothers and Armato, specialties only in "Towa Seacdale" (Columbia), out of show. Will not be replaced.

Jackson and Viviana and Mary Shaw, dancing specialties with "Silk Stocking Revue" (Columbia), out of show.

Keane and Sharpe have joined William S. Campbell's "Go To It" (Columbia).

2,000 WATER-SPRINKLED

Minneapolis, Jan. 6.

During the opening performance of the Great Revue at the Gayety (stock burlesque) 2,000 received a surprise shower bath when the sprinkling system went on a spree. The cool work of the cast, headed by Carrie Finnell, continuing the performance, proved a panic.

Those who quit the house left quietly and orderly.

\$3,500 AT MIDNIGHT SHOW

The Columbia, New York, gathered in over \$3,500 at its New Year's Eve midnight performance, co. with a sell-out before the first show ended. The first show took in over \$100,000. The difference represented more standees.

However, on the week the Columbia did not get near its high gross record, doing somewhat above \$15,000. Its record is over \$75,000.

BURLESQUE REVIEWS RED PEPPER REVUE (COLUMBIA)

Prima Donna.....Mable Best
Fugate.....Rose Raymond
Soubrette.....Frankie La Brack
Character.....Wm. B. Browning
Principal.....Edith
Principal.....Ruth Singer
Principal.....Morton Beck
Principal.....Mable
Comedian.....Arthur Page

Billy K. Wells and Rud Hynicka's "Red Pepper Revue," at the Columbia this week, is a credit to the Columbia. Wells has given the show a corking book and a production that could grace musical comedy. In addition the scenes all run to comedy and are burlesque brought to the nth degree, authorially speaking.

The first act finale is one of the best flashes seen this season. The scene and lyrics were written by Wells for one of the musical comedies of 1912, with the burlesque rights retained by the author. The original costumes are used and the lyrical story of Peter Stuyvesant buying Manhattan Island for a quart of hooch parallel the musical comedy version, receiving an unusually intelligent presentation by this burlesque cast.

"Neighbors," another comedy scene, written by Wells and used by a Broadway show, doesn't suffer by the transition to burlesque, because it is based upon low comedy, at which burlesque people are adepts. The "bit" tells the story of two married couples. One pair is lovable; the other is hateful. The efforts of the first two to regulate the domestic affairs of the batters winds up with all hands getting soaked in water. The scene is a pretty, effective and unusual for burlesque. A staircase draped in black is used for the "Palace of Jewels" scene, with parade of gorgeous costumes by the 20 chorus girls. These costumes also cost \$5.50 a piece, which is a credit to the original in musical comedy.

Dan Dody did a good job of staging the numbers, and actually succeeds in teaching the chorines to walk gracefully. The 20 include about seven ponies. They work in two shifts, the ponies usually adopting different costume from the showgirls.

Several of the scenes are hold-overs from "Bubble Bath," last season's title for "Red Pepper Revue." They were "The Strikers," a funny idea, well done; "The Trial of Elmer," a comedy sketch, well done; "Dream," all three were funny and well handled. The lightest of the new ones was the "Tea Room," in act one. It is the old "Love Elmer" material, re-emphasized by an author who knows his burlesque when he has the time to concentrate. The entire show, for veritable matter, shows a keen attention to detail and effect that result in an unusually well-balanced, well-conceived entertainment.

The show is an excellent one and includes William E. Browning, one of the best character men in burlesque, and a cleverly staged scene in this show; Jack T. Edwards, a good eccentric comedian; Arthur Page, principal comedian, also an eccentric; and a number of other character roles and a singing specialty in "ope" that clicked; Morton Beck, James Holly and Ralph Singer, sometimes straight, also doing comedy bits and specialties; Frankie La Brack, a good soubrette; Mable Best, a good soubrette; Rose Raymond, a sweet-looking ingenue; Singer has a five-tone tenor voice, and all of the males showed ability in singing. It is a pity the show had five comic playing scenes (unusual, and an innovation for burlesque).

"Romero and Juliet" satire was well hoked in one of the early scenes, and "Perfect Police" was another laugh. The show will develop into one of the week's best comedies as soon as he acquires more action and stops killing his own laughs. He is versatile and cleverly staged. He had five comic playing scenes (unusual, and an innovation for burlesque).

Frankie La Brack sells her kops specialty well in one cliche "hit," and Edwards and Singer handle a specialty in big league fashion in another. Wells and Morton Beck were prominent in a specialty, backed by the girls, in another spot. All in all "Red Pepper Revue" is a lot of entertainment for the dough. Just how the producers figured was to change the name of this expensive line-up and get his coin back in one season is a slight puzzle, but it's a cinch bet they would hit the one heavily if it had a name in the cast, which it hasn't.

Con.

MUTUAL'S OPEN BOOKING Mark Announces No Agency is Favored

The heads of the Mutual Circuit have declared their stand upon all replacements to be made in Mutual shows when necessary. I. H. Hark has announced that the producers and company managers may select the artists desired and engage them without reference to any stated agency. It is understood this rule will also apply while companies are being organized for next season.

While it's generally accepted the Louis Redelsheimer office across the hall from the present executive office of Mutual is its official agent and booker, it is first consulted, President Hark claims that he has instructed the producers and managers to patronize Redelsheimer to the exclusion of any other agency.

BURLESQUE ROUTES.

COLUMBIA CIRCUIT (Jan. 12-19)

- Bathing Beauties—12 Harnman Blecker Hall, Albany; 19 Gayety, Montreal.
- Best Show in Town—12 L. O.; 19 Olympic, Chicago.
- Broadway by Night—11 Star & Garter, Chicago; 12 Gayety, Omaha.
- Coma Along—12 Columbia, Cleveland; 19 Empire, Toledo.
- Copper, Jimmy—11 Empire, Brooklyn; 19 Casino, Philadelphia.
- Fast Stoppers—13 Stamford; 13 Holyoke; 14-17 Springfield, Mass.; 19 Empire, Washington.
- Follies of the Day—12 Gayety, Detroit; 19 Empire, Toronto.
- Gerard, Barney—12 Palace, Baltimore; 12 Gayety, Washington.
- Golden Crooks—12 Empire, Newark; 19 Miner's Bronx, New York; 19 Empire, New York; 19 Miner's Bronx, New York; 19 Casino, Brooklyn.
- Go To It—12 Gayety, Montreal; 19 Gayety, Boston.
- Happy-Go-Lucky—12 Gayety, St. Louis; 19 Gayety, Kansas City.
- Happy-Go-Lucky—12 Gayety, Dayton; 19 Olympic, Cincinnati.
- Middy Map—12 Columbia, New York; 19 Empire, Brooklyn.
- Hollywood Million London—14 Meriden; 15-17 Lyric, Bridgeport; 19 Hurlig & Seamon's, New York.
- Let's Go—12 Empire, Toledo; 19 Lyceum, Columbus.
- Marion, Dave—12 Gayety, Pittsburgh; 19 Lyric, Bridgeport; 21 Steubenville; 22-24 Grand O. H., Canton.
- Peek-a-Boo—12 Gayety, Boston; 19 Grand, Worcester.
- Monkey Shines—12 Gayety, Rochester; 19-21 Avon, Watertown; 22-24 Colonial, Buffalo.
- Nifties of 1924—12 Gayety, Omaha; 19 L. O.
- Peek-a-Boo—12 Olympic, Cincinnati; 19 Gayety, St. Louis.
- Record Breakers—12 Casino, Boston; 19 Columbia, New York.
- Red Pepper Revue—12 Casino, Brooklyn; 19 Columbia, New York.
- Runnin' Wild—12 Empire, Providence; 19 Empire, Buffalo.
- Silk Stocking Revue—12 Empire, Toronto; 19 Gayety, Buffalo.
- Stuppa, Harry—15-17 Lyric, Bridgeport; 19-21 Steubenville; 22-24 Grand O. H., Canton; 19 Columbia, Cleveland.
- Step On It—12 Grand, Worcester; 19 New London; 11 Meriden; 22-25 Lyric, Bridgeport.
- Step This Way—12 Hurlig & Seamon's, New York; 19 Stamford; 20 Holyoke; 21-24 Springfield, Mass.; 19 Grand O. H., Canton; 19 Columbia, Cleveland.
- Stop and Go—13 Gayety, Buffalo; 19 Gayety, Rochester.
- Take a Look—12-14 Avon, Watertown; 15-17 Colonial, Utica; 19 Empire, Buffalo.
- Talk of the Town—12 Olympic, Chicago; 19 Star and Garter, Chicago.
- Temptations of 1924—12 Gayety, Kansas City; 19 Gayety, Omaha.
- Town Scandals—12 Casino, Philadelphia; 19 Palace, Baltimore.
- Watson, Sliding Billy—12 Gayety, Washington; 19 Gayety, Pittsburgh.
- Williams, Meliss—13 Lyceum, Columbus; 19 L. O.; 19 Prospect, New York.
- Wine, Woman and Song—12 Orpheum, Paterson; 19 Empire, Newark.

MUTUAL CIRCUIT

- Band Box Revue—12 Hudson, Union Hill; 19 Gayety, Brooklyn.
- Beautiful Babies—12 Garden, Buffalo; 19 Corinthian, Rochester.
- Beauty Paraders—12-14 Park, Erie; 15-17 Niagara, Niagara Falls; 19 Garden, Buffalo.
- Bobbed-Hair Bandits—12 Howard, Boston; 19 L. O.
- Good Guys—19 Gayety, St. Louis; 19 Mutual-Empire, Kansas City.
- French Follies—12 Palace, Minneapolis; 19 Empire, St. Paul.
- Singles—19 L. O.; 19 Prospect, New York.
- Girls from Follies—12 Empire, (Continued on page 62)

VARIETY

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NEWS OF THE DAILIES

Two more affidavits were filed with the county clerk, White Plains, Monday, in support of the \$25,000 damage suit brought by Jacques Weinberg of Chappaqua against Adèle Rowland and her husband, Conway Tearle. Weinberg alleges that "Happy," a prize blood presented to Miss Rowland by her husband, had a wife and small child when the Tearles were summing at Chappaqua. The two new affidavits were those of the children, 9 and 18 years old, of Professor Frank Fairbanks of the American Academy, Rome, Italy.

Mrs. Florence Harris, of Camden county, N. J., has applied to Chancery Court for an order directing Johnny Dooley, her former husband, to pay the awarded alimony of \$18 weekly and \$2,000 in arrears. She says she acquired the alimony for her 14-year-old son. Dooley was arrested in New York about ten weeks ago on Mrs. Harris' charge of non-support. The \$18 weekly Dooley agreed to pay \$5 weekly but is said to have left after paying \$50 in cash. Dooley is reported to be somewhere in Minnesota.

The marriage of Janet Velle, leading lady of "The Grab Bag," to Charles John Hearn, Jr., advertised in last Christmas banns known last week. Miss Velle will not leave the stage.

Coney Island had a big fire Dec. 30, three bath houses being destroyed and the boardwalk damaged. The bath houses were the Jefferson, Galavan and the Sea Cliff baths, on the boardwalk between 32d and 35th streets.

Betty Winslow, understudy in "Mme. Pompadour," and Carl E. Moore, Cleveland policeman, may be married in the spring.

Jeannette Hall, cabaret singer, disappeared Dec. 15 after a visit to a night club.

Mrs. Lottie Lash, former actress, has brought suit for breach of promise against Dr. Junius Hardin McHenry for \$150,000. Mrs. Lash will show the court letters from McHenry in which he called her "lovers" and "beloved." She asked McHenry to tell the court whether they were listed as man and wife during 1911-22-23 in the hotels Commodore and Vanderbilt.

Katherine Herlihy, a cook, has filed a \$50,000 damage suit against Mary Miller Winter, film star, of Pasadena, Cal., charging the actress with defaming her character.

Irene Casle McLaughlin, the dancer, and Major Frederick McLaughlin are the proud possessors of a 7-pound daughter, born in Chicago, Sunday.

Eleanor Painter, American prima donna, and Julia Culp, German concert singer, are reported to have narrowly escaped death when the auto in which they were riding skidded on an icy stretch near Mafersdorf, Bohemia, Monday.

Peggy Marsh, dancer, was married in London New Year's Day to Capt. Keldrobert G. Fenwick, officer in the Royal Horse Guards. Marsh eloped in 1923 with an Albert Johnson, who shot himself in Jack Clifford's camp in the Adirondacks, later dying in New York.

Mary Nash, leading lady of "The Heart Thief," wrenched her ankle when James Crane, her leading man, threw her on the stage at the opening night of the show in New Haven.

Count Skim von Hoogstraten, husband of Millicent Rogers, will go to Hollywood to act in a picture for Samuel Goldwyn.

Thelma Harvey cabaret singer, reported the loss of her purse to the police. The purse contained powder, stamps and her costume. Miss Harvey has offered a reward for the costume.

Coney Island's new theatre has been completed. It set \$250,000. The stage is fully equipped. Irwin S. Chanin was the builder.

Mr. and Mrs. Cerro (Cerro and Moro) Dec. 24, in New York City, daughter.

EQUITY AND "VARIETY" ON PEACE FOOTING

That the news columns of Variety this week recite the removal of the barring edict by Equity against Variety, that has remained on for the past five years, doesn't mean, in the passing sense, anything more than a mutual understanding has been reached between the two. As an organization of theatricals, embracing the entire legitimate division, and with its power over the acting end of that division conceded supreme, Equity came to the conclusion that whatever differences may have arisen between itself and a theatrical trade paper, such as Variety, should be forgotten by both.

Equity did not reach that conclusion, though, until convinced Variety was of the same opinion. That made the solution simple. There was little to solve. Variety wants all of the news of the show business it can secure and Equity wants such news pertaining to itself accurate. Variety maintained it could not be accurate without access and that Equity prevented accuracy when preventing Variety calling upon the officers, officers or members to procure confirmation, details or details of stories that might come to this paper in the regular news way or through news channels. Equity accepted that view.

No obligation, no conditions, nothing in writing by either side. Nothing of that sort was necessary. It was a plain matter of common sense. Equity does not want distorted news items against itself or members and Variety does not want to print that character of news.

Another phase was that the dominant society of actors in America was at odds with one of the theatrical trade papers. Fortunately Equity was not so why it should bar any paper from the trade on the theory it is the theatrical organization of importance and interest to the entire profession.

Variety is pleased at the outcome. We trust Equity feels the same.

RADIO AND CONTRIBUTIONS

Radio, appropriately called "The Sponger" in last week's Anniversary Number of Variety, has had another of its come-on bubbles blown up.

Radio has held out hope to professional entertainers, of every class, that eventually radio will be in a position to pay the highest money return ever known to artists. The more famous the artist, according to radio, the greater the monetary reward. And by a simple process, not costing radio 1 cent. Because poor radio, only selling \$150,000,000 a week or month can't afford to pay.

Radio's reinbow was that a request for contributions from listeners, in, though of but meager amount, in bulk would reach an enormous total. Radio prophesied that \$25,000, \$50,000 or even \$100,000 in a single night for a "great artist" could be depended upon to flow in from contributions. It was only a cent, 10 cents or \$1 per person or per family. That was to be the return of radio reward for radio entertainment predicted by radio men.

It's the bunk!

Radio listeners-in will pay as much for free entertainment as any other deadheads.

Listed!

At the opening recently of a new radio station in New York the announcer for the evening was a famous comedian. He obliged the radio station (one of those "non-commercial," but getting \$100,000 worth of publicity for \$10,000 spent) to pay a charity he was interested in, \$1,000 in the form of a donation before he would consent to announce.

During the evening it was suggested to him that as he was striving to raise a total of \$25,000 for the charity, the comedian would in one announcement appeal to the listeners-in to send \$1 or 50 cents or any amount, the \$25,000 goal would be reached in a lump.

The entertainer appealed. He informed his "invisible audience" of 1,000,000 people as he was informed, of the charity, its purpose and benefits, asking for contributions.

The return was 7,500 letters.

And \$16 in cash.

Taking 400 e the letters as a test, the same comedian had his secretary write a personal letter, again outlining the charity.

Nothing in money came back.

John McCormack went over the radio New Year's Night, and free. While it probably got 100,000 or more people out of the theatres that night, Mr. McCormack wouldn't have received over \$16 in cash either if he had asked for money as his pay.

And once more. Two comedians under one management and with the consent of their management, agreed to speak over the radio on a week day night and while their performances were going on. But a few moments for each. Both were announced (not the same evening). The grosses for both shows evidenced a drop of \$1,000 and \$1,100 for the respective evenings. Either show normally would have done \$2,500.

NOTES

A New Year's Eve fire in the George Turley. The house manager of the Colony is Joseph Elliott, Jr. with Jerry De Roser managing executive director, with the Cameo also under his wing.

The new Grand, Keokuk, Ia., being built on the site of the house destroyed by fire a year ago, playing pictures and drama, will open about Jan. 15. The Baker Amusement Co. is the builder, the new theatre to be much larger than the former Grand.

Louis King, formerly of Zarka and King, is stage door keeper of the Martin Beck theatre, New York.

A mass was held Dec. 30 for Tommy Gray in the Actors' Chapel of St. Malachy's Church on West 49th street, by Father Leonard.

INSIDE STUFF

ON LEGIT

When the Frohman office brings "Isabel" next week to the Empire, New York, the Barrie play, "Shall We Join the Ladies?" will be used as the tail-end of the evening instead of as a curtain-raiser. This Barrie specimen is in reality the first act of a three-act comedy and is described as such on the bill. When the play is completed Gilbert Miller will produce it in its entirety here.

"Shall We Join the Ladies?" was produced first at the opening of the Royal Academy of Dramatic Arts in London in 1921 with a cast including Lady Beerholm Tree, Sir Johnston Forbes Robertson, Fay Compton, Charles Hawtree, Cyril Thordike, Cyril Maude, Dion Boucicault, Leon Quartermaine, Lilla McCarthy, Nelson Keyes, Madge Titheradge, Irene Vanburgh, Marie Lohr, Norman Forbes, Hilda Travalyn and Sir Gerald DuMaurier. It was last performed at the opening of the Palace, London, and again at a command performance for the king.

Barrie each time was reluctant to have the piece played because of its incompleteness and Gilbert Miller had the same thing to contend with when he sought to produce it here. The peculiar commercial angle on the show is that the main piece of the evening, "Isabel," is in three acts and requires five people while the Barrie comedy requires 15. Margaret Lawrence, A. F. Kaye and Leslie Howard head both casts.

A story often heard of recent weeks was of a comedian called before Equity's council and rebuked for his treatment toward a new show he had been engaged for. This comedian has been rather notorious in managerial circles for unreliability. Besides missing/rehearsals at his own convenience for devious reasons, he has been accused of securing more advance money from an untutored producer than any other actor on earth. He proved it a couple of times.

The facts appear to be, however, that the comedian was not called before the council as no member of Equity has ever been before the council on a complaint. The comedian, though, was called to Equity's offices and admonished to watch out for himself; that his manager had entered a complaint against him for his actions and the comedian was advised to be careful about a recurrence. The warning appears to have had its desired effect.

Prior to that another comedian famed for forgetting rehearsal and show time also had an interview in Equity's offices that is reported to have done him a world of good; also management he has since worked for.

Reports still continue to percolate uptown over Hearst's "American" and "Mirror." They go farther now and take in "The Journal," also belonging to that publisher. They story is that the circulation departments of "The American" and "The Journal" are banded together against the circulation end of "The Mirror."

The "American" has felt it decidedly so. Reports continue there may be a merger here or "The Mirror" become an afternoon tab. It is now a morning paper, along with "The News" and "The Graphic" having the afternoon tab field in New York to itself.

Another story is that W. R. Hearst is thinking of establishing an afternoon tab in Chicago, with Walter Hovey perhaps transferred as managing editor of "The Mirror" to the Chicago tab if the latter is started. "The News" is said to have skidded quite a little of late.

A number of New York dailies jumped themselves up in doing their own translating of a wire from the coast. The wire plainly read that "Patty" Arbuckle might marry Doris Deane. Not having heard lately of Doris Deane, the wire editors all appeared to conclude it intended Doris Keane, possibly a natural error, as showing the name of Miss Keane. But Miss Keane didn't see it that way and threatened action. That popular young woman is the wife of Basil Sydney of the Theatre Guild. She will shortly open in New York in her new play, "Starlight." Miss Keane has just returned from an extremely long and successful coast stay. That may have been another confusing remembrance of the mistake makers.

What seemed like stupid publicity was the prize contest to select a new title for "The Farmer's Wife," the English type comedy which recently departed from the Empire. The contest was won by "Mama's Slip" used, but for one day in the newspaper ads. The following day the original label was replaced and the final week of the engagement here announced.

The producers probably recognized the attraction had a better business chance out of town under the original title.

Kansas City papers carried first page stories recently anent the entrance of Marjorie McClellan Huttig, well known in society there, having gone on the stage.

Miss (or Mrs.) Huttig is "The Marlonette Man," produced by Brock Pemberton, who opened the show at Wilkes-Barre early last week. She is the daughter of W. McClellan, president of the Kansas City Commercial Trust Company, and has appeared in a number of amateur presentations at that city.

A number of male principals in "Vantiles" were unbound Friday and missed the night performance at the Earl Carroll. Joe Cook was host to the players at his summer home about 10 miles out in Jersey. The party made the journey easily enough New Year's night, but faced the raging storm in the morning. It was decided to start back immediately after they came, too. That was at noon, but the motor car was stalled frequently and the party arrived at the theatre an hour after the show was over. Several players suffered considerably with the cold. After it was announced that the cast was missing, the performance was satisfactorily given, however, with no complaints from the front and many laughs back stage. Miller and Mack batted for Cook in several bits. It was a break for "Blink" Miller, who showed himself quite an ad lib man.

The Charles Frohman company has acquired the rights to "Monsieur de Cinq," a comedy by Maurice Hennequin and Pierre Veber, which was produced within the fortnight in Paris at the Palais Royal there. Mrs. Gilbert Miller, wife of the Frohman managing director, was in the opening audience and was so struck with the show that she wired her husband to arrange to contract with the American rights on the spot. Present plans call for the play's production this season.

George Knopf, husband of Mary Ellis, is said to own 12 1/2 per cent of "Rose Marie," Arthur Hammerstein having the entire balance. Two other managers were supposed to have invested, but withdrew at the last minute.

Ralph Cullinan, whose metamorphosis from an expert shaker of cocktails on the other side of the mahogany at the Players' Club sometime ago to a playwright was reported last summer, has completed three dramatic sketches and is about to have been accepted by "Black Waters," his first play, has been secured by Brock Pemberton. Recently the piece was presented at Frank Vanderlip's private theatre on his estate at Scarborough-on-the-Hudson. Cullinan's "Magpie" may be on the production program of Equity Players this season. A third play is entitled "Loggerheads."

EQUITY CALLING RADIO MEETING FOR DISCUSSION OF CURRENT TOPIC

Meeting to Be Held Jan. 26 in New York—May Be Open or Closed Gathering with Place Hotel or 48th Street Theatre—Equity Taking Initiative on Behalf of Theatre and Managers

Equity will hold a meeting in New York on the afternoon of Jan. 26 to discuss radio. It had not been decided, when Variety went to press last night, whether the meeting will be a closed one with Equity members or an open one with the Broadway managers invited to attend; also newspaper men.

This initiative is being taken by Equity in pursuance of its stand against radio's free use of the show business. Allowing the supposition to circulate Equity is acting on the radio subject for its actor-members, Equity, according to understanding, has actually taken up the radio question for the benefit of the theatre and its managers.

Managerial Opinions
Along this plan, it is said, if Equity decides to hold an open meeting, either at the 48th Street theatre or the Hotel Astor, the managers invited to be present will also be invited to express their views.

Equity as the legit players' organization issued an order some time ago that any Equity members participating in radio performances should be considered to have played one extra performance with pay pro rata of their engagement salary.

How Equity sees radio as an income against the theatre is not known but it is said that Equity as a unit does not foresee the McCormack experiment as indicative of a future revolution against the theatre. Rather Equity believes, according to the report, that McCormack may be, however, a forerunner of a radio raid upon all of the show business, artists, big and small, providing the Victor Co. experiment proves successful; also providing radio can be used as a means to secure this exclusive entertainment free.

Full Discussion
No direct line is procurable upon which may come up or out at Equity's radio meeting but it will be allowed for a full discussion.

If the Equity meeting shall be declared for members only, it may also become a regular business meeting.

HARD TO LOSE LOSER

"Lady of Street" Got Low Record at Central.

Chicago, Jan. 6.
Lester Bryant and Carl Barrett, the latter owner and lessee of the Central, with the former operating the Playhouse, had a heated argument regarding the destiny of "The Lady of the Streets," produced by Bryant & Well, current at the Central.

The show, featuring Mary Newcomb, and in its third week here, has been crossing the lowest business in the history of the theatre under the present management. Barrett gave the show a fair trial. After taking a considerable loss each week he decided to take the show off.

After a lengthy and heated discussion the management came to the victor, with the show terminating Saturday.

"DARK ANGEL" REHEARSING

Robert Milton has placed "The Dark Angel" in rehearsal with the out of town opening set for the latter part of this month and a Broadway showing two weeks later.

The cast includes Frieda Innescourt, Claude King, Regina Mason, John Williams and others.

MRS. HOCK FOR PRESIDENT

Chicago, Jan. 6.
Mrs. Ed A. Hock has been nominated for president of the Ladies' Auxiliary of the Showmen's League on the regular ticket.

Mrs. Tom Rabin has been president for the past two years.

"B'way Mentor"—Variety

Washington, Jan. 6.
In line with others thrusting titles upon Variety, the Washington "Times," Jan. 2, in a news story clipped from Variety, called it "The Mentor of Broadway."

Until the Congressional Library replies no one around here has any idea whether it's a plug or a pun.

BANKER'S SON IN WITH THEATRICAL PRODUCER

Orson Kilborn with Producing Concern—Two New Plays Preparing

Orson Kilborn, son of the senior vice-president of The National City Bank is entering the show business in a financial capacity, with Edgar MacGregor. The firm will be known as the MacGregor-Kilborn Co. and have two productions now in preparation.

Also identified with the firm will be the Baroness Jean Von Hagen, associated with Mr. Kilborn in the financing of the productions.

The two productions that are to be made will be a musical comedy entitled "Miss Pepper" and a farce comedy named "The First Night."

The Baroness Von Hagen has been active in financing several productions that have lately come to Broadway. She was associated with the "Princess April" production which fell by the wayside after a brief run on Broadway.

PRESS AGENT'S PRAYER

A prayer written by a press agent was read Sunday from the pulpit of St. Thomas Church on Fifth avenue, New York, known as the church of the most fashionable congregation anywhere.

The press agenting fraternity is bubbling over with ecstacy that one of its clan should have written anything, especially a prayer, to receive such a distinction.

The writer is Hector Fuller, in charge of publicity for the National Cash Register Company. He is known by name and fame to all newspaper men.

In sending out the prayer, Mr. Fuller added a personal note, as follows:

*This, from the heart, I wish for thee,
Pure gold without alloy,
A Merry Christmas marked with glee
And a New Year filled with joy.*

—Hector Fuller.

HECTOR FULLER'S CHRISTMAS PRAYER

Grant, O Lord, this Christmastide, that the spirit of thankfulness which maketh this a season of good cheer, may continue and endure. We pray Thee that it may be the portion of this, Thy people, Lord, to serve Thee with gladness in the days that yet remain. The years die, but Thy loving kindness is everlasting and the ideal of the Cross is yet to be attained.

On this day, with the birth of Thy Son, our Saviour Jesus Christ, came into the world the Gospel of salvation by work. We beseech Thee that it may be given to us to fulfill the law; to work for the betterment of all Thy creatures; to work in honesty, fearlessness and truth; to worship in our labor and to glorify Thy Holy Name.

Endure us awhile, O Lord; bear with us yet a little longer as we strive after better things. When we grow faint of heart and weary, will Thou not comfort us? When we would turn aside in fear, will Thou not strengthen us? And, if it be not given us to reach the goal and wear the crown, do Thou, dear Lord, give us grace to bear the Cross proudly as becometh men.

We pray that this may be a Merry Christmastide for all our poorer brethren; may the hungry be fed, the naked clothed, the weary rested, the sick comforted; and may those who are in the bonds of sin be loosed so that they may come to know Thy tender mercy and Thy love.

For all the manifold blessings we have enjoyed we thank Thee and praise Thee in the Name of Him who came to bring Peace on Earth, Good will to man. Amen.

No. 2 "Rose Marie" No. 3

Reports from the road where Arthur Hammerstein sent his No. 2 "Rose Marie," is that the No. 3 compares with the original company at the Imperial, New York. The No. 3 is doing capacity, according to the reports.

Particularly interesting is the splendid reports on Myrtle Schaefer, the prima of the No. 3. Miss Schaefer was with "The Ritz Revue" when it opened at the Ritz, New York. It was claimed Miss Schaefer was not pleasantly placed in that production to bring out her best work. She left the show to go with the No. 2 "Rose Marie." All reports agree the Hammerstein judgment upon her selection has been more than fully vindicated.

A late rumor is that the Hammerstein office is about to organize a No. 5 "Rose Marie."

CONNORS DROPS 'ENQUIRER' FOR TABLOID

"Daily Star" Buffalo's New Illustrated Sheet

Buffalo, N. Y., Jan. 6.
The Buffalo "Enquirer," one of the oldest evening dailies in this city, was permanently discontinued Saturday, and an illustrated tabloid paper, the "Daily Star," will be issued in its place. This is the first illustrated paper to be published here. It will carry most of the picture features of the Hearst syndicate dailies in addition to local photos and briefs.

William J. Connors, publisher of the "Enquirer," is also owner of the "Morning Courier," and a close personal friend of Hearst's. The "Enquirer" has carried all of the Hearst features for some years and the close association of Connors and Hearst is held responsible for the failure of the latter to acquire a Buffalo publication, despite purchases of newspaper plants in nearby cities. Connors, now a resident of Florida, managed Hearst's last drive for the governorship of this State.

Owing to the large percentage of foreign and labor population in Buffalo and surrounding territory, the "Star" is generally regarded as having an excellent chance.

MISS STOREY CRITICALLY ILL

Kansas City, Jan. 6.
Word comes from Springfield, Mo., that Mrs. Grace Leard Andrews, professionally known as Belle Storey, is critically ill in a hospital there with typhoid fever.

Mrs. Andrews recently accompanied the body of her husband, Fred Andrews, New York broker, who died of New York of typhoid, to Springfield for burial.

Effie Shannon's Contract For Jury to Pass Upon

In the arbitration between Effie Shannon and the Metropolitan Theatre, Inc., Justice M. Warley Plateak in the New York Supreme Court has ordered the disputed contract to go to a jury for trial.

Mr. Shannon entered into an Equity "Independent Minimum Contract—Standard Form" with Edward Childs Carpenter, manager of the Dramatists' Guild, for the run of "The Rabbit's Foot" at \$250 a week.

When dismissed by Carpenter for alleged unsuitability for the part, the matter went to Equity for arbitration and from there to the courts to rule on the contract phase.

EDWARDS' LAST AMBITION

Eddie Edwards, casting manager of the Georgia White Sulphur Springs, Gene Borlin, Pittsburgh society girl, are engaged, and will marry late this month.

Eddie's friends say his ambition has been to remain a bachelor. Miss Borlin has been in New York only a few months. She came here to embark on a theatrical career. While looking for an engagement she met Mr. Edwards, Eddie says it was a clear case of love at first sight.

CROSS VICE GRANVILLE

Chicago, Jan. 6.
Duke Cross has arrived here to replace Bernard Granville in "No, No, Nanette."

About a month ago Granville gave in his notice to the show, but it was later reported to have been withdrawn. Granville since has remained with the Fraiser production.

INDICATION FOR DEPUTIES

Investigation Repudiates Charges Made by Kansas City Agent

At the Equity offices in New York this week it was announced that following a thorough investigation by Equity's Council and its Kansas City counsel, a full vindication had been found for Mr. and Mrs. Frank Dell Maine of the charges preferred against them by Ed Flest, a dramatic agent of that city.

Charges by Flest preferred some time ago in writing to Equity in New York alleged discrimination by the Dell Maines in recommending players to the local dramatic agencies and also contained a suggestion of bribery. After a full inquiry into the entire matter of the Flest charges, commenced by Frank Gilmore upon his return trip recently from the Pacific Coast and concluded by Equity's honorary attorney in Kansas City, Cliff Langsdale, after a hearing lasting three days during which sworn testimony was given by both sides, it was stated that no conclusions reached by Mr. Langsdale and the Equity Council were that Mr. and Mrs. Dell Maine had been acting in good faith throughout with each blameless of either of the charges made by Flest.

Voluntaneous testimony was transcribed and forwarded east of the hearings before Mr. Langsdale, together with copious letters from all of the parties mentioned in Kansas City.

Equity's Vital Point
A vital point to Equity was the imputation of bribery, Mr. and Mrs. Dell Maine are the local representatives of Equity at Kansas City. They come mostly into contact with tent and rep players who center there. Flest as an agent virtually had the power to remove after another agent, Mackintosh, departed, leaving but a very small agency that could not be looked upon as competition to him.

During this past year Flest and Dell Maine became extremely friendly; the two families fre-

(Continued on page 60)

EQUITY AND VARIETY

(Continued from page 1)
Equity's representatives at any and all of Equity's offices, including headquarters in New York City would be revoked. The revocation went into effect immediately.

There had been a mutual indication within recent weeks that Equity and Variety were growing closer in a new way. Equity representatives at several of its branch offices have been found to be more easily approached than formerly by the Variety men in charge. In New York City, however, the situation remained unchanged. This became somewhat complex. Variety outside of New York was publishing authentic news stories mentioning Equity whereas in New York City, this information was not reliable.

Followed Conference

Through the intercession of John Emerson, president of Equity, following a conference with the publisher of Variety, the condition was placed before the council, with Frank Gilmore, executive secretary of Equity, lending his counsel. It was decided to rescind the edict.

Differences have existed between Equity and Variety for over five years. Following a series of editorial attacks in Variety upon the action and direction of Equity by its executives, Equity's council decided Variety was antagonistic to the organization and attempting to create dissension. The council ordered a notice posted on the bulletin board at that time notifying Equity members and staffs that no representative of Variety was permitted to enter its offices. This notice as posted was published in Variety.

Later, Equity members were instructed not to buy, read nor advertise in Variety. Those instructions were countermanded with the action of the council last week in revoking the ban on Variety.

BLACK ('WORLD') AGAIN LEADS NEW YORK CRITICS; DALE ('AMERICAN'), VETERAN AND DEAN, TAILS LIST

ART THEATRE HAS PUNCH AND JUDY

Variety's Box Score in Mid-Season Upon All Plays So Far This Season—111 Shows to Date with 63 of Them Failures—"Graphic" Leaves Last Position—Now Next to Last

Box Score on Page 1

Brown of the "Morning World" again leads the New York dramatic reviewers in Variety's mid-season box score. Brown's percentage is .694, but .602 ahead of Pollock of the "Brooklyn Eagle" with .692. Brown lead Variety's first score of this season. On the second scoring Pollock was in the front.

At the tail-end of the current score is Dale of the "American" with the extraordinary number of 16 No Opinions expressed by that season and dean of the metropolitan craft. Last year at this time Dale led the box score with .568. His present percentage is .444.

Variety's box-score in this issue is computed upon all plays opening in New York so far this season, 111. Of that number 63 have been failures and departed. The mid-season percentages are based, as last year, upon the plays remaining as well, with Variety determining for the comparison the chances of successes and failures of the remaining shows up to last Saturday, Jan. 3.

This leaves the score subject to change when next published. Future box-scores will be of decreasing size only, those that have actually left Broadway, to be divided into failures or successes as they may have been. The final score will appear around June 1 for the full season when the hits and flops of '24-'25 will be listed.

This season has exceeded in number of new productions those of last year up to its mid-season, when but 99 plays had come onto the boards.

Singularities

Mantle of "The News" would appear to have made a most creditable showing on the box-score through having reviewed 81 plays with but two no opinion reviews, reaching .658. Pollock, a newcomer to Variety's score this season, may be thought to have excelled the Mantle record through his 62 plays caught with a positive opinion on each and still making second, with Brown having reviewed but 48.

Another noteworthy change in position from last year is Hammond of the "Herald-Tribune" now in fifth spot, whereas at this time a year ago Hammond was the last. Despite omitting a firm decision eight times out of 60, Hammond moved up in no undecided manner.

Anderson of "The Post" nearly tied Pollock's opinion score with but one omission in his 51 reviews. Rathbun ranks Woolcott, both of "The Sun," with Rathbun passing up a positive opinion but twice out of 23, while his associate reviewer passed up seven in 61.

Gabriel of "The Mail-Telegram" makes a nice percentage display and in fourth position held down through having seven naughts against him.

Dale and "Instructions"

Dale caught the largest number of the new plays, 99, with Mantle second and Osborn of "The Evening World" third with 71. Dale's indication on 16 plays sounds much like "Instructions." A reviewer of his experience would have difficulty in the usual course in failing to tell readers so frequently what kind of a show he was writing about—good or bad. Last year Dale failed to give four no opinions out of 23, another convincer on the "Instruction" thing. Two of Dale's no opinions this season were of "The Harem" and "Ladies of the Evening," both Belasco shows.

Since this season opened and Variety's box-score started, two Hearst papers ("Mirror" and "Journal") have been dropped from it through neither paper seemingly taking dramatic reviewing seriously. If Dale is neither serious at present in his work, it looks as though, if he keeps it up, "The American" will also be given the air.

Variety's combined shows percent-

CONCESSIONS GRANTED TO "MIRACLE"

Equity Suspends Rule to Permit Gest Production's Continuance

Through Equity waiving the rule upon going plays, Morris Gest will be enabled to continue "The Miracle" in other cities. The spectacle closes an engagement of three weeks this Saturday in Cleveland. Its next stop probably will be at the Auditorium, Chicago.

To make the required movements with the show and provide for time needed to remodel the theatre for the settings, a necessary lay off follows. There may be a matter of three or four weeks' time after the show closes in Cleveland and before it can reopen in Chicago or elsewhere. Likewise that situation would present itself at the end of the Chicago stay.

Mr. Gest placed the facts before Equity, stating that unless he could be relieved of the heavy salary list weekly during the enforced lay off he would have to abandon "The Miracle" upon closing in Cleveland. Gest made the argument "The Miracle" had never made a dollar for anyone over here, as is common knowledge; that it represents a loss into the thousands to its donors, and that he also had become a loser of some moment by the venture, but added that none of the parties who brought over "The Miracle" including himself, had anticipated making money out of it; but that they did with this artistic dramatic effort of an unusual nature desire to present it insofar as much of this country as they could.

Equity accepted the Gest argument as logical, having been impressed through Gest's statement that the principal cast had played 40 weeks out of the past year with the show, and suspended the rule for "The Miracle" to make a salary payment during a lay-off period between engagements.

It is understood that of "The Miracle's" leading people there is none in pressing need of money. The two leads are Lady Diana Manners of England and Rosemond Pinchof, daughter of the Governor of Pennsylvania.

Miss Dalton Off for Season

"Ungertow," starring Dorothy Dalton, was withdrawn last week after trying out. It is understood Miss Dalton will retire for the season.

"High Tide" also has been withdrawn. L. Lawrence Weber is reported holding the attraction off until next season. If it is to have opened at the Longacre, New York, this week, "Two Married Men" will succeed "The Mongrel" next week instead.

After 2-Year House Search O'Hara Finds the Central

Chicago, Jan. 6.

Fluke O'Hara, after a two-year search for a Chicago theatre, will finally locate, opening Sunday at the Central in "The Big Mogul." O'Hara has been a consistent draw in Chicago.

New Plays This Season

(From Aug. 11 to Dec. 31)

- "Dancing Mothers."
- "Marjorie."
- "No Other Girl."
- "Dr. David's Desk."
- "Easy Street."
- "The Best People."
- "The Dream Girl."
- "The Werewolf."
- "Bys Bys Barbara."
- "Top Hole."
- "Chocolate Dandies."
- "Nerves."
- "Havoc."
- "Rigs."
- "The Easy Mark."
- "The Green Beetle."
- "Rose Marie."
- "The Haunted House."
- "The Passing Show."
- "Be Yourself."
- "The Tantrum."
- "What Price Glory?"
- "Thoroughbred."
- "Rays Stakes."
- "The Mask and the Face."
- "Vantiles."
- "Conscience."
- "Schemers."
- "Greenwich Village Follies."
- "Minick."
- "The Little Angel."
- "Mrs. Bates."
- "The Busybody."
- "Made for Each Other."
- "The Far Cry."
- "Bewitched."
- "The Drapes In."
- "Great Music."
- "The Grab Bag."
- "The Fake."
- "The Red Falcon."
- "The Farmer's Wife."
- "Crime in the Whistler Room."
- "The Saint."
- "The Guardman."
- "To His Arms."
- "Cook of the Room."
- "Clubs Are Trumps."
- "Artists and Models."
- "The Firebrand."
- "Ashes."
- "The Cat."
- "The Comedienne."
- "Alloy."
- "The Rising Son."
- "Cook to Broadway."
- "S. S. Glencairn."
- "Annie Dear."
- "Peter Pan."
- "The Steam Roller."
- "Simon Called Peter."
- "Destiny Under the Mima."
- "Madame Pompadour."
- "Silence."
- "Shipwrecked."
- "New Brooms."
- "Blind Alley."
- "The Way of the World."
- "Gentler's Plays."
- "The Desert Flower."
- "Parasites."
- "My Girl."
- "Dawn."
- "They Knew What They Wanted."
- "The Magnolia Lady."
- "Close Harmony."
- "Music Box Revue."
- "Lady Be Good."
- "Princess April."
- "The Harum."
- "The Silent Prince."
- "Badges."
- "Man in Evening Clothes."
- "Little Clay Cart."
- "Artistic Temperament."
- "The Mongrel."
- "The Sap."
- "Quarantine."
- "Milgrin's Progress."
- "Bluffing Bluffers."
- "The Youngest."
- "Old English."
- "Ladies of the Evening."
- "Topsy and Eva."
- "The Habitual Husband."
- "The Rolly."
- "Betty Lee."
- "Seeniya Pittza."
- "Patience."
- "Carnival."
- "Wolves."

HOPKINS FOREIGN VISIT

A recreation trip will be started Jan. 17 on the Mauretania by Arthur Hopkins on foreign shores.

LEN HALL NO LIBELER; LEN SEZ IT HISSELF

The Kid Seems to Know Something About Libel Too—List to His Legal Language

Washington, Jan. 6.

Leonard Hall, dramatic editor and reviewer of the "Daily News," says he is not a "rampant and libelling sort of a fellow," as he interprets the account in Variety of a controversy following a talk by himself and another by Harold Phillips of the Washington "Times" via radio on David Belasco would indicate.

Mr. Hall says:

Several statements in your interesting but somewhat wild story on the late Washington pother over David Belasco and "Ladies of the Evening" call for remark.

So far as I know, the only mention of a possible slander suit came from certain well-meaning but insane adorners of Mr. Belasco who suggested that I be proceeded against on this score. So far as I know, nothing was done, and quite properly.

In the first place, my radio remarks against the producer were not libellous; and second, it is highly probable that a radio slander suit would mean highly interesting and extremely difficult court proceedings, with the proving of the existence of libel rather delicate. Mr. Belasco left town with his company entertaining what I judged to be only warm feelings for me. At any rate, the day following my review of his latest production I received a cordial note of thanks from him.

It is not true, moreover, that the Radio Corporation of America asked me to "tone down" my weekly radio talk over WRCA—principally, I imagine, because the station knew nothing whatever of this tempest in a teapot and because my remarks do not need such soft-soaping and scrubbing.

Leonard Hall

"Innocent Eyes" Closing

"Innocent Eyes" will close Saturday in Cincinnati. Internal dissension is reported having resulted in the closing order by J. J. Shubert. John E. Young was to have joined the cast and was sent on to the show, the closing order following immediately.

Explanation Why Rich. Morley Went Off His Nut Over Variety

New York, Dec. 19.

Editor Variety:

Christopher Morley's article, reprinted in Variety Dec. 17, in which are praised the slang and tang of Variety's writing, seemed to me thoroughly sincere.

You remember he said he was suffering from a cold. When a person is in the throes of a cold, he does not have much energy. At such a time, the vigor and crude strength of Variety's writing looms up as a desideratum. The invalid, looking out of the hospital window at the busy street digger, vows that he too will enter a healthful occupation, but upon being released from the hospital, he goes back to his dusty office.

When Morley's cold is gone and he has regained enough strength so that his usual reading does not seem too great a strain, I doubt that he will recommend Variety's literary style for emulation to authors aspiring to the "Saturday Review."

Henry Mead.

To the Variety staffs at home and abroad, especially abroad, Mr. Mead's logic is perfect. Alluding to Variety or anything in it as "literary style" is to start a rush upon Truly Warner.

Mr. Mead might have held himself in a bit before crashing so quickly into print and Variety with his honest but homely opinion. Why not allow this Variety bunch to wallow along for a while unconscious of the common impression?

Still and probably after Mr. Morley had recovered from his cough and accepted the appreciation of Variety for his pleasurable, but "cold"-estimate of Variety, he, the same Mr. Morley, asked if a staff member of this paper would write a story for the same "Saturday Review."

And the staff member, as careless of what he writes for as what he writes says he'll do it just as soon as someone tips him off whether there is really such tough competition in the outside world as "desideratum."

"Small Timers" First Production by New Group

The Art Theatre, a new producing group based along the lines of the Theatre Guild, has taken over the Punch and Judy, and will be active for the balance of the season.

The same general idea of the Guild's that of moving successes to other houses, is the program. Possession of the little house dated Jan. 26, the first attraction being "The Small Timers," by Entrikin. To follow are "The Duck Boy," by Luis Volgger, the treasurer of the Garrick (Guild's production house), whose "Sun-Up" attracted attention last season, also "Nocturne," by Henry Stillman. The latter play is listed for special matinees, but may be given regular presentation later.

Stillman is the general director. He has been staging plays for the Beechwood Players, a semi-amateur organization which has been located at Frank Vanderlip's private theatre at Scarborough on the Hudson. The Art Theatre is fostered by the Theatre Club, Inc., of which Mrs. George M. Clyde is president. John Patton Russell is also a business manager. The advisory committee consists of: Julie Eliza Barnard, Jane Cowl, Mrs. Clyde, Clara Eames, Gilbert Emery, Mrs. Frank W. Frusant, (Antoinette Perry), Elizabeth B. Grimbail, Sidney Howard, May McAvoy, Kate Ogelby, Mrs. Otis Skinner, Mrs. Ludwig Stern, Mrs. Samuel Strett, Evelyn Vaughn, (Mrs. Bert Lytell), Luis Volgger, Blanche Turkus and Evelyn Wright. Several names are also concerned with Equity Players, now called the Actors' Theatre.

EGAN AND "STARLIGHT"

Frank Egan from the West Coast is in New York. He may arrange to present Doris Keane on Broadway with the play she scored in at Los Angeles. Miss Keane also is at her home in New York.

The Egan productions of "White Collars" are playing simultaneously in San Francisco and Los Angeles; in its third week in Frisco and 50th week in the lower California town. Mr. Egan also is also arrange to have "White Collars" produced in the east. It is a comedy, "Starlight" is dramatic.

8 SHOWS DROP FROM B'WAY LIST

Nearly All Rated Failures
—Two Are Sudden Departures

Broadway's departure list groups another eight attractions, two of which were sudden withdrawals at the end of New Year's week, last Saturday. Nearly all the departures were rated failures.

"Grounds for Divorce," produced by the Frohman office, is leaving the Empire for the road after a successful 16-week engagement. It drew excellent business the first 10 weeks. The gross was high at about \$17,500, and the average takings approximated \$14,900 weekly.

GROUND FOR DIVORCE

Well liked with Ina Claire especially commended, "Bl'vyn Eagle" (Pollock) quoted it as "nicest comedy of new season." Opened Sept. 22. Variety (Sisk) said, "Typical class draw show of more than usual merit."

"Bluffing Bluffers," produced by C. P. Beury at the Ambassador, is going off at the end of its third week. "Its attraction looked good out of town but business was dismal here. The wrong house was no break in its favor. Business around \$5,900. Out of town the show was called "Bunk De Luxe."

BLUFFING BLUFFERS

"Mail-Telegram" liked it but the remainder of the second-string critics failed to be impressed. Opened Dec. 22. Variety (Sisk) said, "Hopeless."

"Dawn," produced by Wilmer and Vincent, will leave the Eltinge this Saturday. It opened at the Sam H. Harris, moving to the Eltinge under a guarantee three weeks ago. Business mediocre, about \$4,900 weekly.

DAWN

More bad than good notices. "Times" termed it "Unusually poor play," and "Mail-Telegram" stated, "Strong drama." Opened Nov. 24. Variety (Abe) said, "Doesn't seem likely to attain run."

"The Farmer's Wife" was sent to the road from the Comedy last Saturday, at the end of a 13-week engagement. It is an English type comedy which did not get the best of breaks in playing this house. Business somewhat over the average for the Comedy, the average for first two months being \$7,500. Cut rates held throughout. Low opening cost may have turned a slight profit.

THE FARMER'S WIFE

Liked by many and styled "valiant comedy" by "Evening World" (Osborn). Opened Oct. 9. Variety (Ibes) said, "Moderate engagement indicated."

"The Habitual Husband" produced at the 48th Street by the Actors Theatre (Equity Players), was taken off last Friday after trying for a week, and three days. Business lowest of any attraction on the list.

THE HABITUAL HUSBAND

Rejected by the major portion of the dailies of which "News" (Mantle) qualified it "quilt." Opened Dec. 24. Variety (Ibes) said, "Fated for brief existence."

"The Mongrel," produced by Warren Munnell, is closing in its fourth week at the Longacre which it

"Dawn" on Radio

Wells Hawks seems to be counting down on radio as a plug for "Dawn," the Tom Barry play at the Eltinge, New York.

Hawks is handling the show's publicity and is himself slated to broadcast from WOR tonight (Wednesday) following Tom Barry, the author of the play, and Emma Dunn, the star, who have preceded him with radio talks.

Hawks will talk on "Behind the Scenes of a Newspaper" and will follow up with "Behind the Scenes of a Theatre" and "Behind the Scenes of a Circus."

SELWYNS LEASE APOLLO TO GEORGE WHITE

Producer Grabs It as Permanent Stand for His "Scandals"

The Selwyns have leased the Apollo, New York, to George White for five years. White will probably take possession of the house Monday. That will not interfere with the next booking, Marjorie Hambeau in "The Valley and Content," a Tom Wilkes production due in next week.

The rental price was not disclosed, but the arrangement was considered an advantageous one. The Selwyns were quite willing to rent the house.

The Apollo is one of the Selwyn trio of theatres on the north side out of town but business was dismal here. The wrong house was no break in its favor. Business around \$5,900. Out of town the show was called "Bunk De Luxe."

COLONIAL DARK

The Colonial is dark this week, and its continuation as a subway house is in doubt. The theatre is apparently spotted too far away from the upper west side residential districts and too close to Broadway. It is questionable, however, whether the house has been given a real trial, the two attractions thus far allotted it not having been Broadway successes.

Cyril Maude was originally listed for this week in "Aren't We All." The English star objected, however, taking exception to the admission scale. It is a Dillingham attraction, and that manager is understood to be associated with A. L. Erlanger in the Colonial lease.

It was reported this week that John Craig was considering the Colonial as a stock house. In the three weeks the house has tried the subway policy (one week dark, two weeks playing) prior to Christmas, the total gross was about \$12,500.

guaranteed. Business between \$4,000 and \$5,000.

THE MONGREL

Mostly bad notices although the papers practically unanimous in declaring Rudolph Schilderster the outstanding asset. Opened Dec. 15. Variety (Abe) said, "Bore-some production landing nowhere."

"The Sap" will go to the road from the Apollo where it completes four weeks Saturday. The piece was known out of town as "Dumb as a Fox" also "12 Per Week." Business first two weeks around \$6,000. It jumped to \$12,000 last week through holiday going.

THE SAP

Disapproved with the censorship opinion being Raymond Hitchcock must hold up the show. Opened Dec. 15. Variety (Ibes) said, "Hardly seems to qualify for a run."

"Reenliza Pituzh," Russian revue, headed by Yasha Yulzhan, is due to leave for the road next week. Its bookings at the Frolic were for two weeks, but almost early this week there was a chance of the attraction continuing. Business last week around \$7,000 most of that coming on New Year's eve.

TRIES SUICIDE IN JAIL CELL

Charged with Assault by Lavern DeMarr

Leominster, Mass., Jan. 6.

Benny Sabachnig, charged by Lavern DeMarr, actress, with assaulting her in a hotel here last week, attempted suicide by hanging early Saturday in his cell in the police station. He was found unconscious on the floor, a broken belt beside him. First aid quickly revived him.

Later in the day Miss DeMarr appeared in court. Her eyes were blackened, her nose was broken and she exhibited other facial disfigurements. These, she said, had been inflicted upon her by Sabachnig, her former sweetheart. The man, taking the witness stand, said he was justified in beating the girl because she had cast his affections aside in favor of another man. He pleaded guilty to the assault charge and was sentenced to six months in the House of Correction. In court he admitted to being married and also that he is a theatrical man. Leominster police have learned Sabachnig is known under the name of Tom Foster and that he is wanted in Brooklyn on a charge of non-support of his wife and child.

'ABIE'S IRISH ROSE,' 9TH WEEK AT OLD CENTURY

Run Indefinite at Kansas City's Missouri—Certain to Go Two Weeks More

Kansas City, Jan. 6.

"That Anne Nichols' 'Abie's Irish Rose' remains a world beater as a long run maker has been demonstrated to this city. At the Missouri, now a Lubert house, that has flopped with everything, and was formerly the Century, burlesque house, 'Abie' is in its ninth week.

While the run is indefinite, the understanding about town is that the show will linger at least two weeks more.

PLAY "STICK-UP"

Thief Grabs Manuscript At Point of Revolver

Cambridge, Mass., Jan. 6.

The janitor of the police force in this fall college town is reported to be on the trail of a bold, bad bandit who stole the manuscript of a play from Ralph M. Hill, a junior at Harvard. Hill reported the title of his play as "The Fourth Generation."

He said he was on his way home when a man called to him. Turning around Hill was confronted with the muzzle of a revolver and the man said: "Let me have those papers" (meaning the manuscript). These he examined and then said, "Not these. I want the manuscript of your play, which you have in your pocket." Hill then gave the man the manuscript and the thief took to his heels.

THESPIANS' DRIVE

The Thespians are making a membership drive for 1,000 members between now and Feb. 1. The organization has 400 now and figures on landing the other 600. Actors only are eligible for membership. It was organized a year ago with Charles's Restaurant in West 47th street its first meeting place. It has since moved to its own clubrooms at 46th street and 8th avenue.

"Pompador" Going Out; "China Rose" Coming In

"Madam Pompador" will fold up after another week at the Martin Beck with the new John Cort musical, "China Rose," supplanting on January 19.

Despite the success of the original European version the current edition has rated anything but successful in comparison.

Burns Mantle's Smart Comment

Burns Mantle, the dramatic critic of the New York "Daily News," carried a comment about "Ladies of the Evening" (the Belasco show at the Lyceum) combined with a personal reflection upon an editorial in the New York "World" that won Mantle an ode of admiration for a smart observation.

"The World" seemed to have gone out of its beaten editorial path to plaster a stricture upon Belasco and his latest production. The editorial did not sound like any of the dramatic men of "The World," but rather from an editorial writer who had dropped in on the play. Maybe it was someone else. Anyway it was a straightforward editorial pan on Belasco.

Mr. Mantle was in his column to inquire how "The World" could have so far "plugged" "What Price Glory," written by two members of "The World's" staff, and so far rapped "Ladies of the Evening."

And also, gently questioned "The News" critic, how could "The World" term David Belasco "a cheapie," and Arthur Hopkins "a greater producer" an "economical" statement?

Mr. Mantle was not alone in his thoughts on the unnecessary "World" editorial, although he was the single one to express them in print.

"ABIE" LEAVING LOOP; FELL SHORT OF RECORD

May Go 59 Weeks at Studebaker—"Lightnin'" Played 67 Weeks

Chicago, Jan. 6.

The Chicago company of "Abie's Irish Rose" will end its record run at the Studebaker Jan. 11.

"Abie" has been a marvel of show business. The play came in towns under legal difficulties. During the last six weeks it has gone under its stop clause, but Frank Gaspolo, manager of the Studebaker, has felt that he owes something to the show, as it only came within a week or so of breaking the Chi long-run record, but also stuck with him during the long difference of the earlier days.

"Abie" has been a spasmotic box draw of late. In the hope that it would come back, Mr. Gaspolo arranged to extend the run four weeks after making a trip to New York and conferring with Anne Nichols. She agreed to give the play another month in Chicago, but if it fails to pick up after that time a new show will be announced for the Studebaker. The play is now in its fifth week here, and as yet no announcement has been made concerning its successor.

It is said that the manager of the Studebaker has been in on the profits of the show, which it stands to reason has made more money here than any play since "Lightnin'," the record holder for length of run, having played 67 weeks.

Recasting "Heart Thief"

Arch Selwyn will recast "The Heart Thief," the Sacha Guitay play, because of ill health and accidents to two principals at New Haven last week.

Mary Nash fractured a bone in her ankle the opening night, her foot catching in the stage carpet. Her leg became swollen but she gamely continued the performance and played for one and a half weeks with the aid of a crutch. Because she remained on her feet Miss Nash is suffering keenly. It will be some weeks before she is able to appear.

On top of the accident to Miss Nash, James Crana endured much pain, suffering from ulcers of the stomach. He has been under treatment for years and Monday was removed to a New York hospital to be operated upon. He expected no trouble when the engagement opened, his physician stating he would be all right. Sam Forster was sent to New Haven to shape the play, but returned upon finding the two players unable to rehearse. "The Heart Thief" was listed to enter the Carroll, New York, this week. Under the contract the management is responsible to the house for damages and an effort to supplant the piece has been made. "Migrim's Progress," now at the lack's, may move to the Carroll Monday. "Desire Under the Elms," now in the Village, is also mentioned.

Under the players' contract provisions the management was also liable for another week's salary, there being a minimum of two weeks' salary for the first four weeks at half salary. The balance of the cast, however, are said to have advised Equity they waived all claims following the New Haven split after Equity had decided the principals were entitled "to two weeks' salary after rehearsing for three weeks."

ONE-NIGHTER ON ADVERTISING

Southerner Writes About "Great White Way"

Goldboro, N. C., Dec. 27.

Editor Variety:

Your article in this current issue (Dec. 24) of Variety about "Flashes of the Great White Way," and its misleading, indecent advertisement was very much appreciated by the theatre managers, who were sold this show.

Let me register my opinion; the show as a show is goddamned better than many of the standard producers' operas we get in this territory.

My complaint, therefore, is entirely with the advertising methods used. A herald, which had two full-length portraits of girls, side view, with a "portiere" draped over the far side and the front side exposed completely except for a piece of white twine tied around the center of the hip and several group pictures, which, while probably taken for this show, are posed very (Continued on page 60)

"MILGRIM'S PROGRESS"

Alfred White Starts Action for Alleged Royalties

Alfred White, who plays the character role of Abie's father in "Abie's Irish Rose," has retained Attorney Sol Goodman to bring suit against the producers of "Migrim's Progress" in which Louis Mann is starring at the Frazee, for an accounting and several weeks' royalty allegedly due him.

Although the piece is credited as the lone work of B. Harrison Cukow, White controls a half interest in the play through having assisted the author both in the writing and financially while the latter was completing the play ostensibly as a vehicle for White.

The phenomenal success of "Abie's Irish Rose" having kept "Migrim's Progress" on the shelf for two years until White finally consented to its present production with Mann in the star role with the proviso that he was to receive half of the royalties.

White claims he has not received a cent since the piece has opened and is bringing suit to protect his rights and collect the moneys allegedly due. Papers in the suit will be filed the latter part of the week.

J. H. LUBIN AT HOME

J. H. Lubin has not been so well for the past few weeks and has remained at home under a doctor's care. The books for the last season are being supervised by Moe Schenck.

Proper Kind of "Angel"

Two "angels" were talking over show business the other day. One is interested in a new play recently opened out of town.

Asked what it was doing he replied:

"We lost \$8,000 in Buffalo last week. How's that, pretty fair?"

ERLANGER-ZEGGY SPLIT, RUMOR THROUGH HEARST THEATRE DEAL

Cosmopolitan May Go to "Follies" Producer for New Show—"Times" Confuses Rumored Locations for Hearst's Proposed New Theatres

Florence Ziegfeld is to have the Cosmopolitan, New York. That is virtually the agreement that is ready to be signed unless something crops up at the last minute to prevent it.

At the Ziegfeld office there is a general denial that such is the case. Within the last day or so there have been rumors aplenty to the effect that A. L. Erlanger and Ziegfeld had a terrific explosion and that Ziegfeld is hesitating whether or not he will leave Erlanger to align with W. R. Hearst in the hope that the newspaper publisher will dip heavily into show business and protect Ziegfeld to the extent of at least four theatres, New York, Chicago, Philadelphia and Boston. Ziegfeld it is known has made several trips to the Cosmopolitan and gone over the house from top to bottom. On these trips he was accompanied by Stanley Sharpe, although the latter denies he has ever been in the house.

It is understood Ziegfeld wants the house for the presentation there of "The Comic Supplement," to open in Washington (the original Newark date for the show having been switched), in the event the post-

(Continued on page 23)

"GUS THE BUS" IS IN N. Y. FOR REVISION

Miscasting Reported—Shuberts Want Howard Bros. in Jack Lait Show

"Gus the Bus" was withdrawn Saturday at the Shubert, Boston, although piling up a very sizeable gross in that house last week. On New Year's day it did \$7,748.

Miscasting is reported to have greatly injured "Gus," written by Jack Lait as a musical comedy only, with the comedy borne down upon. The book was adapted from the Jack Lait serial story, "Gus the Bus."

With the temporary discontinuance, it is said, the Shuberts want to reorganize "Gus," with the Howard Brothers in the lead. Several other changes are desired in the personnel, along with the production end. When the show closed El Brendel (Brendel and Burt) was playing the title role.

It is also reported there has been some dissatisfaction expressed by Eugene Howard, who is the one assigned to him, if the Howards go in the show. A meeting is reported to have been held to iron out the differences with the result unknown. The Howards at present are in vaudeville.

'CHINA ROSE' FINDS

Milt Manley, considered a production "find," has been signed by John Cort for seven years. Miss Manley is in Cort's "China Rose" production which opens in New York, Jan. 19.

"China Rose" incidentally boasts an honest-to-gosh Russian princess, Ketto Mikuladze, in the cast. She does a dance number and is sponsored by Princess Matchabelli, one of Morris Gest's titled players.

Shows in Rehearsal

(AND WHERE)

- "The Comic Supplement" (Flo Ziegfeld), Times Square.
- "The Fascinating Widow" (George M. Gatts), Bryant Hall.
- "The Davi Within" (Rock & Horan), Erlanger Rehearsal Studio.
- "Parany" (Michael Goldreyer), Bryant Hall.
- "If I Would" (William A. Brady), Playhouse.
- "White Cargo" (Leon Gordon), 63 St. Music Hall.
- "No, No, Nanette" No. 2 (H. H. Prance), Unity Hall.

U. J. HERRMANN STOPPED SALE

Drove Actor Off Stage of Theatre

Chicago, Jan. 6.

Score another knockout for U. J. (Sport) Herrmann, manager of the Cort theatre. This time it was a verbal decision. New Year's Eve found a little better than a \$3,000 gross audience witnessing the performance of "White Cargo" at Herrmann's theatre. Somebody in the cast thought it an appropriate money audience from which to annex a sale of a box for the Equity ball. Herrmann wasn't consulted.

Between the acts one of the cast members of "White Cargo" came out before the footlights. His speech proved he would be a good auctioneer if he wasn't interrupted. But Herrmann got tipped off that somebody was trying to auction off tickets in his theatre, and was running did the manager come from his balcony office. He rushed down the orchestra floor, crying, "Get off that stage. The people are here tonight to witness a show, not to buy tickets."

Sport further made a reference of how the actor was breaking the theme of the place by coming out of his role as an auctioneer. The audience was in an uproar. The actor was dumfounded. He didn't know Herrmann. But from the wings of the stage came advice to his role as an auctioneer. The actor was told by Sport: "It was even reported an independent speculator was treating his girl to a front row seat and scenting the situation, got up out of his seat and pleaded with the actor to move faster. The speculator knew Herrmann."

The actor really did move fast from the stage and then Herrmann addressed the audience, emphasizing his stand that he allows no contributions to be made inside of his theatre. His belief, according to his own words, is that "people pay enough to see a show without efforts being made to offer embarrassment by collecting more money." Herrmann was given bigger applause than the play received at anytime during the performance.

Thus was it another knockout for the theatre manager, as Sport probably makes more donations during the course of a year than the total sum represented as collections in theatres for various charitable organizations, which seek the use of theatre audiences for their money campaigns.

"CANDIDA" PERMANENT

Originally a Matinee Attraction—Replaces "Habitual Husbands"

Shaw's "Candida" displaced "The Habitual Husband" as the regular night bill of the Actors' Theatre at the 48th Street last Saturday.

The Shaw piece had originally gone in for a series of special matinees, but demonstrated enough strength from a draw angle to influence the displacement of the night bill with "Candida" being given from now on as the lone attraction.

"CRAIG'S WIFE" BY KELLY

Upon her return from Chicago this week, Rosalie Stewart is to start almost immediately on her first legitimate attraction of the season. This is "Craig's Wife," by George Kelly.

The heroine is described as a female "show-off," but the plot is different to Kelly's current hit, "The Author will stage the piece."

Alex's Goloshes and How He Wears 'em

Alex Woolcott grew desperate about all the attention paid Haywood Brown to the character named "Cupid" down on the "World," and Hey's high hat, sported for one intermission at a premiere.

Alex, grabbed himself a pair of goloshes for first night attention while the snow lasts.

It's the way he wears 'em—doesn't buckle the things around the trousers, but clothes up and down the ankles, taper style.

AUTHOR SETTLES WITH SCENIC ARTIST

McEvoy Pays Claim of \$1,000—Marsh's Action Brought Entanglement

A final settlement of the controversy between the United Scenic Artists Local and Florenz Ziegfeld was reached last week when J. F. McEvoy met the production of "The Comic Supplement" of which he is the author, by Reginald Marsh, a scenic artist and a member of the union who alleged that that amount was due him under a contract with McEvoy to do the scenic production of the piece.

It was because of this claim in particular and other claims amounting to \$300 that the members of the union refused to proceed with any work on the production for Flo. Ziegfeld. The producer through his attorney alleged that there was a conspiracy in operation against him and the attorney reported the matter to the District Attorney's office for an investigation. However, with the payment of the claim held by Marsh by McEvoy the ban against Ziegfeld was lifted and the matter in regard to the other outstanding claims is to be thrashed out by arbitration before the union in the very near future.

Irene Bordoni Divides Appearances Between B'way and Road Stands

The value of big names on the road, particularly female stars, has been demonstrated frequently in America. Save for exceptions, and then usually when the attraction itself is not strong, the matter is not arguable, and yet there has been a tendency among name players to tarry too long on Broadway.

Such stars appear not to recognize the fallacy of the procedure. Not only do they take the chance of being forgotten by the public in the touring stands, but there is also the risk of tiring out New York itself. That does not apply, of course, to smash attractions, such as "Rain," "Lightnin'" and "Able's Irish Rose."

Miltz, Anna Held and Irene Bordoni are three stars who never neglected the road. Included, too, is Ethel Barrymore, who changed her plan of playing two years in New York for the idea of building up a repertory, later to be used on the road. Miss Barrymore's current attraction, a revival, played Boston and Philadelphia to big business. In New York the engagement is not rated as favorable in a financial way. The reason may be that the play has been revived too often in New York. Yet in the other stands it is assured drawing exceptional grosses.

Five Plays in Seven Years

Miss Bordoni like Miltz, has consistently divided her playing between Broadway and the road since coming to this city. She has appeared in but five attractions in seven years. Her average season in New York is 30 weeks, and the shortest engagement a starring vehicle was 15 weeks.

Through the direction of E. Ray Goetz Miss Bordoni has established herself in a distinctive type of entertainment, that of a

"MARJORIE" PLAYERS HELD IN BY EQUITY Illness and Other Excuses Failed to Hold Up—Management Complained

Withdrawals from the cast of "Marjorie" by players having run of the play contracts resulted in complaints filed with Equity, and in two cases the management was upheld.

Prior to the show leaving the 44th Street for the road virtually the entire company handed in notice, but the notices were withdrawn when the attraction played the subway circuit during the holidays.

Roy Royston, the English juvenile, is due to sail for London Jan. 17. He is supposed to have received a cablegram stating his mother is ill. Equity advised the "Marjorie" management that Royston would be unable to appear in any other show here during the life of "Marjorie." Royston having a run of the play on contract, The English juvenile opened with the show in Philadelphia Monday, and it is understood to have delayed the sailing date.

Ethel Shutta, also with a run of the play contract, withdrew three weeks ago because of alleged illness, and was replaced by Virginia Gordon. Miss Shutta is supposed to have been engaged by Flo Ziegfeld for "The Comic Supplement" according to a ruling obtained by the "Marjorie" management she will not be permitted to open with that attraction.

Elizabeth Hines left the show last week, replaced by Helen Le Von, the understudy. The attraction is current at the Walnut Street, Philadelphia.

'PROUD PRINCESS' POSTPONED

Stuart Walker has called off his proposed production of "The Proud Princess" until Easter. Mr. Walker will continue with his stock company in Cincinnati until Lent has passed.

Several players tentatively chosen for roles in "The Proud Princess" were notified to this effect last week.

TICKET SELLING IN THE LOOP YAN JUMBLE

Move Seen by Shuberts and Waterfall Against Couthou Agency

Chicago, Jan. 6.

The Shubert offices through their ticket handler, Feinberg, and the Waterfall agency are working hand-in-hand with an alleged view of making worrisome moments for the Couthou offices. It was reported around the haunts where the speculators assemble after certain time that it cost the Waterfall agency upwards of \$2,000 during Harry's week ending Shubert office tickets. The Couthou offices sat back, attending to their regular trade, and watched the opposition office suffer the heavy loss.

The insiders are wondering what inducement encouraged the Feinberg office to become so closely allied with the Waterfall office. All sorts of rumors are afloat. It looks as if the side workings of the Feinberg ideas are altogether too fast for even Jake and Lee. The ticket situation in the Shubert houses here has been entirely taken out of the jurisdiction of John J. Couthou.

It looks as if the main drive is to annoy Mrs. Couthou. This cannot be done just now for the Couthou offices have undergone a process of reorganization. What shows don't, the theatres in a much better way than ever before in the history of the establishment. This change came about through Mrs. Couthou adhering to situations that had been beyond her knowledge.

Easy sailing is always checked for the Feinberg system when the show involved happens to be a Shubert attraction, such as the "Feinberg Show." The investigation of the 30 cents that goes on the Shubert extra sheet as payment to the Couthou offices promises to create a lot of interesting reading.

The Shubert system of ticket scalping here recently has become so bold that an explosion is near at hand. All shows don't pay a share of the 30 cents commission to the Couthou offices. What shows don't, aren't known, but it is known some of the agents and managers of attractions playing the Shubert offices kick so vehemently it is called off by the Shuberts.

When the independent ticket brokers get stuck the way they did New Year's week there's always a belch. A few of the independents used judgment during the New Year's week's trade and broke a little better than even. Waterfall's loss, however, was the talk of the street.

BELASCOS' "DOVE" STARTS

"The Dove," by Willard Mack, went into rehearsal last week under the direction of David Belasco with the opening set for early February.

The cast, headed by Judith Anderson, includes Willard Mack, Holbrook Blinn, William Harrigan, William Norvis, John Harrington, Sidney Toler, Wilson Reynolds, William Boag, Josephine DeVore, Ruth Dayton and Beatrice Banyard.

ACTORS' FUND BENEFIT

The 43d annual benefit in behalf of the Actors' Fund of America will take place this afternoon of Jan. 23 at the Jolson, New York.

Badges as \$11 Tickets

First night tickets for Al Jolson's "Bill the Butler" at the Winter Garden are in the form of race track badges. On the main side is inscribed "Lower Stand, Admit One." The reverse denotes the seat number with a small stub attached for the ticket taker. Also the price is marked similarly to the track's cards—"Established price \$10, tax \$1, total \$11."

SHOWS IN N. Y. AND ADVERT

Figures estimated and comment point to some attractions being successful, while the same goes 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. Variance in business necessary for musical attraction as against dramatic play is also considered.

Estimates for Last Week
"Abie's Irish Rose," Joseph (13th week). New Year's week generally prosperous; some exceptions as usual. "Abie" gave daily matinee and reached wonderful mark of \$24,000; \$1,000 more but for snowstorm Friday.
"Annie Dear," Times Square (10th week). Came back moderately well with holiday week estimated about \$24,000; sounds important, but figure not up to normal mark of first weeks.
"Artists and Models" (1924), Astor (13th week). Held to eight performances, switching to midweek matinee over to New Year's afternoons. Estimated about \$22,000.
"Baby Face," 49th Street (10th week). Final week here, switching over to Ambassador. Little under \$10,000 last week; best figure yet. Business ordinary despite favorable notices. "Chauve-Bourie" (new) next week.
"Betty Lee," 44th Street (14th week). Last week, 10th week, and good trade drawn with nightly pace \$10,000 to \$12,000. No real line on this musical yet. Claimed about \$20,000.
"Big Boy," Winter Garden (1st week). At Nelson's new show, getting great business on tour every day. Last week, 10th week, and night (Jan. 7).
"Blushing Bachelors," Ambassador (10th week). "Blushing" high above last week, but still below the spot. "Badges" will succeed, moving in from 49th Street.
"Candy," 49th Street (1st week). Produced by Actors' Theatre (Equity Players) as special matinee card. "Drew" so much better than "The Habitual Husband" it was made evening attraction last Saturday. "Husband" taken over. "Candy" Cort (3d week). With capacity premieres, extra scale New Year's eve and holiday going, first week about \$11,000. To be ended Jan. 10, 11, 12.
"Dancing Mothers," Maxine Elliott's (22d week). No extra performance; switched matinee to take advantage of holiday business. Last week over \$12,000; looks good for another month or two.
"Edith," 49th Street (10th week). Moved here from Harris with expectation of getting holiday start but last week figured about \$14,000 again. "Tom and a Joker" with Lionel Barrymore next week.
"Follies," New Amsterdam (23th week). After dropping under \$30,000 Christmas week, "Follies" came back naturally through draw from holiday visitors. About \$40,000 claimed.
"Grounds for Divorce," Empire (14th week). Final week; did very well over a week. Last week about \$17,000 to \$18,000 and averaging \$14,000. Last week about \$12,500. With Margaret Lawrence next week.
"I'll Say She Is," Casino (24th week). Skidded to less than \$10,000 but last week better money maker; takings went to \$18,000; eight performances.
"Kid Boots," Selwyn (54th week). No doubt about this being Ziegfeld's most successful show. Made about any single week, but was credited with nearly \$21,000 last week.
"Let Me Be Good," Liberty (6th week). Established \$4,000 top regularly starting last week; that with extra matinee and New Year's eve at \$2,500 gave show about \$11,000, placing it among the best money getters; house record of 18 years broken.
"Ladies of the Evening," Lyceum (3d week). Certainly started like "Mabel." Last week figured over \$18,000; dramatic comedy have had considerable to say about show.
"Less of Laughter," Comedy (1st week). Scotch comedy produced by H. W. Savage, comedy party in same house, that held "Bunty Pulls the Strings," and succeeding English type comedy, "The Farmer's Wife." Opens tonight (Jan. 7).
"Madame Pompadour," Martin (1st week). 18th week, but landed so well abroad missed fire here. Average first month missed \$20,000, then slipped to \$12,000. Last week perched \$14,000.

performances last week the count approximated \$13,000. Has been capacity since moving up from Garlick.
"The Habitual Husband," Actors' Theatre. Taken off last Friday, playing but week and three days. Business worst on list. "Candida" diverted from special matinee to regular performances starting Saturday. Last week "Candida" got \$7,000 in four afternoons.
"The House of the Rising Sun," 49th Street. One of Belasco's two big money shows. Figure extra matinee last week, \$12,000 extra matinee, running mate.
"The Mongrel," Longacre (4th week). Final week. Operated under guarantee arrangement with house, with pace about \$4,500. Little better last week. "Two Married Men" next week.
"The Sap," Apollo (4th week). Final week; going to read. Started around \$5,000 for first two weeks. Last week over \$10,000; profitable figure. "The Valley of Content," starring Marjorie Rameau next week.
"The Show-Off," Playhouse (40th week). Steady draw, which typical of real successes. Last week \$11,000. Added matinee, about \$12,000.
"The Youngest," Gaiety (3d week). Took a jump. Holiday trade may account for it. "Youngest" may return to the stage in the central role of "Queen Mab," a comedy of English court life by John Hastings Turner, which Oliver Morosco is producing. Reports have it that the producer and the actress have been in consultation during the past week, although no contracts have as yet been exchanged.
"White Cargo," 49th Street (10th week). Miss Murdoch had been under the Frohman management for a number of years. Recently the courts upheld Hayman's will, which gave the bulk of his estate to the actress.
"White Cargo," 49th Street (10th week). Morocco formerly announced as "The Right of the Signet." It is now being cast and is scheduled to go into rehearsal next week.

Mrs. Gertrude Olive Reed
Hazy, Annoyed Clubmen
 Los Angeles, Jan. 6.
 Mrs. Gertrude Olive Reed, who asserts she is an actress, was arrested at the Marco Helmin Yacht Club in Wilmington Harbor early New Year's day on a charge of intoxication and later lodged in the Los Angeles city jail.
 Mrs. Reed told the police that she had come to Long Beach with her husband to celebrate the New Year. That in the crowds she lost him and that she kept looking for him and did not know how she landed at the Yacht Club, which is a number of miles away.
 No one knew her at the club. It is said she became a bit noisy in seeking admission so the police were called in to restore the usual order. She was arrested by the exclusive club operated by the millionaire banker.
Ann Murdock May
Return in "Queen Mab"
 Ann Murdock, who has been in retirement since the death of her husband, may return to the stage in the central role of "Queen Mab," a comedy of English court life by John Hastings Turner, which Oliver Morosco is producing. Reports have it that the producer and the actress have been in consultation during the past week, although no contracts have as yet been exchanged.
 Miss Murdoch had been under the Frohman management for a number of years. Recently the courts upheld Hayman's will, which gave the bulk of his estate to the actress.
Sam Shipman's Quartet
 Los Angeles, Jan. 6.
 It is doubted here if Samuel Shipman will go through with the tentative agreement for Metro-Goldwyn to assume charge of that picture concern's play producing project here. It is said Shipman demanded a year's contract at his figure of \$25,000 a year, which he wants to sign him for six months.
 Shipman lately attached out a film story for a suggested title by M-G. It is "Nothing to Wear." That makes the fourth of the Shipman picture "Nothing to Wear" the cold. The others are "Cheaper to Marry" (Metro), "Children of the East" (Joe English), and "Friendly Enemies" with Weber and Fields (Edward Heasock).
"GOOSE" FOR LOS ANGELES
 Los Angeles, Jan. 6.
 "The Goose Is Right" may be the next attraction at the Playhouse, opening Jan. 13. Gilmor Brown, of the Pasadena Community Theatre, stages the play instead of Little Theatre, who has had this task at the house in the past.
 Among those who will be in the cast are Cyril Kelghey, Edie Ellisor, Leslie Fonten, Lois Austin, Helen and Joyce Williams, Raymond, Phillips Smalley, Florence McAfee, Pauline French, Lloyd Corrigan, John Mackenzie, Myrtle Van and Mildred Paver.
 "The Goose Is Right" is the current at the Playhouse, it is to be sent to the Curran, San Francisco, when it closes here Jan. 17.
SAM BERNARD SOUTH
 It will not be unexpected if Sam Bernard kicks the snow off of his dogs and now to a full fledged company manager. He is back with "Undertow," in which Dorothy Dalton (Mrs. Hammerstein) will be starred. The show is due on Broadway early in January.
 Charles Bodine, to manage "Marjorie," opening in Philadelphia Jan. 5.
 Frank J. Wiltach, formerly press representative for Sam H. Harris, handling publicity for "Romola" (film).
 William L. Wilken, "For All of Us," has assumed the company management.
 A. Spink, general publicity for "The Firebrand," Morocco (16th week). One of the most successful plays; ran to form like others, with extra matinees last week. In 10 performances takings nearly \$23,000.
"The Grab Bag," Globe (14th week). After dipping during Christmas week, "Grab Bag" came back well last week, with about \$7,000 gross.
"The Guardian," Booth (13th week). Probably highest figure, house has registered, in 10 per-

ENDS 3-YEAR RUN
Head Show "Listen to Me" Quits at Mexico, Mo.
 Chicago, Jan. 6.
 "Listen to Me," a LeCompte and Fisher production, on the road since September, closed Jan. 3 at Mexico, Mo. Bad business forced the early shuffling.
 The show has been kept on the road the past three years, during which time it grossed, on the sum. This season, however, the show had not played a winning stand.
Esther Fischer's Husband, Arthur Brooks, Runs Out
 Chicago, Jan. 6.
 Esther Fisher, general understudy around here, who married Arthur F. Brooks, scenario writer last November, in St. Louis, reported that her handsome and immaculately dressed other-half disappeared as did \$13,000 belonging to her foster parents.
 Mrs. Fisher pointed to the foster parents and the wife that they journey to California, as opportunities were there. He intended starting his wife in a picture which he had recently completed. He induced the parents to turn over some holdings in real estate and bonds which he exchanged for cash. That was the last they have seen or heard of him.
 Mrs. Fisher and Mrs. Brooks believe that the scenario writer will return, but the police do not seem to be so optimistic.
"Rose Marie" at Woods, Chicago, Under Rental
 Chicago, Jan. 6.
 The Woods theatre for late this month has been secured by Arthur Hammerstein under a rental arrangement and will offer "Rose Marie."
 The latter company is headed by Myrtle Schaff. It is reported having grossed \$13,000 at Syracuse last week.
NO. 2 "NANETTE"
 H. H. Frasse is framing a second company of the Chicago musical comedy hit "No, No Nanette" which will have Cecil Lane, Otto Mayfield and Donald Brian as its featured artists. "No, No Nanette" will be Ora Munson, Rae Bowdin, Jessie Nagel, Eva Mae Francis and Beatrice Lee.
 Charles Emerson Cook, who plotted the last company's success was in New York last week arranging the preliminary work for the tour of the new company. By a coincidence the opening stand will be Detroit, where the first company also broke in.
"Devil Within" Meller
 "The Devil Within," described as a society melodrama by Charles T. Horan is announced as the initial venture of the new producing firm of L. B. Horan. Horan was formerly connected with pictures as scenarist and director. The piece is now in rehearsal with as out-of-town opening date set for Jan. 13.
 The cast includes Mary Hampton, Dorothy Walters, Helen Holmes, Lenore Sorby, Edward Poyner, Costas Gwynne, Henry W. Pemberton, William McCormack, Joseph Smyke, Walter Patz, Reed Brown.
JOE GLICK'S WIN
 Chicago, Jan. 6.
 Joe Glick, manager of the play "Applesauce" at the LaSalle, is reported to have "cleaned up" in the stock market. Glick's luck came when the "Applesauce" which followed the Presidential election, it is said he took a 14-point profit on 1,000 shares of automobile stock in the last four months.
 In addition to his "break" in the stock market, Glick is said to be a part owner of "Applesauce," which is making a nice profit for its owners at the LaSalle, where the play has been running for fourteen weeks.
Jean Newcombe and Australia
 Jean Newcombe leaves New York Jan. 9 for Australia as principal woman for "Kid Boots" in Sydney and in the auspices of J. C. Williamson, Ltd., J. and N. Tait office.
 Miss Newcombe may stay there indefinitely, all depending upon the success of the show. Some advantages were given Miss Newcombe not included in the usual American engagements, the management desirous of getting her to Australia.
"Farmer's Wife" on Tour
 "The Farmer's Wife," which closed Saturday at the Comedy, opened Monday in Detroit.
 A route to the season's end has been laid out.

CRITICAL DIGEST

Carnival
 Well planned, the newspapers, although Elsie Ferguson was, in some instances, lauded. "Herald-Tribune" (Hammond) stated "tame and artificial."
Patience
 "Caught" in the play by second string men who for the most part approved. "Sun-Globe" (Woolcott) said, "gay and spirited."
The Blue Bird (Seeleya Pitza)
 Rejected by the dailies with all comparing the presentation to "Chauve Bourie."

AHEAD AND BACK

Carline Darling is now handling the publicity for the Arthur Hopkins office.
 Josh Daly, head of Vincent Lopez Band on tour.
 Dave Kaufman, back with "Mrs. Partridge Presents" (Guthrie McClintock).
 Tunia F. Dean, back with "Ladies of the Evening" (David Belasco).
 Willie Metc, assistant to Hugh Grady of the Arthur Hammerstein office, is now full fledged company manager. He is back with "Undertow," in which Dorothy Dalton (Mrs. Hammerstein) will be starred. The show is due on Broadway early in January.
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SPECS CAUGHT IN TIGHT BOX

THE FIRST EDGE OF THE NEW YEAR'S

Not Punch to Gayety of Last Year—"Pretty Little Pussy" Quick Flop—"Lady of Street" Another Low Gross Show

Chicago, Jan. 6. Shaking of abnormal prices by the "specs" and a marked absence of window sales for two days prior to curtain time were the conspicuous high-lights of the big spot (New Year's Eve) in the holiday leg business in this town.

Trade for the big night lagged so badly after the first edge of the "specs" that the "specs" averted the situation for its full worth a day ahead, eventually being so overcome with fright that they let loose a wholesale cutting of prices until the competition became really humiliated to below. In front of the show, the theatres the street "specs" knocked down, literally mentioning, shoppers early in the afternoon of New Year's Eve when street "specs" were supposed to be out. It was a New Year's ticket catastrophe for the "specs."

While big grosses were checked all over town for New Year's Eve because of the stiff prices, there was the "punch" of the "specs" at the theatres such as marked the previous year's wholesale clean-out of all ticket racks. The year's start was discouraging, but this was expected when the temperature registered 12 below at the opening. The weather moderated by Monday, and New Year's Eve was suited for theatre-going. New Year's Eve, however, brought a blizzard which slashed its height mid-afternoon, and last night long enough to kill window calls at the night shows. Of the remaining performances of the week Saturday matinee turned out the best.

Four openings were slated for Sunday last, with three getting off. The premiere at the Adelphi ("Pretty Little Pussy") was postponed until Monday because cold weather delayed the baggage. The "Punching Show" opened typical of that organization here, gross rising up around \$4,750. Both "Little Miss Bluebeard" and "Lollipop" were off, losing the window sales because of the intense cold robbing the loop of the street of the Sunday crowds. All attractions in town suffered Sunday night. So weak was the New Year's matinee that the two of the attractions called off the matinee performance close to curtain time ("The Lady of the Street" and "Little Miss Bluebeard"). New Year's matinee trade hasn't been good here in the last four years.

It's a merry time for the musicals as they are having. They are clustered, six strong, and this competition will hold for fully two months more, with the exception of the Dolly Sisters (Garrick) comes "Charlie's Revue." When "Lollipop" closes the week at the Belsky, another arrives White's "Scandals" with no change in the balance of the musical play calendar. The edge in the box office of the musicals that got off to a burrah start, quite noticeable at the past week-end at the hotel stands.

How the musicals are lining up in strength in another fortnight is making speculation about the ordinary and causing gray hairs among the "specs." Through all the competition "No, No, Nanette" (Harris) holds supreme capacity, drawing a list \$20,000 the past week, which is a new record for the Twin Theatres, surpassing the "Topsy and Eva" banner week.

"Apple Sauce" and "The White Cargo" easily lead the non-musical field. Of the two pieces "Apple Sauce" held the title, with the usualties were checked elsewhere in the dramatic field despite the holiday week. "Pretty Little Pussy" never started at the Belsky, but it was considered hope gone. Both the Playhouse and Central were way off the mark, with the latter drawing two good matinee grosses. The Central's business was disastrous, not more than \$2,300 being checked on the first full week.

Last Week's Estimates
"The Show-Off" (Cohan's Grand, 1st week). Opened Sunday, following in the prevention of the show to pieces after the eighth week, closing gross not surpassing \$11,500. "Apple Sauce" (Harris, 1st week) and with what effect, if any, will be watched.

"Little Miss Bluebeard" (Blackstone, 2d week). Good variety between theatre and attraction over extra exploitation money to be spent adding up featuring this one might otherwise get, the "specs" are "Passing Show" (Apollo, 2d week). Hit around \$4,900, with extra mid-night and elevated scale of prices.

In indefinitely. Only attraction that gave midnight show.
"Lollipop" (Selwyn, 2d week). Encountered speediest musical play competition in years in attempt to attract attention for new Chicago star (Ada-May). Finely treated in reviews, and showing effect week-end, when rush was checked, but balcony light. Around \$18,000, with chances of bettering on limited four week stay.

"Pretty Little Pussy" (Adelphi, 2d week). Opening postponed, audience dismissed when delayed baggage made premiere Sunday impossible. Opened Sunday, but light throughout week, quick exit. "High Society" (Harris, 1st week) from Northern to fill time.

"No, No, Nanette" (Harris, 3d week). Sailed through all musical play competition without star. Prices raised to \$2.55 during holiday week, \$6.50 New Year's eve. Grossed \$20,000.

"Music Box Revue" (Illinois, 2d week). Easily best call this organization ever had here. Prediction of Chicago cost officers helped greatly. Heavy New Year's Eve scale helped to attain \$41,000 gross. "Abbie's Irish Rose" (Studebaker, 15th week). Three weeks more given for local engagement, with guess uncertain of what will follow. Around \$18,000 for holiday pick-up.

"The Goose Hangs High" (Princess, 10th week). On final two weeks lay, having held moderately all during engagement, averaging between \$9,000 and \$10,000, but going to \$13,000 for the holiday pick-up.

"Apple Sauce" (LaSalle, 15th week). Got best call for non-musical, doing at \$18,000, remarkable for this house. Should settle now and hold in \$13,000 scale, record month.

"White Cargo" (Cort, 14th week). Picked up a nice New Year's Eve trade of better than \$3,000, which helps to boost gross to around \$13,000. Comfortably fixed to linger some time yet.

"Lady of the Street" (Central, 3d week). Biggest price midweek matinee (Wednesday) at \$1.50, playing nights for \$2.50, drawing between \$14,000 and \$15,000 gross a week. Big billing campaign.

"High Stakes" (Great Northern, 2d week). Extra performance on New Year's Eve, which was better side order to Adelphi, where better side order should be checked. Reported gross \$12,500, but probably triple high.

"Fiasco" (Central, 3d week). Fiasco with mystery protected as to where bankroll is coming from. Grossed around \$2,300 on week.

The past week was an especially good one for business in the legitimate houses. Some of the houses had extra performances on New Year's day and the reports were to the effect that there were complete sell-outs. With the closing down, locally, of Fred Stone's show at the Colonial Saturday night none of the shows which were here at the end of last year remain in town. There has been a complete change of program for the first week of the new year, from present indications the best business is ahead for the next few months.

Last week the "Ritz Revue" at the Shubert and Fred Stone's show at the Colonial led the town, with "The Show-Off" at the Belsky, and a strong runner up. "The Ritz Revue" got \$30,000 for the week with the regular eight performance, "Stepping Stones" \$25,000 and "Be Yourself" \$21,000. "China Rose," the new musical which opened at the Belsky last week, did \$13,000, not especially good.

Last Week's Estimates
"China Rose" (Holla, 1st week). Did \$12,000. "The Rivals" (at a \$3 top, underlined for the house next

KING'S \$14,000, TOP

San Francisco, Jan. 6. Will King, at the Strand in "Hoty Toly," led the town in legitimate last week, running up an estimated gross of \$14,000.

"Welcome Stranger" at the Curran did \$12,500, Mitsi in "The Magic Ring" got \$8,500 at the Columbia and "The Cat and the Canary" took \$9,300 at the Alcazar.

Current attractions list. "The Goose Hangs High" at the Curran, "The Magic Ring" at the Columbia, "Cat and the Canary" at the Alcazar (final week), and Will King in "Dumb Dingo" at the Strand.

L. A. GROSSES

Los Angeles, Jan. 6. "The Gingham Girl" led the legit grosses for the past week, getting \$14,000 on its initial week at the Biltmore.

"The Lady" drew \$11,000 on its second week at the Playhouse with "Nightie Night" getting \$8,000 on its opening week at the Morosco. "The Darlings" grossed \$5,500 for its final week at the Majestic.

"SEDUCTION" AT \$1.50, \$7,000

Baltimore, Jan. 6. This town's legit houses all housed good box office attractions last week with the exception of the "Sweet Little Devil" got a so-called draw. Ford's, with "The Rivals," established a record for revival draw.

The Lyceum, led all the theatres in newspaper publicity when it uncovered the Newing-Wilcox production of Newing's play, "Seduction." With two performances on New Year's Eve of standing room capacity that more than added the best weather break Friday, the show at \$1.50 turned in about \$7,000. It is in for three weeks.

EQUITY BALL AT ARMORY

Chicago, Jan. 6. The annual Equity ball, one of the high social events of the city, will this year be held at the First Regiment Armory instead of the Coliseum or Congress.

Through the number of people drawn away from the city which was necessary, as the armory affords a larger capacity.

Week. House wants it out, but at present probably fighting to get in to recover loss via movie rights, if it ever gets that far.

"Cobey" (Plymouth, 2d week). Best business done at both matinees. Grossed checked around \$6,500.

"Singing Pretty" (Garrick, 3d week). Steady call, with capacity majority of performances. Close to \$30,000.

FULLY LIVES THE NEW YEAR'S WE

"SCANDALS," \$38,000; HODGE, \$20,000

"For All of Us" Surprises in Small House—Charlotte Revue About Holds Pace at \$22,000—"Dream Girl's" \$26,000 at Low Scale Considered Remarkable

Philadelphia, Jan. 6.

The holiday season is over and local theatre men are trying to derive therefrom a correct "glant" on the future.

Christmas week was the poorest it has been in a decade. New Year's week saw a big improvement. Last week one of the houses abandoned the extra matinee and gave afternoon performances only New Year's day and Saturday. William Hodge, whose week start in "For All of Us" had surprised the talent, galloped into its expected pace and hit a Christmas stride by mid-week. The Adelphi is a small house, but a \$20,000 week, with raised scale for low scale, stood for only a little under capacity.

The leader in gross for the week was Charles White's "Scandals." The Forrest. However, it did not have as successful an engagement as last year. Despite a poor Wednesday matinee, and an all capacity, a couple of performances, it passed \$18,000. The combined gross of the week is considerable under last year.

As far as attendance was concerned, the week had it. It was "Scandals," but the low scale made a big difference in grosses. With virtual capacity from Monday on, and a steady building room later in the week, the show did almost \$26,000. For a house that sells scale of \$1.50 seated on the lower floor that figure is considered remarkable. The Chestnut is the only house in town that hasn't had a worse this year. "Moonlight," "Jennie James" and "Mr. Battling Butler," all made moderate clean-ups with the exception of "The Dream Girl," which would do even better. The opening of the new Benjamin Franklin hotel, two blocks away, ought to help some more, and from being the weak sister of the Shubert string here this has turned into the best money-maker.

Those three houses got the cream of the New Year's week trade, but "The Dream Girl" (Chestnut, third week), also came in for some good box office results. Last week, with an extra matinee, it brought in over \$21,000, as against a possible \$25,000 or \$26,000, counting nine performances and raised holiday prices. The show will stay at least five weeks. The other three dramas in town got the expected assistance from the new hotel, but not set any bridges afire, while "Charlie's Revue," the remaining musical, just about held its own. About extra matinees last week, it claimed to hit \$22,000, the smallest gain recorded by any attraction in town.

The show into the Garrick Christmas week when William Farnum's illness necessitated a complete change of the programme, has staggered through a pretty and two weeks and is being laid up for repairs. It is reported that Arthur and others are going into the cast.

Last week, again with three matinees, the show, a natural over New Year's eve, it probably hit somewhere between \$5,000 and \$6,000. The review and second thought comments were not highly laudatory.

"Expressing Willie" must be classed as a disappointment at the Walnut. It was booked in for three weeks but the failure of the show to hit anywhere near the expected stride Christmas week caused one week to be lopped off the booking. The show, which was expected to pick-up in interest was manifest, and in its second week, with no extra matinee, grossed almost \$18,000. It was expected to take it to Boston. "Meet the Wife," despite some cracklerjack notices, has also disappointed. The show New Year's eve found a virtual sell-out, but other evening shows saw vacancies.

Due to the shortening of "Willie's" visit this Monday was again loaded with openings, four, and for the first time in a long time, the show was dominated. "The Greenhills Village Police" opened at the Shubert, "The Cat and the Canary" at the Forrest, "Marjorie" at the Walnut, and the only drama, "The Swan," at the Garrick. The G. V. Polles is in for two weeks. The show last year has ever made here. "Stepping Stones" has four weeks, with an extra matinee. The booking of "Marjorie" at the Walnut is the real surprise and marks one of the few occasions of musical shows at this house. Elizabeth Hiner is out of the cast, with Andrew Tomba featured. The length of stay is unannounced, winter bookings at this

house being in a chaotic state. "The Swan" will remain four weeks at the Garrick, and with only "The Beggar" to give it opposition in its class, should prove a big winner. Next Monday "Rain" bows into the Broad for four or five weeks' stay. This means that the three legit houses will be without switches until February and will be in the congested opening situation which has existed all fall.

The "Ritz Revue" comes into the Shubert on the 19th but except for that and "Rain," there is an entire absence of advance bookings. Hodge and "The Dream Girl" will both undoubtedly stay well into February.

Estimates of the Week
"Greenhills Village Police" (Shubert, first week). In for two weeks only this year, with lively competition likely to be furnished by "Stepping Stones." "Charlie's Revue" maintained a steady pace throughout its three weeks' stay. Its \$22,000, or a little under, represented the smallest gain of any house New Year's week. No extra matinee. "The Swan" (Garrick, third week). With an extra performance did little under \$18,000. Rather disappointing. Christmas week way off.

"Stepping Stones" (Forrest, first week). Fine opening. In for stay of from three to six weeks. "Charlie's Revue" did less than \$20,000 Christmas week and about \$25,000 last week, with probably under capacity and much less than last year. Extra matinee both weeks.

"The Swan" (Garrick, first week). Got all of the critics at the opening. "Foot's Gold" was town's weak side during holidays. This try-out did only about \$12,000 Christmas week and boosted to between \$5,000 and \$6,000 last week, with nine performances. No extra matinee. Now off for repairs.

"Marjorie" (Walnut, first week). Came in in week weeks' due to removal of "Expressing Willie" before expected. Equity show grossed about \$14,000 second week without extra matinee.

"The Dream Girl" (Chestnut, third week). Biggest attendance in town both weeks though low scale kept gross down. Did about \$26,000 last week. Extra matinee.

"Charlie's Revue" (Lyrice, fourth week). Only show to arrive week before holidays and ride through. Consistent gainer each week. Probably under capacity.

"For All of Us" (Adelphi, third week). Without extra matinee and without extra matinee, this Hodge played did \$20,000 on week. Most S. R. O. figure for attraction.

"CAPE SMOKE" DRAMA

"Cape Smoke" is the new title of a drama produced by Charles K. Gordon, with the story originally called "The Man Between." It was dramatised by Walter Arundel Frost from his own novel of that name. A. R. Ronson is directing the show. The cast has James Hearn, Ruth Shepley, Percy Warram, Alton Dunn, Fraser Coulter and others. "Cape Smoke" will open Jan. 19 in Bridgeport.

"SHANNON'S SINNERS" REVUE

"Sam Shannon's Sinners" will be the title of the new musical revue which Shannon & Shannon will launch the latter part of next month. Henry Creamer will provide book and lyrics while Albert Von Tilzer will contribute the musical setting. Among those engaged for it are Grant and Wing, dancers, and Clarence Nordstrom.

EDDIE FLOHN PRODUCTION

Eddie Flohn, formerly general manager for George M. Cohan, is producing on his own, having relinquished his theatrical production drama by Gertrude Purcell. Rehearsals start Monday. The cast includes, Mildred Purcell, Morgan G. Farley and Max Montecarlo.

DOCTOR SING ROBERTS

Los Angeles, Jan. 6. Theodore S. Roberts, who will launch, is being used by \$1,024 by Dr. Theodore Baker, of Pittsburgh, who alleges that a year ago last December and last February he attended Roberts' shows and was not paid for his services.

HOLIDAY WEEK HELPED BOSTON;

AROUND \$30,000; 'SINNERS' \$28,000

"Be Yourself" Strong Contender with \$21,000—"Gus the Bus" Leaves at \$14,000—Dramatics Between \$12,000 and \$13,000

The past week was an especially good one for business in the legitimate houses. Some of the houses had extra performances on New Year's day and the reports were to the effect that there were complete sell-outs. With the closing down, locally, of Fred Stone's show at the Colonial Saturday night none of the shows which were here at the end of last year remain in town. There has been a complete change of program for the first week of the new year, from present indications the best business is ahead for the next few months.

Last week the "Ritz Revue" at the Shubert and Fred Stone's show at the Colonial led the town, with "The Show-Off" at the Belsky, and a strong runner up. "The Ritz Revue" got \$30,000 for the week with the regular eight performance, "Stepping Stones" \$25,000 and "Be Yourself" \$21,000. "China Rose," the new musical which opened at the Belsky last week, did \$13,000, not especially good.

Last Week's Estimates
"China Rose" (Holla, 1st week). Did \$12,000. "The Rivals" (at a \$3 top, underlined for the house next

week.
"The Best People," Park (2d week). Did \$13,000 last week. "Be Yourself," Tremont (3d week). This show very strong locally and grossed \$21,000 for last week.

"Senties," Colonial (1st week). In first week Fred Stone show did \$28,000. One of the biggest money-makers of the season.

"Expressing Willie," Wilbur (1st week). "Dixie to Broadway," \$16,000 for eight performances.

"Dixie to Broadway," \$16,000 for eight performances. This show on a repeat visit of two weeks. Cleaned up big when it was here earlier in the season. In last week of "Gus the Bus" the gross for nine performances was \$14,000.

"Singing Pretty" (Garrick, 3d week). Show did \$13,000 last week.

"In the Next Room," Selwyn (3d week). Running along at a \$12,000. In the final week at the Boston Opera house and the ninth week of the show had played the town. The show, Elizabeth Hiner is out of the cast, with Andrew Tomba featured. The length of stay is unannounced, winter bookings at this

OPERATOR'S RAY'S BLINDNESS STOPS LIABILITY DAMAGE CLAIM

Decision by Ohio Supreme Court in Action of
Charles M. Russell of Cincinnati—Blind for
Five Years—Occupational Disease

Cincinnati, Jan. 6. Blindness resulting from the operation of a picture projection machine is an occupational disease, the Ohio Supreme Court ruled in deciding that Charles M. Russell, formerly an operator at the Strand, was not entitled to State compensation for the loss of his sight.

Russell became blind in January, 1924, as a result, he charged, of the effect of the ultra violet light rays of the projection machine on his eyes. He filed an application for compensation with the Ohio Industrial Commission. When they rejected his demand he filed suit against the commission in Common Pleas Court. Judge Stanley C. Roettlinger sustained a demurrer filed by the commission, holding that the operator's blindness was the result of an occupational disease and not of an accident or injury.

This decision was reversed by the Court of Appeals, which held that the claims made by Russell were sufficient to bring the case under the class of non-fatal injuries and not under the classification known as occupational diseases as provided for in the workmen's compensation law. It remanded the case back to the Common Pleas Court with instructions to proceed with a hearing of Russell's suit.

The Industrial Commission, however, took the case to the Supreme Court and, in its decision yesterday, it reversed the Court of Appeals' decision and affirmed the original ruling of Judge Roettlinger.

Title Changing

Los Angeles, Jan. 6. Changing of film titles is becoming a habit with the Hollywood producers. When buying an original story and turning it over to their scenario department the first thing the latter thinks of is a change of title. Sometimes the change is made while the script is being prepared for production and at other times while it is being produced.

Among the changes recently made are "How Baxter Butted In," which was an Owen Davis play that Roy Del Ruth will direct for Warner Brothers under the title of "Baxter Butts In." The producers figure that on a blackboard it will show up better with the elimination of one word.

Fox decided "Wages for Wives" would be a more luring screen title for the John Golden play "Chicken Feed." The Douglas MacLean outfit feel that "Introduce Me" would be a better title than "Sky High" for their latest production. Metro-Goldwyn-Mayer stretched out the title of Adela Rogers St. John's story "Two Worlds," which Monta Bell is producing as "The Lady of the Night." These are only the latest changes for the first few days of 1925.

Ben Turpin Retiring

Los Angeles, Jan. 6. According to information coming from the Sammet studios, Ben Turpin is winding up his career as a screen comedian. It is said that Turpin has all the money he needs and his investments guarantee a substantial life income.

It is also believed that he wishes to spend more time with his invalid wife. His contract now, however, calls for a six-hour day with an eight week, which allows him much time to give her attention.

JOHN ZANFT'S VISIT

John Zanft's annual visit at Palm Beach will date from Feb. 2 at the New York end.

When not traveling Mr. Zanft is one of the bulwarks of the William Fox organization.

BEVERLY HILLS PAGEANT

12 Cups for Actors With Salaries in Thousands

Los Angeles, Jan. 6. Beverly Hills where the picture actors with salaries of at least four figures a week make their abode is to hold its first annual equestrian pageant on Saturday under the auspices of the Bridle Path Association of which Irving Hellman is president.

A grandstand seating 5,000 is being built. Those of the picture colony who will not participate in the pageant will occupy the seats to see their brother actors and producers compete for the 12 cups. Among the picture stars who will participate in the events and ride in the pageant are: Rudolph Valentino, Colleen Moore, Buck Jones, Scott Gibson, Tom Mix, Jack Holt, Roy Stewart, Latty Flynn, Fred Thomson, Betty Compson, Louise Glaum and Mae Busch.

AID OPERATORS IN THEIR WORK

Chicago Local Voluntarily
Improving Members

Chicago, Jan. 6. The picture operators of Chicago through their union have planned a series of educational lectures that will, it is expected, make them the most proficient and expert operators in the country.

The plan that is now being completed by Tommy Malloy, president of the union, will embrace a number of speeches and demonstrative lectures by Norman W. Alley, chief cinematographer of the central division of the International News, each lecture of which is designed to teach the operator just a little more about electricity and lighting that he needs know as an operator. In this way it is hoped to pull the picture operators of Chicago to a new level and one that will make them valuable to their employers, not only as operators but because they will always be ready to meet any emergency that may arise in their line.

"Know more than you need to on the job," will be the slogan of the new educational campaign, originated with the Chicago local.

ROY CRAWFORD RESIGNS

Leaving Executive Position Associated Exhibitors'

Roy Crawford has withdrawn from his executive connection as vice-president and treasurer of Associated Exhibitors. He is returning west to look after his theatrical interests in the Middle West.

Crawford's going has elevated John S. Woody, with Jay Gove being assigned to the general management of the Associated offices.

McGINNIS A HINDRANCE

Los Angeles, Jan. 6. Upon the plea that his present name was a hindrance to his becoming a leading man in films, George McGinnis, screen actor, was permitted by the Superior Court to change it to Kenneth McDonald.

Independents Opening in N. E.

Providence, Jan. 6. "The Lost Chord" (Arrow) and "The Cost of Living" (Samuelson) will receive their premier New England showings at the Strand in this city, the former picture the week of Jan. 19, Manager Ed Reed has announced.

Valentino in Small Town

Proof that Rudolph Valentino is not a box office shark in some spots despite his much-heralded prowess as a film star, is brought out by the fate of his latest, "Sainted Devil," in the little town of Broomfield, N. J. The picture was booked there for three days but the manager cancelled two days of it when the folks failed to flock in. Broomfield has a population of 5,000 to 10,000.

JACK CONNOLLY MADE A MAJOR

Unusual Distinction of
Buck Private in War

Washington, Jan. 6. Jack Connolly, representing the Will Hays organization in Washington, has been commissioned a major in the Officers' Reserve Corps. This is an unusual move on the part of the War Department inasmuch as Connolly served throughout the war as a buck private and finished when the "parity" was over still the buck private.

The commissioning of Connolly to such a high rank, War Department officials state, is in recognition of his services, first with the 26th Division, and later when on special assignment he did much morale and propaganda work throughout the southern part of France.

For this latter phase, when about to be discharged, Connolly was the recipient of a citation from Major General J. C. Harbord. This is the same Gen. Harbord who, about a year ago, resigned his regular army commission to head the Radio Corporation of America.

To reach the rank of major in the reserve corps it was necessary for Connolly to pass an examination—it is reported here he received something like 98 per cent on this test.

"Polly Preferred" Will Be Cosmopolitan's Release

Los Angeles, Jan. 6. It is understood here that although "Zander the Great" has been completed for Marion Davies and Cosmopolitan, Miss Davies will start immediately making "Polly Preferred" to be released as a personal Cosmopolitan production under arrangements not yet completed.

The picture, it is said, will be made at the United Studio but this arrangement is reported to have no bearing on the future of other Cosmopolitan productions, even though the deal with Metro-Goldwyn has been called off. That deal it is said, was stopped by W. R. Hearst and he is now dickering with another releasing organization to handle the project.

"Zander" was completed yesterday after 20 weeks' work. With its finish came the finish of the Cosmopolitan payroll, for everyone except Dr. Daniel Gerson, Goodman Harry Poppe, George Hill, Harrison Ford and cameraman George Barnes was cut off.

"Zander," incidentally, is said to be the cheapest picture shot so far, costing less than \$500,000, despite the throwing away of \$50,000 work of negative made by Clarence Badger, who started the picture.

Harold Lloyd Reissues

Plans have been completed for the reissue of some of the Harold Lloyd pictures, three-reelers, the comedian made about five years ago. They will be released by Associated Exhibitors.

SCHERTZINGER NO ALIENATOR

Los Angeles, Dec. 27. Victor R. Schertzinger, film director and composer, has filed an answer to the \$200,000 alienation suit brought by Fred C. Beers, casting director. Schertzinger made a general denial that he alienated the affections of Mrs. Beers who is a picture actress.

LITA GRAY STUDYING; COMEDIAN'S NEW LEAD

Georgia Hale, Beauty Prize
Winner, Replaces Lita
Gray in "Gold Rush"

Los Angeles, Jan. 6. Georgia Hale, winner of a Chicago beauty prize, who played the leading role in Josef Von Sternberg's "The Salvation Hunters" and is now under contract to Douglas Fairbanks to be the leading lady in his next picture, will be loaned to Charlie Chaplin to play the lead in "The Gold Rush," taking the part which had been selected for Lita Gray, now Mrs. Chaplin.

Some shots and scenes with Miss Gray already have been made in the picture, but are to be scrapped. Miss Gray is unable to go ahead with the task of appearing and her husband, as the Board of Education insists that as she is but 16 she must continue with her educational work.

Mrs. Chaplin is studying Latin and algebra three hours a day at present. Reports have it also that Chaplin may send his new wife to a finishing school.

MISLEADING AD IS CORRECTED

Statement Appears in
Providence Papers

Providence, Jan. 6. Six weeks after the original ad appeared in the papers here, the Emery (pictures and Loew) vividly printed a correction on "The Last of the Duaneas" copy, which advertised that Buffalo Bill, Kit Carson and other Western heroes appeared in Indian fights in the film. The correction stated that these features had been advertised and were not in the print used at the Emery. The fault for the misstatement was put up to Fox's press book on "The Last of the Duaneas."

The week following the publication of the original ad Better Business Bureau officials camped on the trail of the Emery public man, Roger Ferri, and demanded that he publish a retraction immediately, which he refused to do. This is the first instance in this city where the B. B. B. has hopped on any show man.

60 Days for Kelly Walton; Gave N.G. Checks to Girls

Los Angeles, Jan. 6. Kelly Walton, picture scenario broker, has been found guilty of violating the state pay check law and has been sentenced to 60 days in jail by Judge Chambers. He was prosecuted through the State Labor Department on the complaint of Geraldine Williams, a stenographer, who claimed that he gave her a check for wages amounting to \$155 which she had not cashed.

Ione Chapin, another stenographer, made a claim for \$150 due for salary. Judge Chambers suspended sentence on the plea that Walton promised to make good the deficit within two weeks.

ENGAGES FRANCES MARION

Los Angeles, Jan. 6. William Fox is reported to have engaged Frances Marion to make the screen adaptations of "Lightnin'" and "Seventh Heaven."

Wallace Kerrigan, Business Mgr.

Los Angeles, Jan. 6. Wallace Kerrigan, business manager for Mary Pickford, is leaving to become production manager for the new Valentino series. Ed mat Newman, formerly business manager for the late Thomas H. Ince, has been appointed to the Kerrigan post by Miss Pickford.

Newman has been given permission to wind up his Ince affairs before starting to work for Miss Pickford.

TWO EUROPEAN FILM CONCERNS COMBINE

French Pathe and German
Westi-Pathe Has 800
Houses in France

Washington, Jan. 6. Two of the largest motion picture concerns of Europe, the French Pathe Company and the German Westi-Pathe have combined, according to a report reaching here through confidential government channels from Berlin.

The negotiations, under way for a long period, according to the report, have "at last resulted in an agreement leading to the organization of the Pathe-Westi association. The immediate objective consists in a monopoly of supplying pictures for the Pathe Cineas Co., the largest theatre holder in France, controlling over 800 of the largest houses.

Recently Variety published a confidential report of a combine that was reaching out from Germany and was reaching in on all of Europe. The prime object of this move being to boycott American produced pictures. In the connection the report on the present "tie-up" states:

"The Pathe-Westi Company sells through the combine in France, Belgium, Holland, Switzerland, Spain and Germany—apart from its own productions, the productions of the Westi Company, in so far as adapted to international market, while the Westi Company places the combined production of Pathe-Westi in the rest of the world. And so there is the corrected view, by this, that non-acceptance of German production in international markets is due to a known (deliberate) boycott."

The history of the gradual working out of the big combine idea is contained in the following excerpt:

"After the war, Charles Pathe, for various reasons, had to reduce production, and finally gave up production all together, because he could not dispose of enough to pay production costs. It is thus seen that we are dealing in this with the same factors that have been observed since the end of the inflation period, despite the technical perfection.

Securing International Market

"These facts have been known in the main by all leaders in the film industry; they have been referred to in foreign dailies, etc., and it became finally a question of giving up production altogether or by common action securing an international market. Loew and his German firms have resorted to various means to bring this about. Agreements have been made between the Ufa and the French Aubers Comptoir, and other similar establishments of Westi depots abroad are results of the same idea. The Westi which was established at the beginning of the year looked mainly at the international market. The combine idea was first suggested by Svenska in Sweden, then by Pathe and then by the largest French producing company, Cine-Romans Joint-Stock Company. A partial realization of the idea has now come about."

The following companies have combined to make Westi-Pathe Company with a capital of two million francs: Pathe Cineas Trust, described as now mainly a German company which controls 800 French movie houses; Cine-Romans Joint-Stock Company, the largest French producing house, working very closely through the French daily newspaper and commercial agencies, puts on the screen the story of the "feuilleton" of the daily press; Cine-France-Film Joint-Stock Company, which is the great producing house of the Westi concern, and the Westi Film, Ltd., Berlin.

ZEIDMAN WITH WARNERS

Los Angeles, Jan. 6. Bennie Zeidman, assistant to Julius Bernheim, general manager for Universal, has been engaged as assistant to Jack Warner, as supervisor of Warner productions, and takes the new job Jan. 12.

'PEEK PAN' ANNUARY AT CHRISTMAS; 257 HOUSES LAST WEEK BROKE RECORDS

Three Bad Spots, However, Reported for Last Week—Broke Three Records Though in Week at Boston—Also Took House Record at \$35,000 for McVickers

Having achieved a record for the simultaneous playing of a motion picture, the Famous Players' production of "Peter Pan" will be withdrawn from the market by Feb. 1.

The picture will be held until the holiday time next year and then the idea being to make it as a holiday feature each year.

The figures that the picture achieved at the box offices in the 257 odd theatres where it played last week are startling in their magnitude. There were but three points in the entire country where the picture did not come up to expectations in the point of receipts. Kansas City, Mo., Providence, R. I. and Cleveland. At other points the picture either broke house records or came within a few dollars of the old record.

The remarkable thing is that in New York, where it played at the Rialto and Rivoli, both last week, the picture drew \$59,503 in the two houses. This may be considered the biggest business of the picture last week when it is taken into consideration that the two houses combined have but 80 per cent. of the seating capacity of the big Capitol, with 5,300 seats, which played slightly over \$53,000 last week.

In Kansas City at the Newman the fact that a number of morning performances were given when Betty Bronson came through the picture is blamed for what happened. At the Allen in Cleveland the week showed \$10,000, considered bad for the house. In Providence the picture played to \$3,000 on the week, also below what was expected of it.

Records Broken
At McVickers, Chicago, the house has set a new record for receipts, playing to \$12,773, a smash. In Boston three houses broke records with the picture. The Fenway, Beacon played to \$13,560, while the Modern and the downtown house, both with the same seating capacity, played to about \$6,500 each, whereas their usual business runs to around \$4,000.

In Buffalo, at the Hib, \$21,000 was the figure, while the Century, Baltimore, gave the town a real thrill when the figures showed \$214,000.

In Philadelphia, at the Stanley, the figure touched \$26,000, a few dollars off the mark, while in a white in Los Angeles, where the picture is scheduled for four weeks at the Million Dollar, the first week touched \$28,000, the most business particularly heavy. It is going to be a question out there whether or not the picture will hold up in business after the first week after the schools have reopened.

Annual Xmas Picture

The idea of withdrawing the picture and making it an annual Christmas offering is succeeding good ones. With the subsequent year a new crop of youngsters will reach the age where they will want to see "Peter Pan." They will be told by the older youngsters years "they had seen" in previous years, and therefore the picture will get the benefit of the "out of the mouths of babes" advertising that should make the box office pick up in the future as against what was done with the picture this year.

At the same time the star, Betty Bronson, will be established to a greater extent in the minds of the picture fans through subsequent productions and her name will add box office value by the time that Christmas, 1925, rolls around.

On Broadway the tremendous advertising flash that was slipped over for eight blocks yesterday lasted from 42d to 50th street one day. Here the flash remained for the week it would have been worth \$25,000. Theatrical managers along Broadway are said to have taken exception to the Bureau of Engraving, with the Shubert and one other management recorded on the books in that bureau as complainants. Monday early in the

Raise Musicians' Scale

Kansas City, Jan. 6.
In the picture houses will receive an increase of \$2.50 per man. This payment is the result of a compromise between the managers and the musicians last September, when they were granted a \$5 raise. The agreement was \$2.50 at that time and the other \$2.50 New Year's. In order to meet the increase, the Royal, which has but 920 capacity, has increased its night prices to 50 cents for all seats, instead of a 50 cent seat, with loges selling for the half dollar.

WIS. MINISTERS WILL OSTRACIZE 'BAD' FILMS

Follow Clubwomen and Los Angeles in Using "Silent" Treatment

Milwaukee, Wis., Jan. 6.
Ministers of Milwaukee stand ready to follow in the footsteps of Wisconsin clubwomen by boosting wholesome films and attempting to kill the bad ones with silence.

This is the assurance that Fred Schaefer, president of the Motion Picture Theatre Owners of Wisconsin, declares he has received from the Rev. Thomas B. Lyler, an active Milwaukee clergyman. At the same time the Rev. Lyler declared that he would ask his fellow ministers to refrain from any activity whenever a picture unworthy of merit is shown.

No Severance—Strauss

Malcolm Strauss would like the facts published in connection with the report he had severed relations with Pathe as Mr. Strauss says, he has not been under engagement contract to Pathe, thereby removing that possibility.

The artist's point is that the report likely spread through he having decided to make, himself, "Black Caesar's Clan," although that picture has not yet been made by someone else and in Florida.

Meanwhile Mr. Strauss' organization is working on the Enright (police commissioner) series of pictures.

day the wagons of the Dept. of Public Works were on the job cutting down the wires that held the hundreds of banners that advertised "Peter Pan" week.

Harry Reichenbach stated that he had a permit for the flash, but the chances were that the trick was pulled without a permit through some of the officials closing their eyes to what was going on. That much is suspected through the fact that Phil De Angelis was seen on the job directing the work of placing the strings of banners along the street. Had they who laid out the strings of wires been smart enough to have slipped American flags into the scheme, alternating the flag between each of the pennants, it might have gotten by and remained for the week on the strength of the patriotic angle.

This week the picture is showing simultaneously in all of the Loew houses in greater New York with Miss Bronson making a series of personal appearances and the business done on the first two days of the week indicates that another record will be hung up in the neighborhood picture houses with the production.

'SANS GENE' TO BE F. P. SPECIAL

Looks Good Now for It Abroad—Swanson's

Gloria Swanson in "Mme. Sans Gene" is looked upon by the Paramount executives as the next production they will have big enough to handle as a special. This much is certain, the picture will come into New York for a run sometime in the spring at the Criterion following "The Ten Commandments" at that house. The latter production will be released generally in the fall as one of the productions of the 1925-26 program of the organization.

The reception "Sans Gene" receives at the Criterion, New York, will undoubtedly be the determining basis of whether or not it will be road-showed.

While "Mme. Sans Gene" was intended as one of the pictures to be released generally by Famous Players as one of the Second Famous Forty, the reports from abroad on the production are such the heads want to hold it back and utilize it as a special. There is some question in the mind as to the manner in which a costume period screen play will get over at this time.

Possibly in the spring, there having been a hull of more than six months since Broadway was given a costume play, the public might "go to it," especially of the exploitation forces are turned loose on the picture far enough in advance to build up an interest in it.

In the meantime it is said that exhibitors are being advised that the picture is being withdrawn from the regular program of releases and will be held as a special.

Frank Lloyd, who arrived in New York the early part of December, departed for the coast yesterday. He had not yet determined on what he was to be the next big story that he was to do as a special for First National, but had accepted two stories that he would do on the coast.

Lloyd also closed a new contract with the First National for his services. There was some slight hitch regarding the possibility of his working in the east, but the director was said to work on the coast and finally won out on that point.

Barthelemess and Coast

Los Angeles, Jan. 6.
There seems to be considerable speculation in film circles over the visit here of Richard Barthelemess, screen star, and Walter Camp, Jr., president of Inspiration Pictures here. They arrived from the east with Frederick James Smith, advertising manager of the concern, declaring they came for the purpose of seeing the Stanford Notre Dame football game at Pasadena, New Year's day.

It is said, however, Barthelemess is looking around for studio space, and feels that he may want to have his headquarters here after completing his next picture in New York.

Barthelemess, during his stay, visited the United Studios and the Metro-Goldwyn lot, and was shown around by officials of the organizations. He worked in the pasty while out here at the United lot.

TO COAST BY BOAT

Tomorrow (Thursday), Roland West will sail for San Francisco from New York on the "Kroonland." The water trip is 15 days, and he will be passing through the Panama Canal.

Mr. West came to New York, successfully placing for distribution his latest film production, "The Monster," made by West Productions at Hollywood.

F. P. Trade Decision Within 60 Days

Washington, Jan. 6.
A decision by the Federal Trade Commission in the Famous Players case, the final testimony of which was completed recently, is expected to be handed down within the next sixty days.

Otis B. Johnson, secretary of the commission, stated today that it would require possibly three weeks for the chief examiner to write his report. This would be followed by briefs, both from the commission and the picture interests. Final arguments will next be in order before the entire membership of the commission and then the decision.

Mr. Johnson stated that in the great majority of cases this procedure never requires more than the 60-day period.

ELIMINATION IS PROPOSED FOR TRADE PAPERS

Kellogg's Idea Given Hays—Pronounced Impracticable

Los Angeles, Jan. 6.

Mark Kellogg, head of advertising and publicity for First National, was here with an idea that he is said to have submitted to Will Hays in regards to having the Association of Motion Picture Producers sponsor a film trade weekly which would handle all producers' advertising and eliminate the motion picture trade papers.

This is Kellogg's plan to take over one of the larger publications for this purpose.

Some of the producers who were approached stated they believed it impractical as it would simply be another wedge for Famous Players whereby that organization could control the newspaper field due to its large expenditure and would possibly demand. It is believed to name both the editor and the business heads of the proposed publication.

SPEECH PICTURES

Washington, Jan. 6.

Now they have taken motion pictures of human speech! A big gathering of scientists from all sections of the world were in session here during the past week on the final day of the meeting this film, which was greeted with acclaim, was shown.

Dr. John Mills, of the Western Electric Company, New York, made the showing of the films which illustrates the scientific principles of the telephone and human speech and hearing.

The pictures disclosed movies of the sound waves of the human voice showing how they worked on the control of electric current as it flows through the telephone wires.

Von Stroheim-Gilbert Feud

Los Angeles, Jan. 6.

Eric Von Stroheim's feud with John Gilbert, playing Prince Danilo in "The Merry Widow," broke out in full force when Gilbert arrived on the lot late one morning. At that time the director rebuked the leading man. The quarrel waxed warm and plenty, but it was finally settled by Irving Thalberg. Von Stroheim contended he alone was responsible for the expense on the film and that the actor's tardiness could not be brooked.

The real cause of the fuss, however, is said to be personal feeling between Gilbert and Von Stroheim. The latter wanted Norman Kerry to play the Danilo role, claiming that Gilbert could not do it justice. Kerry was associated with Von Stroheim some time ago at the Universal lot.

COLONY'S TERMS GUARANTEE \$25,000 FOR RUN

Unlimited Engagement
Included but Probably 4 Weeks

The management of the newly opened B. S. Moss Colony theatre on Broadway is setting a rapid pace in the bidding for pictures for pre-release showings at that house. The basis of operation is to offer to play the pictures for an indefinite run on a percentage basis on the gross above the running expenses of the house, with a guarantee of the minimum paid for the picture (for the run) will aggregate \$25,000.

It is on that basis that "The Thief of Bagdad" was secured as the opening attraction for the house. The opening was on Christmas Day and the picture will remain until Jan. 17, which will give it a total of three and a half weeks at the house. During the first three days the house was open, it played to \$12,466. Last week, the first full week, showed slightly over \$24,000, making around \$35,000 for the first 10 days.

Early this week it was stated there was a deal on where the next attraction at the house will be the new Norma Talmadge production "The Lady" which would come in on Jan. 18, and possibly come in as a week-end picture to remain for four or five days. The management making an attempt to secure the new Charles Chaplin comedy, "The Gold Rush," from Universal Artists to follow in February.

Whether the Chaplin will be played on the same terms as the first two attractions are a question. With Chaplin as the attraction, the business at the house should run in the neighborhood of \$30,000 a week, which would leave about \$18,000 to cut up after the house expenses is deducted. Chaplin would undoubtedly demand a 50-50 split on his picture, which would mean that his end would be something like \$36,000 for the picture on the four weeks of a pre-release run at the Colony.

With Chaplin it might be possible to swing into an extended run at the Little Cameo right after the Colony engagement, so that the comedian could in all likelihood expect to be on Broadway for the picture before turning it loose to the regular houses. With the regular circuits to follow he would virtually mop up in New York on the picture.

Deal for the Talmadge picture, while not closed, is understood to be all set as far as both the theatre and the Schenck office are concerned.

1st Nat's "Quo Vadis"

"Quo Vadis," the foreign production with Emil Jennings the star is said to have been obtained by First National.

The picture has been reported as an elaborate production with a lion scene its big spectacular feature.

Shakes Up M.-C.-M.

Los Angeles, Jan. 6.

There was a general shake-up in the publicity department of Metro-Goldwyn Pictures last week when Charles Condon, head of the department, discharged all six of his assistants.

According to reports Condon claimed that some of his assistants were trying to undermine him and get his job and before this plan had been carried out, he decided for a general house cleaning.

However, immediately afterwards Fred Truett and Margaret Edgington, who joined the department prior to Condon, were re-engaged. Those let out were Jay Strauss, Carol Graham, Ted Le Berthon and Arthur Clarke.

According to the latter the department never worked harmoniously since Joseph Jackson was replaced by Condon, who is known as Mayer's man, having been the latter's press agent prior to the amalgamation.

MAGIC RISE OF WEST COAST THEATRES

By M. GORE

President West Coast Theatres, Inc.

Los Angeles, Dec. 31. Had anyone told me 10 years ago there would have been an organization known as West Coast Theatres, Inc., operating 115 theatres with an approximate capital of \$10,000,000, I would have laughed at them.

Naturally, like all motion picture theatre managers in the early days of my picture house career, I had desires to own houses and houses aplenty. But at no time did I think there was possibility of myself and those who later became associated with me controlling over 100 houses within the confines of a single sovereign state.

When I started I had a small house in the downtown section of Los Angeles. We played the regular daily change program, grinding all day long for 5 and 10 cents. For my neighborhood I had the first run on all pictures. My brother, L. Gore (who was a competitor of mine) had the second run on the same pictures. Though I paid more for my pictures than my brother, it seemed he did more business than I did. At first I could not explain it. Then I found he had a better way of advertising and exploiting his pictures through poster channels than I had.

This gave me an idea. I thought that I would get to the root of my misfortune. We talked things over and finally entered into partnership. Both houses were pooled and with the same advertising policy used both began to make money. With profits in our hands we decided to invest it. That was done by taking over a few more houses in the business section of the city. They were all of the "grind" type and proved money makers.

Sol Lesser Enters—

We were doing business with a young boy from San Francisco named Sol Lesser. He was selling us pictures and expressed a desire to become an exhibitor. So about four years ago, or nearly five, we took him in and made the firm Gore Brothers and Sol Lesser. At that time T. L. Tully, who had made a fortune in pictures, decided to retire. The new firm took over his First National franchise as well as the Kinema, a house he operated on Grand Avenue, now called by us the Criterion.

Having the franchise and the Kinema, we found that we had the nucleus of a good organization and felt that to insure us pictures at a right figure we should branch out. This we did during the first year of the Gore Brothers and Sol Lesser partnership by taking over the Belvedere and American in Pomona and California, Pastimes and Hippodrome in Bakersfield.

Business in these houses was good from the start. Before six months were over we had expanded and taken some 20 more houses into our combination. Some we purchased, others we leased, and some we operated on a working agreement with the owners.

Adolph Ramish Came In
Finally, before 1920 came to a close, we found that Adolph Ramish, operating the Hippodrome, Los Angeles, was considered a theatrical financial genius and a most representative figure in the business world. We thought that a connection with him would be desirable, so we made and the firm became known as Gore Brothers, Ramish & Lesser, Jan. 1, 1921, or a little later we decided that as the number of houses was increasing we should have another. Claude Langley was operating several houses in Los Angeles and we decided he would be an acquisition to our fold. An arrangement was made for a partnership which included Turner, Daniken and Langley and ourselves.

In 1921 it was decided that due to the houses added so fast and our associations were being increased, one parent organization would be most feasible and the firm name was changed from Gore Brothers, Ramish & Lesser to West Coast Theatres, Inc.

Harry C. Arthur, Jr., Gen. Mgr.
Under the corporation a new plan of organization was worked out. Through it we brought into our fold an organization of the kind that

Harry C. Arthur, Jr. He was just 26 and in giving him this responsible position we felt it would be an incentive for filling up the ranks of our organization with young men who would see the opportunity in store for them. This proved to be a proper move, as most of the successful ones have in our employ or associate with us have not reached 40.

With Arthur taking hold, the expansion of our circuit was rapid. Early in 1922 the Graft Brothers, who had the Rivoli in association with Hollywood Theatres, Inc., and West Coast were added to our group. They showed keen interest and later built one of the finest suburban houses on the West Coast, known as the Carleton.

A little later that year we formed a partnership with Francis Baum, who was building the Grauman's Egyptian in Hollywood, and took over a half interest in the house. Other houses were added that year and we closed it with around 75 houses, playing either straight pictures or pictures and vaudeville.

Vaudeville Department
A vaudeville department was created at which M. D. "Doc" Howe was put at the head. This department has been made more and more active as the circuit expanded, booking from two to six acts for a house, with the circuit giving right way to the actor. In 1923 we managed to increase our holdings in the northern part of the state by buying out the interests of Turner & Daniken, who were operating in that section. They had a large number of theatres, and through the deal the Northern Division of West Coast Theatres, Inc., became a strong, as well as an important link, in our chain. We had to establish a northern division of our organization, with headquarters in San Francisco. There are 22 houses in this group, located in San Francisco, Oakland, Sacramento, Stockton, San Jose, Richmond, Berkeley, Fresno, Salinas and Watsonville.

June 2, 1923, we made arrangements with Marcus Loew to take over his State in Los Angeles and as well as a number of theatres. Both are considered the banner houses on the west coast, and are used for our best program pictures, with the policy to play pictures in each only one week. For these houses as well as a number of others, we have inaugurated a special presentation department, headed by Fanchon and Marco, whose offerings are first shown in San Francisco, and then play a circuit of six weeks.

During 1923 our holdings and associations were close to the 100 mark, and in 1924 they were further increased. During the same year we made another arrangement with Marcus Loew, when on Nov. 2, we took over for operation the California and Miller's in Los Angeles.

To build in 1925
According to our present plans, we are going to build 15 theatres during 1925, at an expenditure of around \$3,000,000. It will be our policy in the future to erect and own outright our own houses. According to our present intentions, we feel that before 1925 end West Coast Theatres, Inc., will have 150 houses within its organization that will extend from the northern boundary of this state to the Mexican border.

Yes, and the start of West Coast was all brought about by my brother, Abe, being able to put better posters in front of his house than I could. Little did we realize only that short while ago that it would lead to an organization of this size.

THE LESSERS ON COAST

Los Angeles, Jan. 6.

Irving Lesser, vice-president of Principal Pictures, arrived home to visit the folks and introduce his wife to them.

Mr. Lesser was married about a month ago to Helen Shaw of Philadelphia, deferring the honeymoon until he could combine it with a business trip here.

He is to remain about three weeks, during which a new production plan for Principal will be worked out with his brother Sol and Mike Rosenberg, their associates.

WISCONSIN IN TERRIFIC SLUMP

Radio, Cold Wave, Pre-Holiday Period Make Worst December

Milwaukee, Wis., Jan. 6.

An unprecedented cold wave, setting in earlier than usual and at a time when business already was suffering its customary holiday slump, has combined with the ever-growing radio menace to give the theatre business in Wisconsin a staggering blow.

In the words of Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, "The last month of 1924 was the worst December in the history of the business."

"Terrible," is the one descriptive word being received at headquarters of the M. P. T. O. of Wisconsin from members throughout the State reporting on business conditions.

NEWLYWEDS IN PERSON

Mr. and Mrs. John Bowers in Passaic Picture House

John Bowers and Marguerite La Motte, recently married, have added a little novelty to their honeymoon in New York by making a "personal appearance" Monday at the Capitol, Passaic, N. J.

Harold Blumenthal, manager, faced last week's blizzard by hoping over to Broadway and booking up "Empty Hearts" with Bowers starred, and "Clean Hearts," which has Miss LaMotte as the star. Both pictures were used in conjunction with the visit of the newlyweds.

FORMER CENSOR LOSES SUIT

Kansas City, Jan. 6.
Henry Goldman, former city film censor, has lost his suit against the city to recover \$10,000 back salary and to be reinstated in the office. He was removed in April, 1923, during the administration of Mayor Cromwell, and contended he had been illegally discharged. The office pays \$4,500 a year.



GEORGE LIPSCHULTZ

The "American Krelaxer" extends holiday greetings to his friends in the theatrical and motion picture profession and desires to acknowledge his gratitude to West Coast Theatres, Inc., Messrs. M. and A. L. Gore, Sol Lesser, Adolph Ramish, General Manager Harry C. Arthur, A. J. Bowles, in charge of Northern District, and Fanchon and Marco, producers of presentations, for the magnificent and splendid treatment they have accorded him during his engagements at the Warfield, San Francisco, last week's date.

COAST'S M. P. RELIEF FUND FOUNDED IN CALIF.

Actors' Fund Cares Only for People of Stage—Two Societies Friendly

Los Angeles, Jan. 6.

Terminating an internal fight in the Actors' Fund regarding the division of funds in the picture colony to the needy, a group in the picture industry filed papers of incorporation at the office of the Secretary of State in Sacramento for the Motion Picture Relief Fund of America.

The action followed the declaration of the trustees of the Actors' Fund that it would only take care of people on the speaking stage and picture actors were not included under this classification.

Frank E. Woods, who headed the local Actors' Fund and Rev. Neal Dodd, secretary, asserted that although a break had occurred between the picture people and the fund there is a strong feeling of friendship between the two organizations. The new organization is to operate under the banner of the Community Chest which handles all charity matters here.

The organization will probably carry a home in Hollywood for the care of unfortunate members of the profession and families of picture actors unable to support themselves because of age, illness or death.

The former group of incorporation show the following as directors of the new association, Hal E. Roach, Rupert Hughes, Irving Thalberg, Wedgewood Nowell, Charlie Chaplin, Mae Murray, Mitchell Lewis, Rob Wagner, E. D. Moore, C. H. Christie, Harold Lloyd, William S. Hart, Frank E. Woods, Rev. Neal Dodd, Donald Crisp, R. P. Fairbanks, Alfred Cohn, Douglas and Mary Fairbanks, F. W. Beeton, Victor H. Clarke, C. B. DeMille, Mary H. O'Connor, J. W. Considine, Jr., Jesse L. Lasky Joseph M. Schenck and Joseph DeGrasse.

Earl Mohan Must Pay

Los Angeles, Jan. 6.

Earl Mohan, screen comic, who given until Jan. 28 to pay \$800 arrears in alimony to Gertrude Mohan, his former wife, for support of their child with the alternate of a jail sentence by Superior Court Judge Gates.

According to the complaint Mohan had been ordered to pay \$5 weekly alimony when the couple were divorced, but has not paid anything for the past three years. Mohan pleaded he had remarried and had a new family to support, but the court ruled he must look after his initial obligations or go to jail.

The Mohans were divorced nine years ago.

P. D. C. SECURES HOLLYWOOD STUDIO

Christie Brothers Pay \$250,000—P. D. C. Producers and Others

Los Angeles, Jan. 6.

Hollywood studio, located on Santa Monica avenue and Las Palmas, has been purchased by the Christie Brothers for \$250,000 and is to be used in the future for practically Producers' Distributing Corporation's production output. Christie Brothers purchased the property as a realty investment and have formed an operating company, of which William Blotman, recently production manager of Columbia Pictures Corporation, will be the head.

The studios are to be improved at a cost of \$200,000. Christie Brothers, who have purchased land in Westwood, will use the latter property as the site for outdoor stages and street scenes, expending around \$150,000 in getting the property into shape.

According to the present plan, the studio will be used as a rental for all producers connected with Producers' Distributing Corporation. The Christie outfit is to make all of its feature length pictures at the studio, with the short comedy output to be still made at the old studios on Sunset boulevard.

Other tenants that have taken space are Hunt Stromberg productions, moving over this week from the Thomas H. Ince lot at Culver City. Stromberg intends increasing his 1925 output by having at least three units making pictures at a time.

Belasco productions, of which A. H. Sebastian is the head, are to make "Friendly Enemies," the picture in which Webber and Fields are to be starred, at this lot also. Other companies releasing through P. D. C. that will take quarters on the lot are Metropolitan Pictures, Inc., which has six to turn out during the year, and Benand Hoffman, who has been a steady tenant here and who will continue to turn out his product for the present also to be released by P. D. C.

Lloyd and Others
Harold Lloyd is also located on the premises, having about one-fourth of the property for his use. He has a lease expiring with the making of his present Pathe picture, and unless deciding to make his first Paramount release in the East, may decide to make one on the lot. There are two or three other producers also making independent pictures on the lot who it is believed will vacate to make room for the Producers' Distributing Corporation group.

Charles H. Christie made the purchase of the property for his own concern from C. H. Toberman, who owns considerable theatrical and studio property in Los Angeles. According to the terms of the purchase, the property fronting on Santa Monica avenue, running about 50 feet back, is to be retained by Toberman, who is now building a business structure on the site. This property was used in the past as an entrance to the studios with the buildings that fronted on Santa Monica boulevard being about 75 feet from the curb line and with Toberman continuing to hold it, there is no loss of space to the actual size of the studio property. The only difference that the new arrangements make is having the studio entrance moved to Las Palmas avenue.

Film of Tongs

A big story of Chinatown, with the plot dealing to a certain extent with the blood red feud between the Hip Sings and the On Leong clans, is to be the next production. Victor Hugo and Edward Halperin will make.

2 HOLIDAY OPENINGS

The holidays saw the opening of the new Jackson Heights (L. L. Toberman and George L. Brown) at Schmeer's Highway, Brooklyn.

THIS WEEK GROSSES IN HOUSE—IRON HORSE—LEADS RUN—STRAND BIG AT \$45,000—NEW COLONY STARTS AT RAPID PACE

"Peter Pan" in Two Houses and 20 Per Cent Less Capacity Than Capitol Went \$7,000 Over Big House—"Iron Horse" Leads Run—Strand Big at \$45,000—New Colony Starts at Rapid Pace

More than a quarter of a million dollars was the take at the box offices of 12 theatres on Broadway showing motion pictures last week, the week that bridges the years 1924-25. There was a difference of just a little more than \$300 over the \$254,000 mark. Everyone did business and everyone was happy over the start that the new year had made.

There was an instance or two where the business did not quite touch the figures that some of the houses did last year, but this was held to the tremendous snow storm that came along the latter part of the week.

The outstanding wall-to-wall of the street was the simultaneous presentation of the screen production of "Peter Pan" at the Rialto and Rivoli, the two regular change of bill Famous Player houses. The two theatres, with a combined seating capacity of 4,100, played to \$25,000 with the picture. The Rialto showed \$30,215, while the Rialto showed \$23,290.

These two houses have about 80 per cent of the seating capacity that the big Capitol, with 5,000 seats, has. The combined two houses topped the Capitol's receipts by almost \$7,000 on the week. The big house had "The Dixie Handicap" and played to a little less than \$25,000 net. This was about \$1,000 under what the house did the corresponding week last year.

Strand's Best Showing In reality the Strand might have been looked upon as doing the best business of the street for a single house last week, for with the Richard Barthelmess picture, "Classmates," the figures showed \$45,430 on the week, and that with 2,900 seats.

At the new Colony the first full week's business with "The Thief of Bagdad" showed a little better than \$24,000, which is excellent. The average for the first ten days of the house was better than \$2,500 a day.

"The Lighthouse by the Sea" was the Piccadilly bill, but did not seem to hit as hard as it should. The week showed \$14,850.

The fifth and final week at the Cameo of "Hot Water" the Harold Lloyd comedy played \$27,000, which was the best of the week. The picture had at the little house although every week of the engagement showed a profit.

Run Houses In the house, the pictures are being held for a run the business also took an upward lift last week. Top money went to "The Iron Horse" at the Lyric, which played to \$11,490.85, which topped the rest of the street on runs by a couple of hundred dollars.

The matinees were particularly heavy for the show with the school children that was carried on. The Cohan "Romola" with the two Gish girls fell into second place by almost reaching \$11,000, while at the Criterion "The Ten Commandments" came back with a wallop and played to standing room practically at every performance during the week finishing up with \$10,320.

William Fox's "The Last of the Mohicans" at the Coet-In it in its first week, \$9,400, and was succeeded Monday by "The Dancers."

"Greed" which had been at the Commodore for four runs, and had been faded out last Saturday, the house going dark. The business at no time during the run amounted to anything in particular. The publicity would not fail for the picture.

Estimates for Last Week Cameo—"Hot Water" (Lloyd-Lathes) (\$45; 50-55). Last week fifth and final week of this comedy at little house and incidentally one of best here. Receipts \$27,000. This week Thomas Meighan in "Tongues of Flame."

Capitol—"The Dixie Handicap" (Metro-Goldwyn) (\$3,000; 50-55). Business fell about \$1,000 below

corresponding week of last year. This may or may not have been due to storm, which it is figured knocked house out of at least \$2,500 on last day of week. Just under \$25,000.

Lyric—"The Last Man on Earth" (William Fox) (\$22; 50-75-99). In on grand picture this picture in final week showed \$9,400. Central for the first time in history on picture policy has been winner with series of Fox pictures since August. Business for those five months averaged over \$10,000 weekly.

Cohan—"Romola" (Inspiration-Metro-Goldwyn) (1,152; \$11.9-32.00). Last week best picture has had since opening. Lighthouse lifted receipts to almost \$11,000.

Colony—"The Thief of Bagdad" (United Artists) (1,840; mats, 35-45-55; even, 40-45-55). For first 10 days house averaged better than \$2,500 daily. First three days better opening, \$13,446; next seven better opening, \$24,000.

Capitol—"Greed" (Metro-Goldwyn) (1,142; \$1.65). Flop at this house during four and half weeks played there, at no time did business amount above \$5,500, and first week about \$300, under that even with holiday crowds in.

Criterion—"The Ten Commandments" (Famous Players) (608; \$1.65). Business here came back with a bang last week with standing room the rule at every performance with the result that the receipts climbed right back to \$10,320.

Lyric—"The Iron Horse" (Wm. Fox) (1,406; \$1.65). Leader of shows in for run in point of receipts, getting \$11,490.85 on week which marked the beginning of sixth month at Lyric. Matinee business particularly good.

Piccadilly—"The Lighthouse by the Sea" (Warner Bros.) (1,340-50-55). Rin-Tin-Tin, the dog star, does not mean much on Broadway in a pre-release house. That much was shown by the Piccadilly business of \$14,850 last week when the house should have at least touched \$15,000.

Famous—"Peter Pan" (Famous Players) (1,940; 50-55-99). Did \$23,290 on the week, with the picture also playing the Rivoli.

Rivoli—"Peter Pan" (Famous Players) (2,000; 50-55-99). Receipts here \$33,212.

Strand—"Classmates" (Inspiration-First National) (2,900; 25-55-85). Strand got terrific play last week. Did a good business, practically the best business on the street outside of "Peter Pan." The returns showed \$45,430.

U'S STOCK ISSUE

Only Item of Importance in Stock Market During Week—Radio Up

The fact that Universal is offering through a do-morrow banking house an issue of \$5,000,000 of preferred stock during the last week with the intimation that there will be a request made to list the shares on the big board. Other than that there hasn't been anything stirring that seems to mean anything.

The strong tip on Low, Inc., still persists along the line without the stock doing anything to substantiate it within the last few weeks.

During the tremendous amount of dealing on the market on Saturday last week there was a remarkable showing of strength in radio stocks. One undoubtedly to the broadcasting by the two big concert stars on New Year's night.

Transactions reported yesterday:

Eastman Kod. 2,000 110 1/2 110 1/4 110 1/2 + %
Fam. P. 4,000 6 5/8 6 5/8 6 5/8 6 5/8 + %
Low, Inc. 2,000 7 3/4 7 3/4 7 3/4 7 3/4 + %
West. 200 38 3/4 38 3/4 38 3/4 38 3/4 + %
Orpheum 200 38 3/4 38 3/4 38 3/4 38 3/4 + %
Do pr. 200 38 3/4 38 3/4 38 3/4 38 3/4 - %
Curb
Warner Bros.
Famous
Piccadilly

*No transactions or quotations listed.

5TH HORSEMAN K. PROPAGANDA

Showing This Week in
Topeka Film House

Topeka, Kan., Jan. 6.
(Drawing Population, 70,000)
Picture business came back with a bang with the holidays and the first zero weather of the winter was over.

The bulk went to Jackie Coogan's "Little Robinson Crusoe," though his draw was more of the juvenile class than the more mature film fans.

The surprise of last week was the first draw of the second run of "The Covered Wagon." This picture played here at road show scale a year ago and did almost capacity business. Its record for last week was almost as good in numbers of patrons, though the lowered prices made the gross a little different.

Last week there is considerable speculation as to the result of the showing at the Isis of "The Fifth Horseman," a Klan propaganda picture, billed as the feature. It is understood the picture was turned flat by at least one first run house, although an attractive proposition was made.

The most peculiar feature last week was in the showing made at the Novelty pop vaudeville. While, though business was building up elsewhere, there was less than normal registration on the cash register. Usually if there is poor business at the Novelty all the rest of the houses in the district are affected, being the local box office thermometer.

Estimates for Last Week Novelty—"The Covered Wagon" (Paramount), second run, popular prices to more patrons than for showing. Estimated (1,400; 25-50; \$2,500).

Novelty—Vaudeville and pictures, unaccountable falling off despite excellent holiday bill (700; 45-55; \$2,100).

Cozy—"Little Robinson Crusoe" (Metro). 13d big business, first run, with waiting line most of week. Five shows daily (400; 25). Approximately \$2,200.

Grand Orpheum—"The Line of the Hungry Heart" (First National) first half. Rather weak business. Little Leo Lingo (Principal Pictures) starting New Year's Day had advantage of booking dates. Not up to usual class of screen fare, but did business around \$1,500 on week.

Isis—"The Mine with the Iron Door" (Covered Wagon), getting nearly as many patrons in this 700-seat house as "Wagon," but gross showed considerable decrease with only 400 top. Approximately \$1,900.

STRANDED IN SINGAPORE

Los Angeles, Jan. 6.
Charging that he was stranded during a curio expedition to China, Tibet and Borneo in Singapore without funds, Lenwood Abbott, camera man of the expedition, filed suit to recover \$5,000 from P. L. Haworth, C. J. Creamer and a number of other men here who were alleged to have backed the expedition trip.

The complaint alleges that Abbott was hired to do camera work for \$40 a week and all expenses, but was not paid for his services in Singapore. He returned to Los Angeles last October as a second class passenger on a tramp ship. The expedition left here last March.

RANDOLPH BETTERED

Chicago, Jan. 6.

The Randolph, which a month ago resembled a 10-cent museum, is gradually coming into its own. Under the guidance of a new management director the lobby has been redecorated, giving it the atmosphere of a deluxe cinema theatre with business showing a considerable increase.

During the engagement of the "Two Women" the lobby was dressed in keeping with the picture, with the scenery and other paraphernalia costing in the neighborhood of \$2,000. The investment more than repaid the management, according to the receipts garnered.

"PAN" AS "CHILD'S PICTURE" KEPT NEWMAN

Advertising Held Up Matinees but Drove Adult Trade Elsewhere

Kansas City, Jan. 6.
(Drawing Population, 600,000)
A peculiar condition existed at the Newman last week, with the much-heralded "Peter Pan" as the feature. The film fans took the oft-repeated words of the press agent, "the greatest child's picture," as true, and passed it up. The mats were capacity after Sunday, but the night business, when the 50c. scale is in effect, was badly off.

The film-fan money, however, did not all get away from the Newman bank balance, as those who passed up the fairy story took their half-dollars down the street and gave them to the Royal to see "Welcome Stranger." The Royal has changed its prices to all seats 35c. afternoon and 50c. night, which arrangement helps swell the gross.

"The Tornado," at the Liberty, was also helped by the Newman, and the week was one of the best for some time.

Estimates for Last Week

Newman—"Peter Pan" (Paramount) (1,950; 40-50). Atmospheric juvenile justifying the name and sitters. Gross for week close to \$15,000.

Royal—"Welcome Stranger" (220; 25-40). As draw title did not mean much, but house greatly benefited by night trade, which passed up the "Peter Pan" at the Newman. Hit close to \$8,000.

Liberty—"The Tornado" (Universal) (1,000; 25-50). Film even more melodramatic than original. About \$4,500, the best of number of weeks.

Mainstreet—"The Navigator" (4-200; 25-50). Justified five acts. Vaudeville acts to regulars liking. Close to \$12,000.

First runs at the other houses: "Dynamite Smith" at Pantages; "Vanilla's Price" at Globe.

50 NEW COAST HOUSES BY REORGANIZED CO.

E. H. Emehiser Heading \$5,500,000 Corporation—Absorbs Nat'l Theatres Co.

Los Angeles, Jan. 6.
A program planning the liquidation of 10 new vaudeville and picture houses throughout California has been devised by the National Theatres of California, capitalized at \$5,500,000, whose organization has just been perfected with the election of E. H. Emehiser as its head.

Emehiser has been president of the Pacific Southwest Theatres and the National Theatres since the last of the two houses being absorbed through the raising of the capital for the new concern from \$500,000 to the new figure.

The Pacific Southwest company will not be absorbed through the new deal, but will work in association with the new corporation as a subsidiary.

Five houses owned by the old National company in Southern California have been taken over by the new corporation and are to be operated in conjunction with the new chain.

The majority of the theatres in the new chain are to be located in the smaller cities throughout the state as straight picture houses. Several sites for new houses have already been purchased in the southern part of the state and construction is to begin shortly.

The Pacific Southwest company this week purchased the Palace, Long Beach, a picture house, from J. C. Scott, and lake possession Feb. 1.

Besides Emehiser the directors of the new National corporation include D. P. Lawhead, R. M. Emehiser, Russell Rogers, P. R. Cray, D. F. Alexson, T. J. DeVaughn, A. W. Billingsley, J. A. Wilkins, J. W. Rice and H. W. Mansfield.

PICKFORD-FAIRBANKS' START

Mary Pickford and Douglas Fairbanks will start production on their new picture within a fortnight, according to United Artists. The Fairbanks vehicle will be "Don Q," while the Pickford piece is, so far, untitled. Miss Pickford will have Mickey Nelson directing the story, by Marion Jackson.

STANLEY, PHILLY, D \$36,000 LAST WEEK

"Peter Pan" in House—
All Others in Town
Did Well

Philadelphia, Jan. 6.
For the first time since early in the fall the downtown film houses have attractions capable of indefinite runs. Christmas week, when the best attractions were being badly, the big picture houses turned in excellent grosses. In several cases, where the business changed pictures Christmas day, the improvement was only noticeable the last half of the week.

Last week the seven principal downtown film houses turned in splendid business cards. "Peter Pan" easily led the way, showing \$36,000 for the week at the Stanley, which comes close to being a record for Philly's largest house, and is at least \$10,000 above the average week's gross here.

The Stanton also had a big box office win, showing \$24,000 for "Hot Water." The critics said it wasn't as funny as some of Lloyd's comedies, but the fans liked it, and for the first time in weeks long queues of waiting buyers appeared in front of this house. It grossed \$18,000 on the week, between \$2,000 and \$7,000 above the Stanton's average. It may stay four weeks, maybe five.

Between the two houses, the average week's gross here is not as much above its average figure as some. "In Love with Love," the new feature, was praised by the critics but evidently counted for much as a draw. It was left for the musical program, elaborate and unusually interesting, to supply the big punch. The house grossed about \$15,000 on the week, in the neighborhood of \$4,000 above the average here.

The Arcadia, with "The Sea Hawk" (second showing for this picture, which is being run in business at the Aldine early in the fall) appears to have, for the time being, a difficult time. Last week it did about \$5,000. This house no longer has its 60-75 scale used last year, but is featuring all seats are 50c. and 25c. (1st and 2nd) with this lower scale, and a small capacity, the \$5,000 looked very sweet.

This week finds the much-heralded "He Who Gets Slapped" at the Stanley. Jules H. Marbaum, president of the Stanley company, is quoted in all the ad copy as saying that no picture has ever impressed him so much. He is evidently quite sure that people figure it as a big drawing card, as they are emphasizing it to the exclusion of the surrounding bill. "He Who Gets Slapped" is showing new picture of the week. "The Sea Hawk." "The Ten Commandments" and "Hot Water" hold over.

The Fox has "Born Rich" and the Kariton "Locked Doors," with Betty Compton. "The Ten Commandments" is on different Stanley company theatres.

Next week brings "Dorothy Vernon of Haddon Hall" to the Stanley. This Mary Pickford picture was intended for the Aldine, but the Stanton's business was so good that it was extended run, in view of "Romola's" near-flop a year ago. "The Silent Watcher" comes to the Kariton.

Estimates of Last Week Stanley—"Peter Pan" (Paramount). Tremendous business, \$36,000 about the way, and quite stayed for run. (4,000; 35-50-75).

Stanton—"Hot Water" (2d week). Big business, with gross placed at \$24,000, almost double the average. Ought to stick for month or more. (1,000; 35-50-75).

Aldine—"The Sea Hawk" (First National, 2d week). Did \$5,000, unusually big for small capacity house and second-run of picture. (800; 50).

Fox—"In Love with Love" (even). About \$15,000 on week, \$4,000 above average. Elaborate surrounding bill.

Kariton—"The Ten Commandments" (Paramount, 4th week). Return engagement for this more successful than expected. \$18,000 last week. Indefinite stay. (1,500; \$1.65).

Kariton—"The Lover of Camille" (Warner Bros., 2d week). Business not as much of gain as some. Little under \$6,000. (1,000; 50).

All of these houses had extra performance New Year's eve, which must be figured in estimating importance of business.

BANKRUPTCY IN BOSTON

Boston, Jan. 6.
An involuntary petition for bankruptcy was filed in United States District court here yesterday against the Eastern Feature Film Corporation of Boston, by George R. Curtis, of Arlington, and others. Their claims are given as \$1,137,137.

MOVIES AND SPECIAL FEATURES GIVE A \$144,300

SNOW AND RADIO HELD CAPITAL TO \$15,000 TOP

Snow Could Be Seen—Radio's Effect Unknown, but Admitted

Washington, Jan. 6. (Population Estimated at 450,000 With 150,000 of This Color)

All set to see just what would happen when a real attraction was sent out through the air by the broadcasters, Washington's picture house managers find themselves still just as much "on the fence" for a definite answer as ever before. When John McCormack and others of opera fame were broadcasting, Washington was visited by one of the heaviest storms that has hit here in the past two or three years. A survey of the houses disclosed that a drop was registered, but whether due to the "air" or the storm, no one knows. The down town houses, however, gave in their seats as did two of the neighborhood houses. Robert E. Rialto, an old showman of many years, who is manager of Crandall's uptown house, the Ambassador, stated that the broadcasting surely did cut in but to what extent the storm made it hard to judge. About the same answer was forthcoming from Lawrence, the Ambassador's neighbor, and Charles Raymond of the Rialto, both downtown theatres.

One thing was evident, however, the town had a "dirty trick" played on it by Congress, since which the picture houses as well as the legitimate theatres suffered—namely no money was appropriated to remove the snow from the streets of the city. The snow, which was like six inches fell the traffic and car service were completely paralyzed.

It was a pretty good fare that was offered for the holiday week when things are supposed to return to normal. "Peter Pan" was at the Columbia where a matinee trade seldom equalled was run up. Pictorial drew a steady patronage according to Mark Gates, manager of the house, due to a booking jam which has Fairbanks, Swanson and other stars booked with their respective exchange men here clamoring for dates.

"He Who Gets Slapped" at the other Loew house, the Palace, found the scribbles all raving, but the picture still only got second money. Estimates for Last Week: Columbia—"Peter Pan" (Paramount), (1,315; 34-49). Allotted one week but made kids entertained free. Around \$15,000. Metropolitan—Constance Talmadge in "Her Night of Romance" (First National), (1,542; 35-50). About \$17,000.

Palace—"He Who Gets Slapped" (Metro-Goldwyn), (2,432; 35-50). Universally praised as a real picture. Looked like a good \$15,000. Rialto—"Dante's Inferno" (Fox). Spurge on newspapers. About \$5,000.

This Week: Rialto—"The Doctor" (Loomis); Palace—"The Little Handicap" (Metro-Goldwyn); Columbia, Gloria Swanson in "Wages of Virtue" (Paramount); Metropolitan, Naomi and Milton Sills in "Madonna of the Street" (First National).

C. CURTIS CORP. BANKRUPTCY
An involuntary petition in bankruptcy was filed last week against the Curtis Corp. picture producers, 347 East 42nd street, New York. The only petitioning creditor is Viola H. P. Brown with a claim for \$1,490 for services rendered in the past five years. Counsel for the Curtis Corp. has acquiesced to being declared bankrupt.

Catherine Curtis filed a voluntary individual petition in bankruptcy recently. She is known also as Catherine Myers in private life.

HANK HARVEY INJURED
Los Angeles, Jan. 6.
Herman Hecker, 70, known on the screen as Hank Harvey, while returning home from work at Universal City, was struck by a Pacific electric car at Vineyard Junction as he was alighting from another car operated by the company. He was taken to the Redwood hospital home and died at 11:30. His death is serious. He sustained internal injuries and a broken skull; with a possibility of concussion of the brain.

TRAFFIC HELD TO STATE, CLEVELAND—GROSS AT \$265,000

Beats Record of Opening Week by \$4,000—"Peter Pan" Not So Good at Allen, \$10,000—Park Coming Along with Weekly Average of \$8,000

"PETER PAN'S" \$8,000 PROVIDENCE SURPRISE

Heavy Exploitation Didn't Aid in Reaching Expected \$10,000

Providence, Jan. 6. "Peter Pan," with a de luxe presentation at the Modern, didn't do so well last week, only grossing \$8,000 of an expected 10 "grand." The picture is to have a second run here the 10-15-20-25-30-35-40-45-50-55-60-65-70-75-80-85-90-95-100-105-110-115-120-125-130-135-140-145-150-155-160-165-170-175-180-185-190-195-200-205-210-215-220-225-230-235-240-245-250-255-260-265-270-275-280-285-290-295-300-305-310-315-320-325-330-335-340-345-350-355-360-365-370-375-380-385-390-395-400-405-410-415-420-425-430-435-440-445-450-455-460-465-470-475-480-485-490-495-500-505-510-515-520-525-530-535-540-545-550-555-560-565-570-575-580-585-590-595-600-605-610-615-620-625-630-635-640-645-650-655-660-665-670-675-680-685-690-695-700-705-710-715-720-725-730-735-740-745-750-755-760-765-770-775-780-785-790-795-800-805-810-815-820-825-830-835-840-845-850-855-860-865-870-875-880-885-890-895-900-905-910-915-920-925-930-935-940-945-950-955-960-965-970-975-980-985-990-995-1000-1005-1010-1015-1020-1025-1030-1035-1040-1045-1050-1055-1060-1065-1070-1075-1080-1085-1090-1095-1100-1105-1110-1115-1120-1125-1130-1135-1140-1145-1150-1155-1160-1165-1170-1175-1180-1185-1190-1195-1200-1205-1210-1215-1220-1225-1230-1235-1240-1245-1250-1255-1260-1265-1270-1275-1280-1285-1290-1295-1300-1305-1310-1315-1320-1325-1330-1335-1340-1345-1350-1355-1360-1365-1370-1375-1380-1385-1390-1395-1400-1405-1410-1415-1420-1425-1430-1435-1440-1445-1450-1455-1460-1465-1470-1475-1480-1485-1490-1495-1500-1505-1510-1515-1520-1525-1530-1535-1540-1545-1550-1555-1560-1565-1570-1575-1580-1585-1590-1595-1600-1605-1610-1615-1620-1625-1630-1635-1640-1645-1650-1655-1660-1665-1670-1675-1680-1685-1690-1695-1700-1705-1710-1715-1720-1725-1730-1735-1740-1745-1750-1755-1760-1765-1770-1775-1780-1785-1790-1795-1800-1805-1810-1815-1820-1825-1830-1835-1840-1845-1850-1855-1860-1865-1870-1875-1880-1885-1890-1895-1900-1905-1910-1915-1920-1925-1930-1935-1940-1945-1950-1955-1960-1965-1970-1975-1980-1985-1990-1995-2000-2005-2010-2015-2020-2025-2030-2035-2040-2045-2050-2055-2060-2065-2070-2075-2080-2085-2090-2095-2100-2105-2110-2115-2120-2125-2130-2135-2140-2145-2150-2155-2160-2165-2170-2175-2180-2185-2190-2195-2200-2205-2210-2215-2220-2225-2230-2235-2240-2245-2250-2255-2260-2265-2270-2275-2280-2285-2290-2295-2300-2305-2310-2315-2320-2325-2330-2335-2340-2345-2350-2355-2360-2365-2370-2375-2380-2385-2390-2395-2400-2405-2410-2415-2420-2425-2430-2435-2440-2445-2450-2455-2460-2465-2470-2475-2480-2485-2490-2495-2500-2505-2510-2515-2520-2525-2530-2535-2540-2545-2550-2555-2560-2565-2570-2575-2580-2585-2590-2595-2600-2605-2610-2615-2620-2625-2630-2635-2640-2645-2650-2655-2660-2665-2670-2675-2680-2685-2690-2695-2700-2705-2710-2715-2720-2725-2730-2735-2740-2745-2750-2755-2760-2765-2770-2775-2780-2785-2790-2795-2800-2805-2810-2815-2820-2825-2830-2835-2840-2845-2850-2855-2860-2865-2870-2875-2880-2885-2890-2895-2900-2905-2910-2915-2920-2925-2930-2935-2940-2945-2950-2955-2960-2965-2970-2975-2980-2985-2990-2995-3000-3005-3010-3015-3020-3025-3030-3035-3040-3045-3050-3055-3060-3065-3070-3075-3080-3085-3090-3095-3100-3105-3110-3115-3120-3125-3130-3135-3140-3145-3150-3155-3160-3165-3170-3175-3180-3185-3190-3195-3200-3205-3210-3215-3220-3225-3230-3235-3240-3245-3250-3255-3260-3265-3270-3275-3280-3285-3290-3295-3300-3305-3310-3315-3320-3325-3330-3335-3340-3345-3350-3355-3360-3365-3370-3375-3380-3385-3390-3395-3400-3405-3410-3415-3420-3425-3430-3435-3440-3445-3450-3455-3460-3465-3470-3475-3480-3485-3490-3495-3500-3505-3510-3515-3520-3525-3530-3535-3540-3545-3550-3555-3560-3565-3570-3575-3580-3585-3590-3595-3600-3605-3610-3615-3620-3625-3630-3635-3640-3645-3650-3655-3660-3665-3670-3675-3680-3685-3690-3695-3700-3705-3710-3715-3720-3725-3730-3735-3740-3745-3750-3755-3760-3765-3770-3775-3780-3785-3790-3795-3800-3805-3810-3815-3820-3825-3830-3835-3840-3845-3850-3855-3860-3865-3870-3875-3880-3885-3890-3895-3900-3905-3910-3915-3920-3925-3930-3935-3940-3945-3950-3955-3960-3965-3970-3975-3980-3985-3990-3995-4000-4005-4010-4015-4020-4025-4030-4035-4040-4045-4050-4055-4060-4065-4070-4075-4080-4085-4090-4095-4100-4105-4110-4115-4120-4125-4130-4135-4140-4145-4150-4155-4160-4165-4170-4175-4180-4185-4190-4195-4200-4205-4210-4215-4220-4225-4230-4235-4240-4245-4250-4255-4260-4265-4270-4275-4280-4285-4290-4295-4300-4305-4310-4315-4320-4325-4330-4335-4340-4345-4350-4355-4360-4365-4370-4375-4380-4385-4390-4395-4400-4405-4410-4415-4420-4425-4430-4435-4440-4445-4450-4455-4460-4465-4470-4475-4480-4485-4490-4495-4500-4505-4510-4515-4520-4525-4530-4535-4540-4545-4550-4555-4560-4565-4570-4575-4580-4585-4590-4595-4600-4605-4610-4615-4620-4625-4630-4635-4640-4645-4650-4655-4660-4665-4670-4675-4680-4685-4690-4695-4700-4705-4710-4715-4720-4725-4730-4735-4740-4745-4750-4755-4760-4765-4770-4775-4780-4785-4790-4795-4800-4805-4810-4815-4820-4825-4830-4835-4840-4845-4850-4855-4860-4865-4870-4875-4880-4885-4890-4895-4900-4905-4910-4915-4920-4925-4930-4935-4940-4945-4950-4955-4960-4965-4970-4975-4980-4985-4990-4995-5000-5005-5010-5015-5020-5025-5030-5035-5040-5045-5050-5055-5060-5065-5070-5075-5080-5085-5090-5095-5100-5105-5110-5115-5120-5125-5130-5135-5140-5145-5150-5155-5160-5165-5170-5175-5180-5185-5190-5195-5200-5205-5210-5215-5220-5225-5230-5235-5240-5245-5250-5255-5260-5265-5270-5275-5280-5285-5290-5295-5300-5305-5310-5315-5320-5325-5330-5335-5340-5345-5350-5355-5360-5365-5370-5375-5380-5385-5390-5395-5400-5405-5410-5415-5420-5425-5430-5435-5440-5445-5450-5455-5460-5465-5470-5475-5480-5485-5490-5495-5500-5505-5510-5515-5520-5525-5530-5535-5540-5545-5550-5555-5560-5565-5570-5575-5580-5585-5590-5595-5600-5605-5610-5615-5620-5625-5630-5635-5640-5645-5650-5655-5660-5665-5670-5675-5680-5685-5690-5695-5700-5705-5710-5715-5720-5725-5730-5735-5740-5745-5750-5755-5760-5765-5770-5775-5780-5785-5790-5795-5800-5805-5810-5815-5820-5825-5830-5835-5840-5845-5850-5855-5860-5865-5870-5875-5880-5885-5890-5895-5900-5905-5910-5915-5920-5925-5930-5935-5940-5945-5950-5955-5960-5965-5970-5975-5980-5985-5990-5995-6000-6005-6010-6015-6020-6025-6030-6035-6040-6045-6050-6055-6060-6065-6070-6075-6080-6085-6090-6095-6100-6105-6110-6115-6120-6125-6130-6135-6140-6145-6150-6155-6160-6165-6170-6175-6180-6185-6190-6195-6200-6205-6210-6215-6220-6225-6230-6235-6240-6245-6250-6255-6260-6265-6270-6275-6280-6285-6290-6295-6300-6305-6310-6315-6320-6325-6330-6335-6340-6345-6350-6355-6360-6365-6370-6375-6380-6385-6390-6395-6400-6405-6410-6415-6420-6425-6430-6435-6440-6445-6450-6455-6460-6465-6470-6475-6480-6485-6490-6495-6500-6505-6510-6515-6520-6525-6530-6535-6540-6545-6550-6555-6560-6565-6570-6575-6580-6585-6590-6595-6600-6605-6610-6615-6620-6625-6630-6635-6640-6645-6650-6655-6660-6665-6670-6675-6680-6685-6690-6695-6700-6705-6710-6715-6720-6725-6730-6735-6740-6745-6750-6755-6760-6765-6770-6775-6780-6785-6790-6795-6800-6805-6810-6815-6820-6825-6830-6835-6840-6845-6850-6855-6860-6865-6870-6875-6880-6885-6890-6895-6900-6905-6910-6915-6920-6925-6930-6935-6940-6945-6950-6955-6960-6965-6970-6975-6980-6985-6990-6995-7000-7005-7010-7015-7020-7025-7030-7035-7040-7045-7050-7055-7060-7065-7070-7075-7080-7085-7090-7095-7100-7105-7110-7115-7120-7125-7130-7135-7140-7145-7150-7155-7160-7165-7170-7175-7180-7185-7190-7195-7200-7205-7210-7215-7220-7225-7230-7235-7240-7245-7250-7255-7260-7265-7270-7275-7280-7285-7290-7295-7300-7305-7310-7315-7320-7325-7330-7335-7340-7345-7350-7355-7360-7365-7370-7375-7380-7385-7390-7395-7400-7405-7410-7415-7420-7425-7430-7435-7440-7445-7450-7455-7460-7465-7470-7475-7480-7485-7490-7495-7500-7505-7510-7515-7520-7525-7530-7535-7540-7545-7550-7555-7560-7565-7570-7575-7580-7585-7590-7595-7600-7605-7610-7615-7620-7625-7630-7635-7640-7645-7650-7655-7660-7665-7670-7675-7680-7685-7690-7695-7700-7705-7710-7715-7720-7725-7730-7735-7740-7745-7750-7755-7760-7765-7770-7775-7780-7785-7790-7795-7800-7805-7810-7815-7820-7825-7830-7835-7840-7845-7850-7855-7860-7865-7870-7875-7880-7885-7890-7895-7900-7905-7910-7915-7920-7925-7930-7935-7940-7945-7950-7955-7960-7965-7970-7975-7980-7985-7990-7995-8000-8005-8010-8015-8020-8025-8030-8035-8040-8045-8050-8055-8060-8065-8070-8075-8080-8085-8090-8095-8100-8105-8110-8115-8120-8125-8130-8135-8140-8145-8150-8155-8160-8165-8170-8175-8180-8185-8190-8195-8200-8205-8210-8215-8220-8225-8230-8235-8240-8245-8250-8255-8260-8265-8270-8275-8280-8285-8290-8295-8300-8305-8310-8315-8320-8325-8330-8335-8340-8345-8350-8355-8360-8365-8370-8375-8380-8385-8390-8395-8400-8405-8410-8415-8420-8425-8430-8435-8440-8445-8450-8455-8460-8465-8470-8475-8480-8485-8490-8495-8500-8505-8510-8515-8520-8525-8530-8535-8540-8545-8550-8555-8560-8565-8570-8575-8580-8585-8590-8595-8600-8605-8610-8615-8620-8625-8630-8635-8640-8645-8650-8655-8660-8665-8670-8675-8680-8685-8690-8695-8700-8705-8710-8715-8720-8725-8730-8735-8740-8745-8750-8755-8760-8765-8770-8775-8780-8785-8790-8795-8800-8805-8810-8815-8820-8825-8830-8835-8840-8845-8850-8855-8860-8865-8870-8875-8880-8885-8890-8895-8900-8905-8910-8915-8920-8925-8930-8935-8940-8945-8950-8955-8960-8965-8970-8975-8980-8985-8990-8995-9000-9005-9010-9015-9020-9025-9030-9035-9040-9045-9050-9055-9060-9065-9070-9075-9080-9085-9090-9095-9100-9105-9110-9115-9120-9125-9130-9135-9140-9145-9150-9155-9160-9165-9170-9175-9180-9185-9190-9195-9200-9205-9210-9215-9220-9225-9230-9235-9240-9245-9250-9255-9260-9265-9270-9275-9280-9285-9290-9295-9300-9305-9310-9315-9320-9325-9330-9335-9340-9345-9350-9355-9360-9365-9370-9375-9380-9385-9390-9395-9400-9405-9410-9415-9420-9425-9430-9435-9440-9445-9450-9455-9460-9465-9470-9475-9480-9485-9490-9495-9500-9505-9510-9515-9520-9525-9530-9535-9540-9545-9550-9555-9560-9565-9570-9575-9580-9585-9590-9595-9600-9605-9610-9615-9620-9625-9630-9635-9640-9645-9650-9655-9660-9665-9670-9675-9680-9685-9690-9695-9700-9705-9710-9715-9720-9725-9730-9735-9740-9745-9750-9755-9760-9765-9770-9775-9780-9785-9790-9795-9800-9805-9810-9815-9820-9825-9830-9835-9840-9845-9850-9855-9860-9865-9870-9875-9880-9885-9890-9895-9900-9905-9910-9915-9920-9925-9930-9935-9940-9945-9950-9955-9960-9965-9970-9975-9980-9985-9990-9995-10000-10005-10010-10015-10020-10025-10030-10035-10040-10045-10050-10055-10060-10065-10070-10075-10080-10085-10090-10095-10100-10105-10110-10115-10120-10125-10130-10135-10140-10145-10150-10155-10160-10165-10170-10175-10180-10185-10190-10195-10200-10205-10210-10215-10220-10225-10230-10235-10240-10245-10250-10255-10260-10265-10270-10275-10280-10285-10290-10295-10300-10305-10310-10315-10320-10325-10330-10335-10340-10345-10350-10355-10360-10365-10370-10375-10380-10385-10390-10395-10400-10405-10410-10415-10420-10425-10430-10435-10440-10445-10450-10455-10460-10465-10470-10475-10480-10485-10490-10495-10500-10505-10510-10515-10520-10525-10530-10535-10540-10545-10550-10555-10560-10565-10570-10575-10580-10585-10590-10595-10600-10605-10610-10615-10620-10625-10630-10635-10640-10645-10650-10655-10660-10665-10670-10675-10680-106

NEW YEAR'S WEEK ENORMOUS IN LOOP; McVICKERS BROKE RECORD WITH \$35,773

Chicago Did \$54,475—Smaller Houses Doubled Usual Grosses—"Thief" First Pop Price Run at Small Orpheum, \$13,860—"Abraham Lincoln" Only Disappointment

Chicago, Jan. 6. The New Year ushered in disappointments, miracles and house records. Never in the history of Chicago theatres was business more phenomenal all around than last week. The disappointment came to the Roosevelt with "Abraham Lincoln." Miracles were accomplished by the three smaller houses grossing the biggest receipts in months. "The Thief of Baghdad," playing a second run at the Orpheum and the first time at popular prices, grossed in the neighborhood of \$14,000. This is remarkable business, considering that the house only has a capacity of 776, with a 56c. top. The McVickers, with "The Deadwood Coach," garnered enough business to warrant the picture being held over for another week. This house, usually in the \$4,000 class, more than doubled its receipts last week, getting \$3,875. The Randolph, with "The Tornado," the other of the miracle class, at the final check-up showed the biggest business in six months, \$7,800. The record was established by McVickers with "Peter Pan." Business was so tremendous here that the house was forced to give two morning performances, opening at nine. The morning matinees were given Friday and Saturday with capacity for both shows. Last week without the aid of a super presentation and with no extra publicity accorded the feature the house shattered all records for receipts, getting \$35,773. The latter record will stand as long as the house continues playing the present policy. The Chicago with "Husbands and Lovers" and a super presentation also stepped on high with its total reaching \$54,475. The receipts would have easily exceeded the \$50,000 mark were it not for the innumerable children at the mat-

inee. The latter were chiefly attracted by the five baby elephants. Estimates for Last Week Chicago—"Husbands and Lovers" (First National), (4,500; 50-75). Week feature, but aided by splendid program drew capacity business, \$54,475. McVickers—"Peter Pan" (Paramount), (2,500; 50-75). House broke all preceding records by \$4,000, giving two morning shows. Could have easily stood another week, but management did not deem it advisable. \$35,773. McVickers—"The Deadwood Coach" (Fox), (803; 50). Tom Mix could, although he depended upon to draw good business at this house. Last week's receipts were in excess of any recent grosses established by him, with management deciding to hold feature for the second week, \$3,875. Orpheum—"Thief of Baghdad" (Fairbanks) (776; 50; 2d run). Previously played Woods at \$1.45. First appearance here at pop prices drew exceptionally good business, \$13,860. Randolph—"The Tornado" (Universal), (45). House extensively remodeled. Surrounding theatres practically charging same admissions for elaborate programs receipts garnered at this house remarkable with feature credited for draw. \$7,750. Roosevelt—"Abraham Lincoln" (First National), (1,400; 50-65-75). Opening week proved disappointing with the aid of a super presentation maintained in other loop houses. Despite enormous publicity and advertising space hardly proved itself worthy financially. With the amount of expense involved in trying to put this feature over it is obvious the expense was far too high for the gross garnered, \$7,850.

CHAPLIN-AMADOR SUIT UP
Los Angeles, Jan. 6. Trial of the suit for an injunction brought by Charlie Chaplin against Charles Amador has been set for Feb. 10. Chaplin in his complaint alleges that Amador is stealing his stuff and impersonating him on the screen under the name of "Charley Applin."

ON WAY TO MELBOURNE
Millard Johnson and wife departed for Melbourne, Australia, last week where they will spend six months. Johnson, considered one of the leaders in placing American films in Australian markets, will combine business with pleasure in Australia.

"HAIL AND FAREWELL"
Phil Rosen started Jan. 5 on Barbara Lakarra's next starring production, "Hail and Farewell" at the old Universal studios at Fort Lee, N. J.

In support are Conway Tearle, Clifton Webb and Harry Morey.

WARNERS' "HELL BENT"
Warner Brothers have bought "Hell Bent For Heaven" for pictures. John F. Hamilton as the young religious fanatic may have the same role in the screen presentation.

MATINEE SCALE SLASHES GENERAL IN MILWAUKEE

Alhambra Only House Left Charging Over 25 Cents for Afternoons

Milwaukee, Jan. 6. The price of motion picture entertainment, especially during the daytime, is gradually being cut here. A reduction from 50 cents to 35 cents during the evening and 25 cents for matinees, has been announced by O. J. Wooden for the Garden theatre, downtown showhouse, as the first drastic change in policy. This move leaves the Alhambra the only Milwaukee motion picture theatre charging more than 25 cents for matinees, the price there being 50 cents. Saxe's Wisconsin and Strand theatres announced a reduction to 25 cents for matinees several weeks ago, and as a result did well during the Christmas shopping period. Evening prices in both these houses have been kept at 50 cents, however. Prior to the Saxe cut, Ascher's Merrill announced a reduction to 25 cents. Simultaneously with the announcement of Wooden, Henry Taylor, manager of the Buttery, declared his house would go from a 35 cents to 15 and 10 cents. Instead of changing programs twice a week, three changes will be in order. The Garden retains the 12-piece orchestra and first run pictures, which the house formerly offered at 50 cents.

BUFFALO BIG Large Houses Ran High in Holiday Week

Buffalo, Jan. 6. Business at local picture box offices last week maintained a high and steady average, with New Year's day heavy. Last Week's Estimates Hip (3,400; 50)—"Peter Pan." Started excellently, despite opening Sunday marked by heaviest blizzard of season. Matinees to standing room and turnaway with night business almost to capacity. Between \$20,000 and \$21,000. Loew's (3,400; 35-50)—"Speed Spook" and vaudeville. This show showed strong on both ends, with business to overflow at matinees. Between \$18,000 and \$19,000. Lafayette (3,400; 35-50)—"Van-ty's Price" and vaudeville. Fell off somewhat, only theatre in town not showing holiday picture or featuring holiday bill. Between \$17,000 and \$18,000. Olympic (1,000; 25-35)—Double feature, "K—The Unknown" and "Trouping with Ellen." Second week of double feature policy failed to show any real returns. Last week only about \$1,300. Palace (800; 25)—"Lighthouse by the Sea." Last week biggest week of home in several seasons. Combination of holiday week and special exploitation stunts got about \$3,000.

"BADGE FLASHERS" OUSTED

Syracuse, Jan. 6. Decision of Louis Brubaker, new sheriff of Onondaga County, to oust 500 special deputies has the hearty approval of local theatre managers. Theatre men say they lost thousands of dollars annually through the operation of "badge flashers."

FRANK LLOYD'S NEXT

Los Angeles, Jan. 6. "Winds of Chance" will be Frank Lloyd's next production for First National. It will get under way at the United Studios Feb. 15.

MAHANOY CITY FIRE

Mahano City, Pa., Dec. 27. Fire destroyed the Majestic theatre and a block of buildings here today. Loss, \$300,000.

"PETER PAN" IN BOSTON GETS THREE RECORDS

\$12,500 at Fenway Last Week—\$6,500 Each at Modern and Beacon

Boston, Jan. 6. Drawing pool, \$90,000. The past week was one of the best the picture houses here have ever had and in two instances house records went by the board. The same picture was responsible for the smashing of both records, "Peter Pan." At the Fenway "Peter Pan" did \$12,500 with the house playing to 25,000 persons for the week. It was the biggest business the house has ever done. On the last day (last Friday) the personal appearance of Betty Bronson was enough to put the picture open for a big finish. The house remained scaled at regular prices during the week with New Year's day being the biggest single day the house has ever had. Downtown at the Modern and Beacon, where the same picture was also running last week, the business was also record-breaking, the house doing a gross of \$6,500 for the week. It meant that the house being scaled low and having a very limited capacity. At Loew's State (uptown) Norma Talmadge in "The Only Woman" did \$15,000, and while this was not a record it was splendid business. Last Week's Estimates Fenway (1,500; 50-75)—House record broken last week with "Peter Pan." "Broken Laws" this week. State (1,000; 50-75)—\$15,000 last week with "The Only Woman." "East of Suez" this week. Modern (750; 35-40)—Despite limited capacity and low scale, house did \$6,500 last week with "Peter Pan." Beacon—Capacity, scale, attraction and gross same as Beacon. Tremont Temple is using "He Who Gets Slapped" for the second week.

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Charlie's Aunt

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Those**

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Dance Orchestrations

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Disappearance Causes Worry and Two Accidents

Syracuse, Jan. 6.

Returning home with the explanation that he had been to Chicago "to look after a movie venture," H. Faulder MacGrath, foster-brother of Harold MacGrath, novelist, exploded the theory of foul play, as well as that of loss of memory, advanced by his relatives when they appealed to the police for assistance in locating him. MacGrath suddenly dropped from sight last Wednesday but no report was made to the police until Saturday.

Harold MacGrath and his wife were both injured as a result of the disappearance. The novelist, thinking he heard his brother's step on the porch, started for the stairs, tripped and plunged the full length, fracturing his right wrist. Mrs. MacGrath, in attempting to lift the unconscious form of her husband, suffered an injury to her spine.

LEE D. BAILEY'S K. K. CO.

Lee D. Bailey, assistant manager and publicity manager for the Liberty theatre, Universal's house, has resigned and will take charge of the Western Pictures Company, which he recently organized. The general offices of the new enterprise will be in this city.

The Western Company will specialize in western and outdoor films, five and six reels, and will release one picture a week.

Mr. Bailey is one of the best known picture men in this part of the west.

ACCOUNTING BY DEFAULT

Abraham Benedict has been appointed referee by Justice Proskauer to officiate in an accounting due Max Lewis against the Cameo Distributing Co., Inc. Michael D. Fields, Samuel R. Reese and the Rialto Productions, Inc. Lewis alleged an agreement to handle the distribution of the film.

"The Power of the Borgias" or "Retribution" and sued to restrain the defendants from doing so. Lewis was given judgment for the injunction and an accounting by default.

TYRONE POWER IN SKETCH

Tyrone Power will enter vaudeville via the Keith Circuit in a three-people sketch, "What We Want Most," by Howard Lindsey. Adele Kiner will be among the supporting cast.

Art Wilson arranged the booking.

INSIDE STUFF

ON PICTURES

A screen comedian who married a very young girl was informed by his bride that she would give a dinner to a score of her relatives in their home. When the day of the dinner arrived, the comedian found he would be busy working that evening. Wiley did not like the idea, but said nothing, knowing something about the eccentricities of her husband.

So that evening everything was ready for a glorious banquet, with the butler and other house servants aiding in receiving the guests. After all arrived and had been checked off by the butler, the latter turned to the hostess and stated that dinner was ready. She in turn said, "Oh, please Mr. Butler, do not serve the dinner yet because I want my relations to see my new home."

"It took about half an hour for the guests to give the place the 'once over.' Then again they returned to the main floor and stood outside the dining room door. The butler began calling off the names of the different guests to seat them when the new 'Mrs.' said, 'Never mind about that, let them sit anywhere.' The butler interposed no objection, exclaimed, 'Why, I forgot we should have had a cocktail before we started. I am so sorry.' Then she turned to the butler and inquired if it were possible at this stage of the dinner to serve liquid refreshments. The answer of the butler was that it could be done. 'So it was.'

Now, it is said, that the child-wife is being gotten ready for finishing school, which the first wife of this comedian attended, after her marriage, so that she will make no further faux pas in entertaining.

Balaban & Katz of Chicago appear to be figuring on an Illinois state picture house circuit of its own, but whether really to build or with some other objective in the announcements not made manifest. It was thought by many that B & K had maneuvered John H. Kunskey of Detroit into aligning with the Chicago firm for a new house in that city, upon B & K's announcement to build on their own in the Kunskey town. Detroiters, however, say this is not so, that Kunskey did whatever maneuvering was done and that the deal he made with the Chicagoans is to his advantage.

Lately a B & K house was announced for Springfield, Ill., with local capital interested. Almost immediately the Springfield announcement with the B & K name was followed by a denial on behalf of Balaban & Katz from Chicago that they were interested in the Springfield theatre. However, on the records as later reported in Variety, B & K were listed as the owners of that new Springfield theatre.

Now comes another announcement from Decatur, Ill., that B & K are to have a new theatre there with the location unquestioned nor any other important detail excepting 2,000 capacity. Along with that is a vague report that must have been inspired for circulation that B & K intend to build in Rockford, Ill.

In the incorporation papers of the Lincoln Square Building Corporation, owner of the new Springfield theatre, with a capital stock of \$150,000 and \$65,000 paid in, the subscribers are named as Jules J. Rubens, L. M. Rubens, M. M. Rubens, Harry Rubens, Morris G. Leonard, Charles Lamb and Floyd Brockwell. Its business address is given as Room 1505, 71 Washington street, Chicago.

The Nov. 15 issue of "The Pointer," West Point's monthly magazine, similar to the collegiate illustrated publications of the humorous type, is taken up by the space given to "Classmates," Richard Barthelmess' latest release.

"Shot" at the Point, with some of the cadets granted leave for studio interiors taken in New York, "The Pointer" gives a graphic narration as to the origin of the story, which was first made into a play by William De Mille and Margaret Turnbull. The magazine's descriptive matter is that both the play and scenario are actually based on facts other than the proverbial dramatic license taken for the telling.

One page is given over to an article by Barthelmess titled "My Impressions of West Point," while the front cover, in colors, depicts the outside of a theatre with the marquis lighted by the name of the star and the picture.

"Stills" from the film are liberally sprinkled throughout with a com-

plete story of the film consuming a page and a half. Barthelmess, himself, is a college man, having attended Trinity where, it is understood, he became one of the Pal'Upsilon chapter of that institution.

Monte Bell, once attached to the writing staff of the Washington "Herald," is now a recognized film director. When Charles Chaplin went to Europe several years ago, the "Herald" then owned by Clinton Brainerd, wishing to syndicate Chaplin's foreign trip, assigned Bell to the work of writing the story. Bell not only wrote it, but his association with Chaplin resulted in his going west with the comedian.

While there, Bell and Chaplin "doubled" in the directing of "A Woman of Paris." It was Bell's contention his name was to be played upon part of the directing end. When the picture reached the projection room prior to its public release, Bell's name was missing. Bell squawked, and the result was Warner Brothers are said to have ordered Bell's name inserted in the billing and picture credit lines.

Bell made other pictures and is now on a nice proposition this year with Paramount.

Inside gossip around Hollywood is that the WAMPAS 1925 crop of "baby stars," to be introduced at their annual ball, Feb. 5, is a weak one, and that most of them have done very little on the screen to justify the selection. It is wondered around Hollywood what they will be able to do when they make their appearance at the ball. Those chosen are Madeline Hurlock, Virginia Lee Corbin, Betty Arlen, Evelyn Pierce, Anna Cornwall, Oliver Borden, Jean Meredith, Violet Ayer (sister of Laura LaPlante), Dorothy Revier, Mary Brian, Natalie Joyce, Lola Todd and Duana Thompson. The studio wisecracks claim that the only ones who have shown any indication of merit in the past are the Misses Hurlock, Corbin, Arlen, Cornwall and Brian.

Ben F. Wilson has gone back to the western coast, with a number of new contracts in his pocket. He makes independent films per special contractual arrangement with the man who desires to use Ben's services as a director and also his studio. This is the same Ben Wilson that some years ago was "second man" with the old Sponcer comedy company and later went to the Bijou, Brooklyn, and Joe Payton's Newark stock. Wilson started his film work with Mary Fuller at the old Edison plant. He is now devoting his entire time to directing.

Pathe has about become convinced it has a real comedy star in Glenn Tryon, recently elevated to stardom. Tryon was featured in a picture entitled "The Battling Orioles" and it has brought back numerous house reports that want others of his to come their way.

With Lloyd dropping from Pathe that concern is noticeably anxious to get a number of good comedy bets with Harry Langdon (short subjects) and Tryon considered acceptable b.o. attractions. Tryon has been on the Hal Roach lot on the western coast for some time.

In an article concerning the Whitehurst theatres of Baltimore last week, the phrase "Whitehurst lemons" was used. In justice to the Whitehurst, mention is made of the unfortunate phraseology. "Lemon" is the wrong term to apply to their huge Century, which, despite its bad plugging to get firmly established, is now Baltimore's leading house in grosses week after week.

A prize piece of information is apparent in one of the fan magazines this month, the making of the advent of Josef Von Sternberg's "Salvation Hunters" film, hailed as one of those artistic things which, despite its bad plugging to get firmly established, is now Baltimore's leading house in grosses week after week.

COAST STUDIOS

Los Angeles, Jan. 4.

Alma Rubens, who of late has been working at the Fox lot, has been placed under a five-year contract by that organization. Though no plans have been made for her in the immediate future it is said she will appear in a production directed by Emmett Flynn as the first under the arrangement.

Antonio Moreno is leaving shortly for New York accompanied by his wife to sail for Europe and Spain. While abroad he will visit his parents as well as appearing in "Mare Nostrum," to be made by Rex Ingram.

Dallas M. Fitzgerald is a new picture producer on the Coast. He has taken location at the United studios where he is making an untitled picture from an original story by J. G. Alexander.

Association of Motion Picture Producers has increased its ranks from 15 to 19 members by electing to membership Sam Rork, Rita Carleton Production, Robert Kane Productions, and F. B. O. studios.

Edna Purviance, former leading woman for Charlie Chaplin, has returned to Hollywood after an absence of five months. Though she has made no future plans it is likely that she will again join the staff of some comedy producer, probably Mack Sennett.

The first job assigned to Charles Brabin by Universal as a director will be to wield the megaphone for Norman Kerry in the making of

"The Prince," adapted for the screen from the original story.

William A. Selzer will shortly begin the making of "The Treasurer for Universal. Laura La Plante is to be starred.

George Fitzmaurice has finished the selection of the cast of "His Supreme Moment," which he is producing for Samuel Goldwyn. It is composed now of Elvira Street, Ronald Colman, Cyril Chadwick, Kathlyn Myers, Ned Sparks and Nick De Ruys.

Harry Pollard has been chosen by Universal to produce the screen version of Albert Chevalier's "My Old Dutch." An all-star cast is to be used.

Bryan Foy has deserted the Universal comedy lot as a director to wield a megaphone for Mack Sennett. Foy has been working for Sennett during the past two months and under cover. His expectations for some real comedies before his boss is going to make his construction public.

Edward Withers has been appointed general art director of the Hunt Stromberg production unit. George Marion, Jr., has been made a special title writer for the Stromberg outfit.

Though Metro-Goldwyn-Mayer have taken Josef Von Sternberg off the hands of Mary Pickford, as yet they have not decided upon a story for him to direct. Von Sternberg's

(Continued on page 57)

FINIS FOX

AUTHOR
DIRECTOR
PRODUCER

COMING

A.H. Sebastian presents

George Melford production

Friendless Enemies

with Weber & Fields

Produced by Edward Helmsco Productions Inc.

Producers Distributing

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

THE DAYS OF '88

Prolog to "So Big"
8 Mins.; Two and Full (Special)
Strand, New York

New York, Jan. 4.
Recently the Strand has been spending plenty of money on its main presentation, and in several instances it has achieved remarkable results, notably in the Christmas week "Toyland" number, which held as much entertainment per minute as almost anything of its kind ever peeped in a Broadway picture house.

Some of the others, too, have been done, but notwithstanding the money spent and the care taken, a certain monotony has been observed through the constant use of the Male Quartet and the same dancers in monotonous routines. In other words, specialties strung together are not likely to have continuity, and unless they furnish high-powered entertainment, miss fire.

In the prolog to "So Big," Joe Plunkett has put a veritable production in itself on the stage. The setting of an old-fashioned room is accurate and fine-looking from the

front. So is the street scene which precedes, and as a matter of fact, this street scene, which is set in "two" and which has a row of houses painted on the scrim, curb, people and everything, makes a charming novelty. It opens with folk in the costumes of the latter 19th century passing—the sport, the village beau and belle, the policeman and his gray helmet—the substantial business man, etc.

With the atmosphere definitely established, the fadeout occurs, and then the fadein through the scrim to the interior, framed by ornate gingerbread work. That, too, is great stuff, representing as it does a period when gingerbread work ornamented railings, beds, chairs and kitchen stoves.

Estelle Carey is the first member of the group collected in the room to do her stuff. To the accompaniment of an out-of-tune piano (probably done purposely) she sings "The Sweetest Story Ever Told." Then Mlle. Klenova and M. Bourman do a tame polka, following which the quartet tunes up for "Sally in Our Alley." The scene is closed by a

schottische in which the ballet corps participates. This last bit is much too long, but it does fade out nicely into the street scene which opened and then directly into the picture. Although this presentation is not an entertainment knockout, it cannot, in all fairness, be dismissed by damning with faint praise. The very detail involved in the various costumes and settings cries aloud—it cannot help but gain words of praise for its creator. The regret is that the care for perfection of costumes and settings did not extend to the search for material to be used in conjunction. *Sluk.*

"FAIR ANDULUBIA"

Singing.
3 Mins.; Special Set
Strand, New York

New York, Jan. 4.
This presentation, in reality a costume and scenic setting for the song, follows immediately the "Serenade" overture which is the Strand's overture for the current week. Its scene is an ivy-clad arch set on steps. On one side Kitty McLaughlin, soprano, sings the verse of the song and the chorus is taken up by the Strand Male Quartet, everyone being in Spanish costume, and to further add to the atmosphere, one of the men has a guitar.

The scene and singers are pleasing to the eye, but as a presentation it is small potatoes. Its reception here at the second Sunday afternoon show was mild, to be lenient. *Sluk.*

back of the stage. At the left was a big tree close to the footlights. Under this tree was a giant mushroom, about five feet high and of equal dimension (a platform built in the shape of a mushroom and painted). On top of the mushroom sat "Peter Pan" (Dorothy Berke). She was illuminated by a small white spotlight with the stage dim. Peter Pan, apparently asleep, was awakened when another small white spotlight was thrown on the opposite side of the stage, about half way to the top, revealing just the figure of a girl, who sang a soprano number. At the finish of the song, the spot faded and the singer disappeared.

All stage lights then came up slowly and three girl dancers, who had been sitting under the mushroom, costumed as fairy gnomes, gave a specialty dance. When they had finished Peter Pan jumped down from the mushroom and with wild abandon went through the paces of a classic woodland dance number. Miss Berke proved herself a master of grace and rhythm and was heavily applauded.

She was followed by three more girl dancers costumed as fairy sprites, their dresses twined about with small electric lights, which flashed off and on as they danced. This number was followed by another solo dance by Miss Berke, who was joined at the finish by the other dancers. At this point a picture frame cut out in the back drop

was revealed in which stood the soprano in the costume of a queen with two court pages beside her. She sang as Peter and the other dancers stepped in unison, which closed the stage show.

As an accompaniment of the picture "Peter Pan," this show could hardly have been improved on. It was probably one of the shortest programs ever given at McVickers, but nevertheless as effective as any other. Probably the most effective thing about the show was the music of the symphony orchestra, fitting perfectly with the elaborate setting. As to the latter, it must have required a great deal of artistic talent and was undoubtedly expensive.

It would be possible to reproduce something of the general idea of this presentation in smaller houses, in fact, easy to put on a dance number before a woodland set by a dancer in Peter Pan costume, which would at least have the desired atmosphere. But to reproduce the McVickers show in detail would probably be too much of an expense for so short a program in a smaller house.

It was not the elaborate setting alone, nor the dancing alone, nor the music alone, which made the show a success, but the careful harmonizing of all three. Such a result must have required the expert touch of more than one accomplished artist. *Leop.*

A HIT AT THE RIVOLI THIS WEEK



There are more real good pictures in one month of PARAMOUNT'S FAMOUS FORTY than in a whole season of any other product you could play or see



A HIT AT THE RIALTO THIS WEEK

Member Motion Picture Producers and Distributors of America
Will H. Hays, President

"PETER PAN"

Singing and Dancings
25 Mins.; Full Stage (Special)
McVicker's, Chicago

Chicago, Jan. 4.
Following a news reel at McVickers, the announcement of the special "Peter Pan" presentation was flashed on the screen and the orchestra struck up the special musical accompaniment of the interlude, an elaborate symphony, thoroughly in keeping with the picture on the stage and giving the scene a touch of enchantment.

First the musicians played a short overture. Then the curtain parted on an elaborate, expensive looking woodland set. Small lights flashed back and forth across the

EVELYN BRENT

F. B. O. STAR

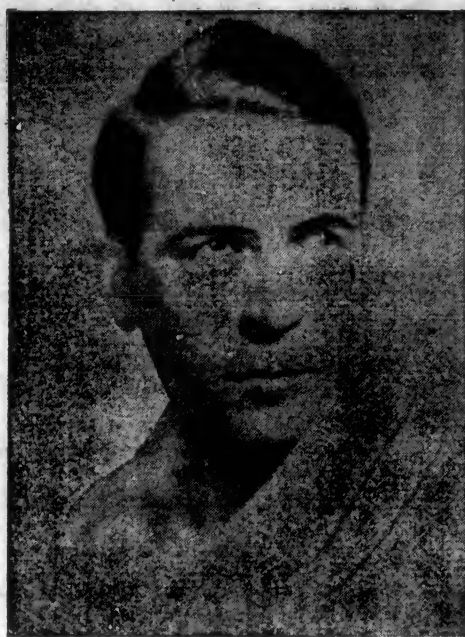
MONTA BELL

DIRECTOR

"The Snob"

"Broadway After Dark"

"How to Educate a Wife"



COMING

Photo by Henry Waxman

"Two Worlds," "Friend Wife" and "The King"

with ADOLPHE MENJOU

HOUSE REVIEWS

PICCADILLY

New York, Jan. 3.

At the Piccadilly there is one of the best comedy drama features the house has had since it opened. It is "The Narrow Street." Not particularly big but entertaining. Strange to say the show surrounding it is one of the worst that the house ever presented.

Something wrong with those Piccadilly shows. What it is, is more or less difficult to diagnose. Possibly it is the music. That part of the entertainment seems too bunched to make it impressive. Too much of a good thing tires. Then it may be the lights. That and certainly could be improved.

Outside of the feature this week the best thing is the selection from "The Prince of Pilsen," used as an exit march and not even programed. It was played on the organ and not by John Hammond.

The overture is from "Raymond" and the manner in which it was handled made the eight minutes that it consumed seem like an hour. Time and not applauded. This is followed immediately by "The March of the Wooden Soldiers," programed as "request" number. Whoever requested will probably never do so again after hearing the Piccadilly orchestra render it. The two numbers gave the audience 16 minutes of music.

Then came the news weekly with the machine running so fast the audience did not get time to read the titles at the early de luxe performance Saturday evening.

Miss Gita Happech, Hungarian prima donna, sang "My Hero" from "The Chocolate Soldier." She sang it with gestures, a lot of them, and with a handkerchief always evident in her hand. She did manage to hit the notes, but her appearance did not register. This number was followed by an organ specialty, "Morning, Noon and Night," with John Hammond playing. Here the mis-handling of the lights was most evident. The selection was another slow spot. Possibly that the organ is always featured in the middle of the program at this house for selections that usually border on the classical is what takes the pep out

of the performance.

A sonic entitled "The Land of Everlasting Snows" with a special orchestral accompaniment meant that there were exactly 13 minutes of music and none of it with any particular snap. The last five minutes were given over to a plug for Feist's "The Pal That I Loved" with a vocalist and a motion picture illustration for the number. One hardly expects to see the old illustrated song idea brought back to life in a pre-release house, even though the idea of pounding home the lyrics of the number as utilized in this particular picture is a little bit new. They are always in view of the audience but as they are sung they brighten in the lettering. It is a good scheme and it might be employed in spoken titles in features.

Lee Ochs has to be given credit for trying with his shows at this house but as yet he does not seem to have struck his gait.

Fred.

STRAND

New York, Jan. 4.

Although Joe Plunkett's current bill holds up plenty in the middle, it starts weakly, the "Serenade" overture being pretty thin music when distributed among the various instruments of the Strand orchestra. This Herbert overture has several stops, sounding much like an arrangement of the numbers rather than a continuous overture. As it hasn't any outstanding melody, it didn't mean a great deal. Following this a same presentation with Kitty McLaughlin and the Strand Quartet, "In Andalusia," drew a ripple of applause.

That consumed in opening about eight minutes. Then into the news weekly, which ran for 15 minutes, followed by an expensive and finely done presentation suitable to "So Big," the feature. The picture itself is laid in 1885 and in various street scenes the high bicycles and carriages of the day are shown. Hence, in the presentation, a street scene has the bustled ladies and the gray-fedorated man brushing along nicely. An antique auto is shown and a tall bike, and then a fade-in through

the scrim in an interior framed with much gingerbread work. In this some specialties are done to fair return. A fade-out into the street scene and then the picture itself.

After that a very short flash of a Pathe Review film, "The Humming Bird," consumed two minutes interestingly. The organ solo next and the mob's exit.

That's the program and, although the picture is undoubtedly artistic and though the presentation fairly exudes care in preparation and attention to meticulous detail, it cannot be said that the whole show rates highly in pure entertainment values.

Sluk.

CAPITOL

New York, Jan. 4.

Other than the feature, the program at this house for the current week was surrounded by the fourth number on the program, styled "Capitol Singers." A group of 14, sublined as members of "Roxy's Gang," the six women and eight men render seven numbers ranging from solos and duets to a grand ensemble.

Running 17 minutes, one or two of the selections hinted at becoming wearisome, albeit the comedy finale, a burlesque operatic conception of "Banana," drew its quota despite far from new. The action took place in a parlor set of appropriate proportions if not beyond the usual setting for a major film theatre.

A program note carried the information this complement of artists broadcast every Sunday night and named the stations over which they might be heard.

The overture was "Oberon," followed by three minutes of the Capitol ballet corps, seven, which was, as usual, by Miss Gambarelli.

The news weekly seemingly stood out on the strength of Kingrams' flashes at the New York subway during rush hours and sport champions of 1924 compiled by International. This latter subject looked to be obviously cut through a desire to give the Capitol's children's party much more footage than it deserved. Both the subway and sport items were good "magazine" insertions, especially as the week's end have revealed a lack of "copy" during

the past few weeks. It seems certain that the full usage of both important depictions would have enhanced the value of the program as a whole, at least more so than the showing of youthful pedestrians meandering in the lobby of a theatre and sagrantly a plug for the house.

The feature, running 73 minutes, had nothing behind it except an organ solo as the proverbial "chaser."

Sluk.

METROPOLITAN

Los Angeles, Dec. 29.

A. A. Kaufman, managing director of this and two other Paramount houses here, need not, from what was seen last week, make any lavish expenditures in the rounding out of his program in support of the feature picture.

With the holiday season Mr. Kaufman, for a repeat, presented the second edition of "The Kiddies Follies." There were 15 youngsters presented along vaudeville lines and consuming 15 minutes.

This community has a lot of budding talent, due, of course, to the desire of the youngsters to at some time or other make their entry into the movies. So, therefore, it was not a hard task to round up a dozen and one of them. Four boys and nine girls, with all of the boys and three of the girls in the specialties and the other six girls doing military numbers, which was most effective. The specialists were anxious, as all kiddies are, to make good, and had included a team of colored youth, comedians as well as showmen, in the sale of their wares, and who undoubtedly will be heard of later. The other youngsters were just kiddie entertainers who sang, danced and did bits of acrobatics which pleased the grown-ups and

kiddies. The expense of this portion of the program was obviously within the hundreds of dollars as far as expenditure was concerned, but worth while, nevertheless, as it drew trade consistently throughout the week and even got repeats.

The show opens with Creators conducting "The Metropolitan Selected Orchestra of 25 people in "Reminiscences of Musical Comedy" for the overture. Creators arranged the medley from the musical successes of the last 10 years, and seemed to have submitted a meritorious program.

Creators is the conductor at the conclusion of the medley, but he abdicated the pit in favor of an assistant who conducted the orchestra during the balance of the program.

Next was a reel of "Last Minute News" as shorts of the Pathe weekly are called here. They ran nine minutes, and in the main consisted of a resume of the big stunts the Pathe photographers had accomplished during 1924.

Following came a sorsen cartoon comedy released by F. R. O., called "Jack and the Beanstalk." It was a reliable offering, as it did not contain the slow movements of the average cartoon comedy and afforded numerous opportunities for laughter during the eight minutes it ran.

The conclusion of the incidental program was the appearance of Verna Gordon, called as "The Girl from the Greenwich Village Follies Dance." One need not be curious as to just which "Greenwich Follies" is one of the passing parade of classical dance and contortionist arm control exponents whom one sees from time to time in a picture house and simply lists "among those present."

Following "East of Suez" was the principal screen attraction.

Eng.

Thrills:

a fight that outdoes in action and realism anything the screen has ever seen

Romance:

a fascinating love story of the West; the heart interest that only young Ben Alexander can give to a picture

Beauty:

the most glorious mountain scenery in America as the background for the drama that every audience will love

J. K. McDONALD presents
His Original Story

FRIVOLOUS
SAL

featuring

EUGENE O'BRIEN, MAE BUSCH,
BEN ALEXANDER

MILDRED HARRIS, MITCHELL LEWIS, TOM SANTSCHI

Directed by VICTOR SCHERTZINGER



A First National Picture

SID GRAUMAN

The originator of the Egyptian Theatre. The first and only Egyptian Theatre built in America or abroad. (Remember this, Friends—The Lord and all right thinking showmen love an originator, while the imitator goes for the end book).

A HAPPY NEW YEAR TO ALL IN THE GREATEST INDUSTRY THE WORLD
HAS EVER KNOWN

Sid Grauman:

Please accept our sincere congratulations on your original idea of Grauman's Egyptian Theatre with unique and super presentations.

Signed: Adolph Zukor, Marcus Loew, Joseph M. Schenck, Douglas Fairbanks, Charles Chaplin, J. D. Williams, Sam Goldwyn, Sol Lesser, Jesse L. Lasky, C. B. DeMille, Warner Bros.

D. J. Grauman, Founder; Sid Grauman, Managing Director

GRAUMAN'S EGYPTIAN THEATRE

Hollywood Boulevard and McCadden Place

Hollywood, California

FILM REVIEWS

SO BIG

First National production of the Edna Ferber novel, adapted and supervised by Earl Hinden and directed by Charles Brabin. Scenario by Adèle Hellebrand, Colleen Moore starred. Reviewed at the Strand, New York, Jan. 4. Running time, 10 minutes.

Colleen Moore.....Joseph de Grasse
 Selma Peake.....John Bowers
 Simon Peake.....Ben Lyon
 Dirk de Jong.....Wallace Beery
 Elsie Peake.....Gladys Brockwell
 Ag. Hempel.....Jean Hersholt
 William Storm.....Charlotte Mearns
 Dot Farley.....Dot Farley
 Henry Herbert.....Henry Herbert
 Phyllis Haver.....Phyllis Haver
 Dorothy Brock.....Dorothy Brock
 Frank Darro.....Frank Darro

the end, after all her struggles, the grim, resolute, determined little woman, upon whose tiny shoulders had rested the cares of an Atlas, grasped the boy—the idol of her life—and held him.

She was happy and the worry of a mother over her son was worth the reward. That is the story of the picture.

Miss Moore plays Selma straight through. From the girl out of boarding school to the gray-haired mother is a long stretch, and putting the flapperish Colleen in such a role is daring. It took lots of nerve, but Miss Moore came through with an electric performance that grew in amperage as the age of her character increased. Beside being a delineator of flappers, she showed herself as a character actress of the highest quality. Her performance will stand out as one of the big things of 1925, no matter what comes after. It is **THIS** big thing of her career. Whether it will advance her or be the means of her returning to the flapperish parts is something that only the box office can show.

Ben Lyon played the grown-up son badly. His performance was static and unimpressive. Wallace Beery as a Dutch farmer was great, and Gladys Brockwell as his weary wife also splendid. The others of

the long and imposing cast didn't falter for a moment and contributed to their utmost.

Charles Brabin, in directing this work, with its infinite amount of the last century color and settings, did a job that will stand to his credit for a long time.

But the thing about "So Big" is the story itself and Colleen Moore. It is a long film, but interesting, sometimes in a morbid and sometimes in a comic manner, all the way. The fact, however, that the costumes are old-fashioned and that the popular star is taking a flyer in a new role may mitigate against financial success.

Its appeal certainly will be only to the better class audiences. In the small towns they may wonder what it is all about.

Slack.

LANDAU AT MINNEAPOLIS

Milwaukee, Wis., Jan. 6. Leo A. Landau, who resigned Jan. 1 as director of the Garden and Alhambra theatres here, has announced he will join the Clinton-Meyers chain as manager of the Lyceum, Minneapolis. The Lyceum boasts two dance halls and is a 3,600 seat house, formerly known as the Auditorium.

EAST OF SUEZ

Paramount Picture, starring Pola Negri. Edmund Lowe, Rockliffe Fellowes, Noah Beery featured. From the play by Somerset Maugham, adapted by Sada Cowan. Directed by Raoul Walsh. Shown at the Jivrol, New York, week Jan. 5. Running time, 76 minutes.

Daisy Forbes.....Pola Negri
 George Conway.....Edmund Lowe
 Harry Anderson.....Rockliffe Fellowes
 British Consul.....Noah Beery
 Lee Tal.....Sohn Kamiyama
 Smith.....Mrs. Wing Wong
 Sylvia Knox.....Florence Regan
 Harold Knox.....Charles Hegay
 Sidney Forbes.....E. H. Calvert

"East of Suez," the Somerset Maugham play that served Florence Reed so well on the stage, is a good vehicle for Pola Negri on the screen. As a matter of fact Miss Negri's performance is to be desired above that of Miss Reed, if anything. As a picture "East of Suez" won't break house records in the first-run, but it will do better than the average program attractions. There is a glamor and lure about the title that will appeal, and the fact that it has almost an all-star cast should prove of value to the box office.

Miss Negri as Daisy Forbes, the half-caste, who, after being educated in England, returns to China to find herself socially beyond the pale because of the taint of yellow proves that she can troupe with a repres-

entation and still get over all the fire of dramatic intensity. She is the girl that has all the advantages of a white civilization education, but still is part Chinese, as far as the picture is concerned.

Edmund Lowe is getting to look more and more like one of the Barrymores every day, and in this picture in certain shots, if one did not have a program, they would say that it was John Barrymore at his best on the screen. The heavies, two of equal importance, are Rockliffe Fellowes and Noah Beery, with the greater burden of the work falling to Fellowes.

But for a wealthy Chinese there is nothing that can beat the characterization that is the work of Sohn. It is perfect. Here is an artist to the tip of the long nails that he affects in the picture.

The scenes are all in China, and there is action and lots of it. Murder, abduction, parried lovers and scheming Chinks worked up into a thriller that in the olden days would have been a rip-roaring meller for the pop-pleased house; but, dressed up as it is in a society atmosphere, it is mighty good fare for the film fans.

There are a number of little comedy touches that have been added to the script that make it thoroughly enjoyable. The handling of the scene on shipboard, where all of the

HOBART HENLEY'S production



Here's Praise That's Worth Money!

"When an audience takes time to applaud a feature picture, the fact would seem a criterion of its success."

—Morning Telegraph.

"Most subtly fascinating comedy of the season. We cry out for more pictures like 'So This Is Marriage.'"

—Harriette Underhill in Herald-Tribune.

"It is utterly delightful. With plenty of laughs thrown in for good measure."

—Regina Cannon in Evening Graphic.

"Good story well done. Among the best entertainments in town."

—Evening Bulletin.

"Entertaining comedy of married life. Exceedingly well directed with splendid comic touches."

—Mordant Hall in N. Y. Times.

By Carey Wilson

Scenario by John Lynch

and Alice D. G. Miller

Produced by Louis B. May

THIS IS MARRIAGE

with four famous
ELECTRIC LIGHT NAMES

Eleanor Boardman
 Lew Cody Conrad Nagel
 Clyde Cook

Just one of the

Metro Goldwyn
 Money Getters

See the Big Babylonian
 Episode in Natural Colors

1925

Looks Like a Big
 Year for Us All

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 HOLLYWOOD STUDIOS, CAL.

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men are anxious to dance with the girl returning to China, and the tricks resorted to by the various ship officers to cut out these fellows, are amusing. There also is the touch of Pola jumping into the harbor at Shanghai, and when Pola comes out of the water she's really wet. Most stars are all dry when the next shot of them is taken.

Rouff Walsh has directed a picture that holds the attention from beginning to end with its suspense. In a scene where there are three glasses, one of which contains poison, the audience is kept guessing for a number of minutes as to which one of the trio really got the poisoned cup. That was a good piece of business.

The combination of Pola Negri, the title of the pictures and the strong supporting cast should mean money to almost any box office anywhere.

Fred.

Wife of the Centaur

Metro-Goldwyn picture, Louis B. Mayer presentation, and a King Vidor production. Directed by Vidor. Adapted from the novel of the same name by Cyril Higgins. Photographed by John Arnold. Showing at the Capitol, New York, week of Jan. 4. Running time, 75 minutes.

Joan Crawford..... Eleanor Boardman
Jeffrey Dyer..... John Gilbert
Fay Martin..... Allen Pringle
Mrs. Crawford..... Kate Lester
Edward Crawford..... William Haines
..... Kate Price
Hope Lovinsone..... Jacqueline Gadsdon
Harry Todd..... Phil McCullough
Dorothy Rogers..... William Orland

A picture that will be both lauded to the skies and scorned. At least that's the impression practically a capacity matinee audience gave. One thing seems certain, in order to give the film its just due it must be witnessed from the start. To wait in on it will decrease its strength two-fold. It's one of those pictures.

For 75 minutes Sunday afternoon there wasn't a stir in this house.

which seats 5,300, until Allen Pringle, in a somewhat 'vampish' role, threw on a transparent negligee. That drew a titter. The tenseness which those present manifested was an achievement few films in the Broadway program theater have been able to accomplish.

For those who read the book the picture is a study in what a screen adaptation can do to a novel. Manifold liberties have been taken upon important situations being given. But it's all good "theatre," and as Vidor has applied to the screen the total result figures as a corking piece of work, ranging from the individual who picked the cast to the electrician who figured on the lights.

Majorly an "interior" episode, the settings are such to overcome this generally conceived handicap, while a skilful insertion, mayhaps lifted from a "short" on that sport, is a punch that gives the release that finishing zest which it needs to click as celluloid entertainment.

It marks another notch for John Gilbert, in the central role, following so close upon his work in "The Snob." It is bound to make his name impressive with Capitol patrons if with no one else. Incidentally, it is also the second time Gilbert has emerged from ordinary cast billing to rate feature naming. About one more picture like this and he's bound to get in.

Vidor's treatment of a house party, a café scene and a swimming party have caught the collegiate atmosphere (interspersed with comedy) to a greater extent than most of his contemporaries have ever done. But whatever Vidor lacks in not having followed the book too rigidly he has compensated for in the handling of his group scenes, splendid examples, and the manner in which he has carried the theme along for sustenance of interest.

Miss Boardman and John Gilbert run away with the film for honors. The performance of Miss Boardman

is perfectly attuned, never presumes too much, and is played in a logical vein wholly in accord not only with the picture but the novel. If you care to include appearance, she is that much stronger. Allen Pringle needs no introduction, but in the scene, and that her most important one. Besides that her performance meets requirement, although marking the one questionable selection as a "type." Others in the cast are confined to secondary consideration through the footage assigned, but among them will be noted the late Kate Lester.

The picture is one that should cause talk, and it doesn't matter which way, for if there are arguments they'll troop through the gate. How pleased the author is with the screen adaptation is something else again, but it looks very much as if he'll have to be afraid they made a good picture from his novel.

Skig.

THE DANCERS

William Fox Production from the play by Gerald Duggan and Viola Tree. Adapted by Edmund Goulding. Directed by Goulding. Showing at the Capitol, N. Y., for a 74 minutes.

Alma Rubens..... George O'Brien
Madge Bellamy..... Madge Bellamy
Evan Caruthers..... Freeman Wood
Pamela..... Walter McGrail
Capella Bassi..... Tipple Grey

Here is a picture pretty certain to be sure fire at the box office. It has the modern sexy wallop, which, while not offensively developed on the screen, is nevertheless 100 percent in the picture. That is going to mean a lot at the box office. There are certain little liberties that have been taken as far as the script of the play is concerned, but one can always leave it to Edmund Goulding to turn out a screen script that is going to show something that has box office punch when the picture is projected on the screen. The combination of Goulding's script together with Edmund Flynn's direction has brought about a real screen wallop.

One thing not to be overlooked, however, and that is the performance of two of the principal women. Madge Bellamy, first and foremost in "The Dancers," she is giving a performance that is going to make her as far as the screen is concerned if anything ever will. And atop of that is the performance Alma Rubens gives as the little dancer of the Central American café. She is there 100 percent.

Of the men George O'Brien hands out like a house afire as the hero. But that doesn't detract from the performance. Freeman Wood gives in the secondary role. For once in his life that boy seems to be sincere in what he is trying to portray on the screen and he gets it over. In the character roles Walter McGrail playing the Argentine looks and is the part. He is the nearest suggestion to a heavy that there is, and he puts on a make-up that is a corker. Temple Saxe as a bartender makes much of a fussy old man bit.

The story is based on the wild madness that has overcome the younger generation of the world since the war and the advent of jazz and the dance craze.

Back in London where Una is one of the dance-mad throng, penniless but still holding her own on the edge of society, she is stepping out nightly. In the Latin Americas there is a boy who has stepped out of England because he was penniless. He is running a bar, and in it he has a dancing girl. She is in love with him, but he is remaining true to the memory of a childhood sweetheart, who is the same Una that is stepping in London. She has almost forgotten the boy and the promises that they made each other in their early teens. Then comes the chance of the boy. He succeeds to a title and about \$5,000,000 through the accidental death of two relatives. His first thought is of the girl back home. He cables, but the message is delivered a day too late by his lawyer. The night before the girl

through a mad whirl of dancing has let herself slip and accepted the embraces of a dabbie companion. He is honorable enough and wants to marry her, but she refuses the morning after. Both are penniless, and it doesn't mean a thing. Then comes the return of the childhood chum. The marriage is all arranged for while he is en route and he walks in on his sweetheart of youthful days in her wedding gown. She, however, confesses before the ceremony, and just prior to the moment that he turns to forgive all she swallows an overdose of narcotic to which she is to a certain extent addicted and dies.

Then a year passes and the hero returns to his bar, and in the end there is just a repeat of a sequence that occurred early in the picture except that the situation is reversed. It makes for a snappy ending. The hero and the girl of the saloon are together, with her saying "Let's dance."

You can't go wrong on this one.

Fred.

Brackens Are Divorced

Los Angeles, Jan. 6.

Margaret Landis Bracken, screen actress, was granted a divorce from Bertram C. Bracken, picture director, on grounds of cruelty by Superior Court Judge Summerfield. The couple were married in April, 1922, and separated in February, 1923. A papery settlement was effected out of court.

TOMORROW'S LOVE

Paramount Production, starring Agnes Ayres. Based on story, "Interlocutory," by Charlie Brackett. Adapted by Mervyn Hill. Directed by Paul Ben. At Hill. New York, week Jan. 4. Running time, 65 minutes.

Judith Stanley..... Agnes Ayres
Robert Stanley..... Pat O'Malley
Brown..... Raymond Hatton
Ben Carney..... Jane Winton
Grandmother..... Ruby Lafayette
Maid..... Dale Fuls

A snappy tale of romance, honeymooning, battling, divorce and reconciliation, treated in a manner rather amusing and flippant, with the result it is good entertainment. Not one of those pictures the audience will break down the doors to see, but it is going to satisfy. Should do an average business in the average houses along the line.

Agnes Ayres proves herself to be rather winsome and appealing in this production, and Pat O'Malley, opposite, registers as a perfect foil. There is a vamp, handled by Jane Winton pleasingly, although the bit honors for a character role must be tendered to Ruby Lafayette as the grandmother of the husband.

The story has a moral for young wives, at least. The moral, as far as the screen discloses it, is that all men, no matter how young or old, like to have some girl babying them. It is the grandmother that voices this, and atop of it the vamp proves

(Continued on page 54)

SEASON'S GREETINGS FROM

HENRY OTTO

PRODUCER OF

"Dante's Inferno"

HAPPY NEW YEAR

ROLAND WEST

"THE MONSTER"

WEST PRODUCTIONS
HOLLYWOOD, CAL.

SEASON'S GREETINGS FROM

THE HILL BILLY

"THROUGH THE DARK"—Cosmopolitan

"ZANDER THE GREAT"—Cosmopolitan

"THE FOOLISH VIRGIN"—Columbia

"THE HILL BILLY"—United Artists

"THE MIDNIGHT EXPRESS"—Columbia

"ROSE-MARIE" HITS THE AIR

FAULTS FOUND IN RADIO LEAKS

Glass Insulators on L. I.—
Giant Transformers
on R. R.

Difficulty in securing selectivity with even the most highly-rated receiving sets is not confined to congested centers in big cities. Inability to shut out nearby broadcasting stations, too, an almost constant complaint in smaller communities. In the latter spots, however, the interference does not come from the broadcasting plants, but is generally caused by leaks in high tension overhead electric wires.

Recently at Freeport, L. I., it was found the glass insulators on cross beams of the electric power poles were leaky and it has been decided to substitute them for porcelain insulators, which are made of special clay, then glazed. It is probable other towns will follow. That Freeport is near the sea may explain the peculiar condition there, where a majority of receiving sets are affected.

Towns along the New York, New Haven & Hartford Railway and the New York Central, as far as ascertained, have complained of interference. Leaks in the giant transformers which control the juice in the overhead wires affect the sensitiveness of receiving sets for miles around.

Suit Against Die Co.

For Wrongful Recording

The 12 copyright infringement suits by Leo Feist, Inc., against the Bridgeport Die & Machine Co. of Bridgeport, Conn., will be argued in the South Norwalk, Conn., Federal Court, Jan. 16. Nathan Burkan will represent Feist on behalf of the American Society of Composers, Authors and Publishers. The suit concerns the alleged unauthorized photograph recording by the Bridgeport Die & Machine Co. of 13 different Feist songs without the usual formality of filing the required notice of use.

CLYDE MENDELSON HURT

Los Angeles, Jan. 6. Clyde Mendelson, musician and member of the Philharmonic Orchestra, was badly injured in an automobile accident, when the car in which he, his wife, and six other members of the orchestra were riding, collided with a machine driven by Charles E. Mize of Santa Monica. Mize was killed.

Alfred Brain, driver of the Mendelson party, was taken into custody by Sheriff Walker, but was released after explaining the accident as unavoidable.

MUSICAL MIX-UP

Watertown, N. Y., Jan. 6. Lester Carpenter, member of the local Moonlight Serenaders Dance Orchestra, was arrested on a petit larceny warrant sworn out by F. E. Bellinger, music store proprietor, who claimed Carpenter took 200 sheets of music and two cases after permission had been refused. The charge was later withdrawn. Bellinger had heretofore permitted the Serenaders to use his music, but withdrew the privilege after a wordy argument with Tracy Sharpe of Ogdensburg, conductor of the Serenaders. Bellinger is conductor of a rival orchestra.

RADIOLIANS' DEBUT

The Radiolians under Ray Walker's direction make their WOR radio debut Jan. 13 as a regular feature. The band is at the Chummy Club and Dean Newton and Jim Buckley from the cafe will augment the dance music program.

English Restrictions on Imported Apparatus Off?

Washington, Jan. 6. The British government is lifting the restrictions existing against imported radio receiving apparatus. According to a cable from the American commercial attaché, T. E. Astier, in London, to the Department of Commerce, all licenses issued after January 1 will have the restriction as to manufacture of the apparatus purchased removed.

HOOVER ON RADIO

Washington, Jan. 6. The following is what Herbert Hoover, Secretary of Commerce, has to say on the development of radio during the past year and as to what is ahead for "this newest form of opposition," as showmen have termed it.

"The greatest development in broadcasting during the past year has not been in the application of new methods of transmission or reception, important as improvements in these lines have been. It is rather in the change of public attitude. Listeners are becoming more and more appreciative of the real service of radio and increasingly critical both as to the character of the matter furnished them and as to the efficiency with which it reaches them.

"The whole broadcasting structure is built upon service to the listeners. They are beginning to realize their importance, to assert their interest and to voice their wishes. Broadcasting must be conducted to meet their demands and this necessarily means higher character in what is transmitted and better quality in its reproduction to the ears of the listener."

Opposed to Taxing Fans Secretary Hoover has again stated himself to be opposed to any sale tax as a means of paying for the program broadcast. Mr. Hoover believes there should be no tax on the purchaser of radio receiving sets or parts, or as far as that goes on the maker either. It was admitted that the tax proposition had been suggested many times as a means of solving the cost of programs, but Secretary Hoover says it can't be done!

ZUKOR ON RADIO

Adolph Zukor, president of Famous Players-Lasky, will address the radio public from WOR Jan. 14. Zukor will talk on "Motion Pictures in 1923."

CHICKERING ARTISTS

The first of a series of concerts by the Chickering artists will be broadcast from WOR tonight (Wednesday). The famous artists who record for the Chickering pianos was had been suggested many times as a means of solving the cost of programs, but Secretary Hoover says it can't be done!

ROSE BAND'S EXTRA NIGHT

Because of the large demand Vincent Rose and his orchestra from the Hotel Ritz-Carlton, New York, will take to the air an extra night weekly from WOR.

The Rose band will broadcast every Tuesday at 11 p. m., in addition to Saturdays at the same hour.

Remick's Radio Decision Appealed

Cincinnati, Jan. 6. Appeal from the Judge Hickel-looper decision in the case of Jerome H. Remick & Co. against the Crosley Radio Corp. will be argued the latter part of this week in the local Federal court. This is the famous decision which ruled that radio broadcasting was not to be considered a public performance for profit but the Remick attorneys are certain they will convince the higher court contrarily.

AM. SOC. ORDERS; WILL CANCEL LICENSES

Publisher of Music Com-
plains of Lack of Sale
Through Continuous
Broadcasting of Show's
Melodies—One Firm with
Four of Season's Biggest
Musical Hits and Sheet
Music Sales Don't Re-
spond—American So-
ciety's License to Broad-
casters Carries Cancellation Clause if Any Melodies Restricted to Publishers-Members

SOCIETY'S 1ST NOTICE

That radio is the cause for the "Rose-Marie" sheet music selling poorly is the conclusion of Harms, Inc., the publishers of the score. "Rose-Marie" and "Indian Love Call" from the show are two of the most popular production songs hits current in America, but their prolific radiocasting has caused Harms to request the American Society of Composers, Authors and Publishers to send out a notice for the first time to all licensed broadcasting stations requesting them not to broadcast the show music any longer.

This jibes with a complaint by Max Dreyfus of Harms that despite the firm publishing four of the biggest song hits of recent years sheet music sales are off. Not only are "Rose-Marie" and "Indian Love Call" restricted, but "Totally Tom Tom," "Why Shouldn't We?" and "Door of Her Dreams" from the same show are similarly limited.

In keeping with its contractual understanding, the American Society offers to cancel its agreements with licensed broadcasters if the latter should so desire in view of the removal of these five numbers from the ether.

The notice, signed by E. C. Milla, chairman of the Administrative Committee of the A. S. C. A. P., reads:

Society's Letter

New York, Jan. 5. Please take note that pursuant to the terms of the license contract authorizing the public performance by broadcasting from your station of compositions copyrighted by our members, the above entitled works are, at the request of the copyright owner (Harms, Inc.), and of the owner of the dramatic performing rights in the musical comedy "Rose-Marie," withdrawn from the repertoire of the society, and hereafter specifically excluded from being broadcast.

In explanation it may be stated that excessive performance by broadcasting of these compositions has to such extent adversely affected the sale of sheet music and mechanical reproductions thereof, and the attendance at the musical comedy production, as to make imperative the discontinuance of broadcasting of these compositions. Accordingly, will you kindly instruct the persons in charge of your programs that under no circumstances shall the above compositions hereafter, until further notice, be rendered through your station?

In accordance with the terms of the agreement under which your license is granted, you are at liberty to serve notice upon us of the

Wave Length Reallocation Working Satisfactorily

Variety Bureau,
Washington, Jan. 6. The new wave lengths for the class B stations, which it was found necessary to make due to the Department of Commerce being swamped with applications for the establishment of new broadcasting stations, is reported as working out satisfactorily, with no interference being reported. The department issued a great mass of technical matter in connection with this announcement that rather clouded the situation, but experts here have agreed that this reallocation thing has solved the "traffic" problem of the air.

New Heenees are being issued weekly with four class A stations being started last week. These are KFKU, University of Chicago, 266,500; WFEZ, Knox College, Galesburg, Ill., 254.19; WGBH, E. B. Cram, Freeport, N. Y., 244.100.

WGY'S ADDITION

New \$100,000 Radio Station Nearing Completion

Albany, N. Y., Jan. 6. The General Electric company, A. Schenectady, is completing a new \$100,000 experimental radio station known as WGY to the average radio fan, but also as 2XI to those who pick up programs put out for experiment. The station is being built on the outskirts, on land much higher than the WEX towers.

Three antennae towers, 300 feet high, in the form of a triangle will be a feature. This arrangement will permit erection of almost any type of antennae known and will be capable of operation between 600 and 2,000 meters. Broadcasting between 600 and 600 meters will be permitted by the construction of a four tower 150 feet high. There will be also numerous wooden masts for supporting antennae for operation between fifteen and 200 meters. Thirty-three acres are occupied by the experimental station.

Buck Again on Radio

Gene Buck will make his second radio appearance from WGBS Jan. 9 (Friday afternoon) when Teres Rose Nagel will interview him before the microphone.

Buck recently officiated as master of ceremonies for the American Society of Composers, Authors and Publishers' radio testimonial to Silvio Hein at Saranac Lake, N. Y.

cancelation thereof if you wish to do so.

"Rose-Marie's" High Gross

"Rose-Marie" continues to top all musical and other productions on Broadway as a box-office money-maker.

This show's music parallels the "Little Jessie James" instance last year when the seasonally popular "I Love You" song hit was played and radioed as such an extent that every syllable and note was thoroughly familiar to the public.

It didn't hurt the show's business, but did not encourage music and record or roll sales. The Paul W. Heman Victor recording, however, was reported as surprisingly disappointing and the sheet music likewise solely because "I Love You" had been drummed so thoroughly into everyone's system, the investment for the music was as unnecessary as would be the purchase of a copy of the national anthem.

From observation by Variety's radio reviewers, "Indian Love Call" and "Rose-Marie" are encountered throughout the air from New York stations alone on an average of four or five times nightly at least. From WHN, with its nightly schedule of radiocasting the dance music by direct wire from four or five cabarets or ballrooms, these songs have been encountered on almost every orchestra's program, making the renditions from the same station of such proportions as to quickly tire the public of the song material.

VICTOR-RADIO TEST IS TO COME

New Year's Night Debut
Proved Nothing for
Theatre

The John McCormack and Lurenia Bori broadcasts Thursday night from WVEAF and seven allied radio stations won considerable space in the national press on the assumption it would prove a menace to the show business. Showmen predicted William H. Brady took advantage of the moment with a lengthy statement that showed business was "off" that night in New York when, as a matter of fact, it is always "off" after a climax like New Year's eve.

If the McCormack-Bori and allied Victor Talking Machine Co. artists had something to do with show business last Thursday, what was the cause for the poorest Christmas night business in years? There were no such radio features on the air then.

That the Victor artists, with their announced "concert" of \$500,000, probably kept more away is conceded but not until stellar artists like McCormack and Bori and others become a regular part of every program will radio really become a formidable menace to the theatre. The future Victor artists' performances from WVEAF next Thursday night will be a better gauge if the "off" condition in the theatrical attendance continues.

WVEAF was linked with WCAP, Washington; WJAR, Providence; WNAC, Boston; WDBY, Worcester; WGR, Buffalo; WPI, Philadelphia, and WCAE, Pittsburgh. The McCormack-Bori performances were unusual, as they marked the radio debut of the great Irish tenor and the Metropolitan Opera House soprano. In addition, the Victor Salome orchestra, under Nathaniel Shilkret's direction, and the Shannon Four were part of the program.

Musicians Only Paid

None of the artists received any remuneration with the exception possibly of the musicians, since no known musician made his radio debut. It was purely an exploitation tie-up between the Victor Co. and the American Telegraph & Telephone Co., which waived its usual station fees for the time. McCormack sang "Katie Fiedler," "Berceuse from Jocelyn," "Marcheta" and "Mother Macchree" and encored with "All Alone." As a result of his broadcasting, Victor leaders reported a "Katie Fiedler" for "Marcheta" and "All Alone," the latter despite the fact it was announced McCormack had only recently "canned" the number, the record of which had not been released as yet.

Not all Victor artists will broadcast. Several like Challinor, Renee Chemet, Gail-Curci, Jascha Heifetz, Fritz Kreisler, Tito Schipa, Wladimir Gilels and Rachmaninoff remain steadfast in their refusal to broadcast. It is interesting to note that Kreisler's name is included, for the violinist was the one who was to have radioed a concert in Providence last spring, and after the announcement suffered a loss of box office revenue as a result of the refunds, despite the concert was a sell-out up to the time it was heralded for broadcasting.

The following artists, out of courtesy to Victor, will co-operate in the experiment: Bauer, Bori, De Gorgoza, De Luca, Jeritsa, Fionayla Wladimir, Schumann-Heink, Paul Whitehead and his orchestra, Scotti, Gordon, Fieta and Richard Crooks. The advertisements for McCormack's Sunday night concert at Carnegie Hall, New York, were everywhere. The radio and the victrola, etc., the McCormack concert management seemingly has taken cognizance of both elements in the box office appeal. The concert was a sell-out.

EVELYN CHANGES MIND AND CABARET DATE

Opened Monday at Folies Bergere, Atlantic City—Turns Down Cafe Engagement

Atlantic City, Jan. 6. Last night found Evelyn Nesbit the attraction in the local Folies Bergere cabaret. She left the Palais Royal Saturday and it is said after a controversy with one of the Katz brothers, managing the place.

Concurrently Miss Nesbit cancelled the proposed engagement submitted to her for the Katz cabaret at Miami, Fla., this winter. Both the change of local base and the cancellation are reported to have resulted from the Miami proposal.

Miss Nesbit was under the impression she would be the chief entertainer at Miami for the Katz. The brother is said to have informed her that at Miami Minnie Allen would be the star. Miss Allen was formerly a single in vaudeville. She and Evelyn are reported to have been on the outs for some time.

Miss Nesbit gave Mr. Katz her ultimatum and walked over to the Folies Bergere.

CHAMPAGNE CAME IN

At the last moment, just before New Year's a large delivery of champagne was landed in New York. Previously there had been no supply for the big holiday event. Dealers had offered as high as \$135 a case for genuine wine.

When the delivery arrived the champagne price per case moved up a little, about \$7 a case, making the market quote at \$142 a case.

The holiday demand for Scotch did not affect the bootleggers' price for it, with a slight demand for rye whiskey.

Lynn Roadhouse Opens

Lynn, Mass., Jan. 6. One of the newest roadhouses having a cabaret, Fairview Inn, has opened in Ipswich, on the main Boston-Portland Post Road, in the heart of the fashionable North Shore section.

This week the company controlling the inn was incorporated under the name of Fairview Inn, Inc., with a capital of \$125,000. The incorporators are Eugene H. Clifflinger of Ipswich; Herman H. Fisker, of Dorchester, and John S. Graham, of Jamaica Plain.

Bankruptcy for Stauch's

An involuntary petition in bankruptcy was filed last week in the Brooklyn (N. Y.) Federal court against the Stauch Restaurant Corporation, proprietors of Stauch's Coney Island. A receiver is prayed for. The petitioning creditors are the Gotham Hotel Supply Co., Felt & Reed and Joseph D. Stinson, claiming a total of \$2,095 is due them for groceries and meats.

Louis Stauch, the founder of the famous resort restaurant, is no longer connected with the enterprise. Louis Krist engaged to enter the Stauch Corporation and Isaac W. Appelbaum, secretary-treasurer.

LOSES CLOTHES AND MONEY

All the worldly possessions of Mildred Marsh, cabaret singer, were burned in a New Year's Eve fire at 292 W. 92d street. Her stage and street costumes and \$500 in cash which she kept in a trunk went up in flames.

Because of this, Miss Marsh was forced to remain in bed a few days until friends offered her a little aid. She was reported engaged to entertain at the Monte Carlo cabaret but must have new costumes.

DANCE TEAM FOR LONDON

Zamboni & O'Hanlon will open at the Piccadilly, London, in February 9 in "Piccadilly Revels," written by Kathline O'Hanlon, who staged the Beaux Arts (New York) shows.

The dancing team will probably double from the London cafe into the London "Rose-Marie" company.

CHARLEY STRAIGHT
and his ORCHESTRA
16th WEEK
RENDEZ-VOUS CAFE
CHICAGO

FAY'S FOLLIES IN BANKRUPTCY

Involuntary Petition—
Owes \$30,000—Assets \$20,000

The last day of 1924 saw an involuntary petition in bankruptcy filed against the Fay's Follies Club, Inc., by three creditors on the allegation that Larry Fay's cabaret and restaurant at 245 West 54th street, New York, was preferring certain creditors. The Follies Catering Club, Inc., (John M. Stenelsen, president) is one of the petitioning creditors with a claim of \$1,933.47 for money loaned. Mort Abramham had \$1,000 claim for money loaned and Henry J. Valoff for \$25 as wages due him.

The creditors complained Fay's Follies Club, Inc., permitted a check to enter with a balance due on its property and thus prefer certain creditors.

Lafayette B. Gleason was appointed receiver under \$10,000. The creditors asked for a receiver to continue the business on the contention that the height of the winter season makes it advisable for the continuance of the enterprise.

The Fay Follies' assets are placed at \$20,000 and liabilities at \$30,000.

Larry Fay opened the 54th street place a couple of months ago on the site of the former Automobile Club of America, aiming for an exclusive draw with tables seated at \$11, but later reduced to \$5, \$4 and \$3. He put on an elaborate revue, but didn't draw any business.

The other Fay place, the El Fey Club on West 45th street, had been one of the biggest money getters in restaurant circles from the start, and still is. It was not affected by the Fay Follies proceedings.

PLENTY OF FLOOR SHOW COMPETITION IN LOOP

Ernie Young Again Taking Up
Cabaret Producing—Opening Show at Club Deauville

Chicago, Jan. 6. Ernie Young will again produce floor shows in Chicago. For two years he has been the major portion of his time to producing revues for fairs, celebrations, etc. The only floor revue he maintained was the Oriole Theatre, Detroit.

Young has signed a contract with the management chief of the Deauville for a floor show to open Jan. 12. It will be headed by Frank Lubbe and comprise 25 people. Young will also produce a revue for the Moulin Rouge, opening Jan. 14, featuring Margo Raffaro.

With the Friars, Moulin Rouge, Deauville, Silver Slipper and Valentino operating floor shows in the loop, local competition will be keen.

MONTREAL RIOTOUS

Montreal, Jan. 6. Montreal has never witnessed scenes of revelry and riotous carousing such as obtained in this city New Year's Eve. They continued until long after daybreak.

Booze was almost flowing in the streets.

Montreal and the holiday brought visitors from all over, with most from the States.

Revue Craze in Chi Cabs
Chicago, Jan. 6. Chicago is running wild with floor shows. The Silver Slipper, the latest innovation in cafes, will displace with its entertainers and will be replaced by a revue produced by Roy Mack.

A new floor show went into the Country Roof, Baltimore, last week under the direction of Henry Krivitz. The principals include Cole and Yonge, Meryl Sisters, Jason and Robeson, Yonge Sisters and Ed Kilby. Allen Fagan put on the show.

CABARETS MONTREAL DANCE HALLS CLOSING AT MIDNIGHT

"World's Worst City" Police
Affairs Probed—Sunday
Closing for Everything?

Montreal, Jan. 6. Montreal dance halls will hereafter be closed sharp at midnight by the chief of police.

This action undoubtedly follows in the wake of the storm created by the wide probe into police affairs of this city and the fact that Montreal was being too frequently advertised as "the world's worst, and wide open city."

It is possible that a similar law may be applied to the Sunday closing of all places of amusement, including theatres.

Instructions have been issued to the chief of police to close all dance halls at midnight, according to information given to Variety by Jules Crepeau, director of municipal services. It is learned that this is being done in accordance with a municipal by-law which will apply as regards closing of dance halls at midnight during the week, and that the Lord's Day Act will be invoked for closing such places of amusement on Saturdays at midnight for the reason that if a dance hall should remain open after midnight on Saturday it would concern the Sunday observance law.

Mr. Crepeau told our correspondent that the city had a by-law prohibiting the keeping open of dance halls after midnight, and that the chief of police "has been instructed to enforce the law at all cost."

Mr. Crepeau further stated that there was no intention on the part of the city to interfere with special events, such as Junior League shows, charity balls, etc., as the by-law example now affords, providing application is made to the chief of police.

Bamboo Gardens' Lease Sold to Jahnissen's Sons

August Jahnissen, the proprietor of the Hof-Brau, has purchased the lease of the Bamboo Gardens on Broadway and 51st street. It is said the young man intends to equip the place for a restaurant to be operated along the lines of his father's place farther downtown.

Nearly all of the furnishings of Bamboo Gardens are mortgaged. Such property as cash, dishes, etc., not under lien, will be disposed of by order of the receiver lately appointed by the court at the request of creditors.

The gardens are in a basement, 150 x 150, with the upper floor occupied by a dance hall. While it is Jahnissen's intention to provide dancing, the dance floor area is reported restricted under the Gardener lease with the dance place unrented.

William Werner managed the place for the receiver for seven weeks after the court's appointment. This is said to be a record for a restaurant.

GREENROCK INN BURNED

Ottawa, Jan. 6. Greenrock Inn, a three-story roadhouse erected only four years ago and one of the most successful in the city, was destroyed by fire last week with a loss of \$15,000. Frank Anderson was the owner.

The place had been closed for the winter and the origin of the fire is unknown.

COLORED ENTERTAINERS

Chicago, Jan. 6. The Chess Pierce an exclusive North Side cafe which housed a pretentious revue, will discontinue that form of entertainment, installing colored entertainers.

Ballroom Fire

South Natick, Mass., Jan. 6. Fire destroyed the South Natick ballroom here last Tuesday morning. The loss is estimated at \$5,000. The hall was built by Charles Heinlein.

BAND AND ORCHESTRA REVIEWS

HARRY ARCHER ORCHESTRA

"My Girl"
Vanderbilt theatre, New York

The Harry Archer Orchestra, named after the composer of the "My Girl" show at the Vanderbilt theatre, is under Ernest Cutting's direction. Archer is not actively connected with the band. Cutting is the same chap who headed the James Boys' band (Paul White-man unit) with "Little Jesse James" for many months last year. It is the first orchestra of its type to make its entrance from the stage and be featured as it was in a musical production.

The musicians, as in "Jesse James," also make their individual appearance from the rostrum into the pit, where they are given a spot for the solo overture. After the first act they leave the pit by ascending the stage and again come forth into the trench for another feature between the acts specialty.

The band, with of two changes, is the same combination with Cutting from the "James" show through the long spell they played at the El Fey Club and now in "My Girl."

George Schellhas is pianist; Child brothers, Reginald and Arthur; violinist, George Lehtinen; banjo; Charles Springer, bass; Clarence Doench, Archie Slater and Cecil Moore, saxes; Hayden Shepard and William Asmus, trumpets; Charles Rost, trombone; Charles Dowdell, drums.

The red and brass sections are each given solo spots. Reginald Child with a violin solo during "You and I" makes much of the opportunity, and the "Solo on the Drum" number features Charles Dowdell at the percussion.

The combination is fundamentally sound for its assignment chiefly because it's a good dance orchestra. It is being featured and is worthy of such featuring as the James Boys were in the preceding musical production.

FRANK WINEGAR'S PENNSYLVANIANS

Arcadia Ballroom, New York

One of the youngest looking professional aggregations in the business. The explanation lies in the fact the band consists chiefly of undergraduates of the University of Pennsylvania, five of whom are commuting daily between New York and Philadelphia to attend classes regularly while playing the Arcadia, New York.

It is a snappy, danceable orchestra and much favored by the discriminating Arcadia dance-hounds. That sax section need not be ashamed of anything. Ernie Watson, Loyal Bowen and Herbert Spencer are some beautiful harmonies from the reeds. Buryl Betting, the pianist, is blind, but an uncanny purveyor of jazz. His manner of picking up the "arrangement" is and quick. The pianist, the pianist, the new compositions is a matter of wonderment even to the band itself, which has long since taken it for granted.

Frank Winegar, the leader, is the pianist, and very good, too. Merton Leavitt, trumpet; Frank Travelling, tuba; Bill Olson, trombone; Mike Travelling, bass, and Wilfred Simard, drums, and Milton Voloshin, violinist-conductor, completes the lineup.

The band sports the red and blue colors of the U. of P. across its dress shirt fronts, an authorized insignia sanctioned by the college authorities.

HENRI GENDRON AND HIS STRAND ROOF ORCHESTRA (9)

Strand Roof, New York

Henri Gendron's is a western combination from around Chicago. Their style of dance music bespeaks the western origin. It is rhythmic, snappy and danceable.

They were brought east expressly for the Strand Roof, which gives that place an important asset in its orchestra. Henri Gendron is the violinist-leader. Frank Komlisky, Lew Daley and Harry Hauser comprise the sax section; Charles Bates, piano; Bill Dodge, drums; Joe Orlando, piano; Ernest Gibbs, trombone; Herman Brandenburg, tuba.

Although but a few weeks in New York, the Gendron orchestra is already recording for the New York Laboratories, Cameo, et al. Abel.

CHARLEY STRAIGHT (3)

Rendez-Vous Cafe, Chicago.

Charley Straight has augmented his orchestra and the present aggregation composes an excellent dance combination. Straight has furnished the music at this cafe since it opened, and from present indications can remain there indefinitely.

The quiet, subdued methods are employed in bringing out the best rhythms possible. The arrangement is to be credited with inserting several novelties in the orchestrations, which, to the writer's knowledge, are unique and original. The boys get some excellent effects. As individual musicians they measure up with the best and are capable of stepping out for a "hot" solo. Straight officiates at the piano and also directs. The orchestra has been a great factor in building up the business maintained in this cafe.

The personnel of the orchestra is composed of Bob Strong, Dale Skiljan, Ed Fries, saxes; Jean Capanelli, cornet; Guy Cary, trombone; Don Morgan, drums; George Hookham, tuba; George Menden, banjo, and Charley Straight.

SAMMY KAHN and Orchestra

Rosemont Ballroom, Brooklyn, N. Y.

Sammy Kahn, the director-violinist, is a former member of the Original Versailles Sextet. He has assembled a pick-up band as his first try at the head of his own orchestra that fits in ideally at a ballroom like the Rosemont.

Kahn is a veritable dynamo at the piano. He is constantly on the go, syncopeing, cutting up and making himself liked with the dancers on the floor, who seem to relish this sort of intimacy.

A musical aggregation they dish out the dance numbers in lively fashion. The banjo and trumpet step most often. Kahn himself clowns on the rostrum at a great rate and registers strong with the personality.

BEN GLASER and Orchestra (5)

Beaux Arts, New York

This six-piece combination is a good illustration of the contention by some exclusive cafe and hotel managers that "name" orchestras are not essential to draw business. With places content to do business from a limited sphere of "regular" patrons, a snappy band of small proportions such as this suffices.

The Glaser combination for six men make themselves sound important. Their brand of dance music is featuring the tempo and the rhythm being finely gauged and maintained consistently. It's an ideal cafe band.

Ben Glaser is the violinist-leader. Martin Fried, popular song composer, is featured as the pianist. Murray Deutch and Bob Fallon handle the saxes; Ben Weinberg, drums; Bob Duttchenhofer, banjoist-vocalist.

The Philadelphia Situation

From Philadelphia come very peculiar reports of the operation of the police regime over there.

It is said that while the first-class cabarets are caused all kinds of inconveniences by the cops and usually close up, the dumps are running without hindrance.

It is alleged that some of Philly's worst joints are open without apparent fear of the police or molestations.

Accounts go further. It is said that somehow a Philadelphia daily appears to know of every police raid planned and in advance.

Philadelphia cabaret men fail to grasp the angles, but they do see that the dumps are wide open while the decent places don't appear to have a chance to operate.

So they called it "Politics."

CHURCH INTERFERENCE

Cleveland, Dec. 27. Al Mitchell and his orchestra (Paul Whitman unit) leave the Crystal Ballroom, the new ballroom here, Jan. 18. The dance palace is built adjoining a church. Interference from that source is expected Sunday opening and a loss of the major portion of the dance hall's revenue.

The management cannot consistently pay the Mitchell Band to play in the church. The orchestra will start a vaudeville tour instead.

Lou Holtz is at the Wigwag, New York.

Chicago.
Legier, J. Ed., 1522 Mono St., Fresno,
Cal.
Lehman, Bob, Steel Pier, Atlantic City.
Lenke, Rom, 133 Fifth St., Williamsport,
Pa.
Lenzberg, Julius, Hippodrome T., N. Y. C.
Le Roy, Jack, Lubin C., Philadelphia.

That Whiteman is now considered a full-fledged concert attraction is evidenced by the choice critical attention he is receiving. Unlike other adventurers into the concert field, it is not a case of their coming once because of the innovation. Whiteman draws them back again and again, and his Metropolitan performance, in a Citadel that represents the acme of every operatic and concert star's ambition, was worthy crowning point to his career. Whiteman orchestra's brilliant career.

GENERAL AGENTS BILLERS' UNION AT LOGGERS HEADS OVER INCREASE

Third Session Accomplishes Little—Agents Standing Pat on Present \$90 a Month Arrangement, Claiming Men Are Satisfied

Chicago, Jan. 6. The third meeting between circus general agents and delegates of the Billers' Union was held Jan. 3 and 4 at Columbus, Ohio, in the Desher Hotel, with the circus general agents still maintaining their independent attitude towards the billers and their new high-water-mark wage scale.

During the meeting, at which the general agents did most of the talking, it developed that circus advertising cars are fully equipped with men for the 1925 season. All these men, it was pointed out by the general agents, are rapid and full fledged billposters, who are fully satisfied with the present \$90 a month wage scale arrangement.

Therefore argued the general agents, why should we be forced to sign an agreement to pay \$85 a week to men who are toponch in their line and satisfied with the \$90 a month arrangement?

To this argument the billers' delegates had no comeback, except to say they would stop the various union billposters from working on the advertising cars.

This might happen in the smaller cities, but the majority of towns the circuses make have billposting plants, with their own men, who must post the papers the circuses leave in town. From this rule there is no deviation, which removes the one stronghold the Union has to make the agents meet the new scale.

Another angle used by the general agents in convincing the Billers that their attitude was wrong was that of additional press agents in each town, with it was pointed out could take the place of the billposters in case any unforeseen incident occurred that made necessary the withdrawal of the billposters already signed for 1925.

All in all it was a straight defeat for the Billers' Union, with the agents assuming an attitude of "we don't care what you do, we're sitting pretty."

Continuing Free

Gate at Topeka Fair

Topeka, Kan., Jan. 6. The Topeka Free Fair policy of a free gate will be continued for 1925. This was decided by the stockholders at the annual meeting this week.

The report of the secretary for the 1924 fair showed an attendance this fall of 360,000, as against 50,000 ten years ago when the free gate policy was first advocated.

Receipts of the association this year were \$107,964.87, and expenditures, \$106,925.48. The latter included \$25,000 paid out in premiums to exhibitors, \$4,000 for advertising, and an installment of approximately \$15,000 on the new grandstand. The fair received \$15,000 support from the state toward payment of premiums.

A new board of directors was chosen and the election of officers for 1925 will be held at the first meeting of the board soon after the new year. The Eastern Association is slated to be retained as secretary, the directors indicate.

New Firework's Spectacle

Chicago, Jan. 6. The Gordon Fireworks Company of Chicago will have a mammoth fireworks spectacle to offer the fair at the February meeting. It is taken from a classic that every school child knows.

The title will be announced after copyright has been obtained.

Beaver Dam Ass'n Sets Date

Chicago, Jan. 6. The annual meeting of the Beaver Dam, Wis., Fair Association was held in Beaver Dam and Regent 28 to Oct. 2 selected as the 1925 date. Officers elected are: F. W. Rogers, president; George Hickey, general manager; J. F. Malone, secretary; Wm. H. Lawrence, treasurer; E. E. Williams, supt. of privileges.

DISSENSION OVER SHOWMEN'S TICKET

Rank and File Ratify Barnes' Nomination but Rebuke Others

Chicago, Jan. 6. The ticket given out as the selection of the nominating committee of the Showmen's League of America at first glance looked like going over, with but little objection on the part of members. They were perfectly satisfied with the top of the ticket, with Fred Barnes as president and even with Sam J. Levy as third vice-president, as they think that although they are both from the one office they are entitled to the honors for past work.

But when they came to look into the secretariat A. J. Ziv, and found Walter Driver and his brother were on the board of governors, they saw another case of wanting to commercialize the league. Driver was on the nominating committee and managed to run in his man Friday for secretary and put his brother over.

Another ticket will be put out, with probably Tom Rankine as secretary, if he will run, and other people in the place of one of the Drivers and Ziv. Three men from one firm is a little too much for the members to stomach, even used as they have been to being led. The names of certain circus people who never do and never have attended meetings they also think should not be on the board. It is said in circles not very friendly to Driver that the reason they appear is that he is very anxious to supplant another ticket maker with the parties mentioned and is taking the credit for putting them on the nomination list.

There are some other names that will be changed when the boys finish with the new ticket, although as we said before the top of the list will probably stand intact, as it should do.

CALIF. CONVENTION

Los Angeles, Jan. 6. The first annual convention of artistic leaders in Southern California is being held here this week for the purpose of inaugurating plans for an international Elstiedt-ford, or Olympiad of music, drama and art, to be held here in 1932, at the time of the Olympic games. Two days will be required for the season which is to complete meeting plans for an Elstiedt-ford to be held this spring in all the principal centers of Southern California. It is said 100,000 people will compete in the various events, the finals of which are to be held in Los Angeles late in the spring.

Wichita's 1925 Expo.

Wichita, Kan., Jan. 6. There is a prospect for a big exposition in Wichita, Kan., in 1925. The initiation of the project has been recently taken up by the Chamber of Commerce and the movement given impetus by that organization, with every hope of success.

CRAWFORD TEX. EXPO. MGR.

Dallas, Tex., Jan. 6. Major C. W. Crawford has resigned as assistant adjutant-general of the Texas National Guard to accept the position of manager of the Texas State Exposition at Waco, Tex.

PAID AGENCY \$1,200 FOR \$300 FAIR ACT

Among the lists of acts for fairs and salaries received by the acts from the agency booking them, as published in Variety a couple of weeks ago, were several acts priced at \$300 or thereabouts.

One of the acts called at Variety's New York office to know if the agency had given out the salaries. The act was in the \$300 class.

Informing the lists had been given out by the agency to its salesmen, but not direct to the Variety, the act was informed Variety had been told that the agency collected \$1,000 for it at a fair named.

"One thousand dollars nothing," answered the act. "It got \$1,200 for us there."

LACHMAN HAS BIG FIRE LOSS

Property Burned in Omaha Winter Quarters

Omaha, Jan. 6. A fire that started at 8 last Saturday night completely destroyed all the show property of the Lachman shows, stored in their winter quarters here.

The paraphernalia was fully covered by insurance and the loss was approximately \$20,000. The rolling stock was uninjured by the fire.

The fire in no way affected the future of the show and all contracts will be kept. The only difference will be that the show will go out this season with all new equipment.

Dave Lachman and Andy Carson, who were at New Orleans attending to the affairs of the Con. T. Kennedy shows, have arrived at Omaha and are making arrangements for the entire rebuilding of the show. Harold Busbee left Kansas City for Omaha and is also on the spot.

AL SWEET'S SALARY

Chicago, Jan. 6. Al Sweet, band impresario of Chicago, is registering a peeve against Variety on account of the recent disclosures of the salaries paid the bands and other attractions by the W. A. S.

Sweet contends that his salary is but \$1,000 or \$1,200, even though the transportation is thrown in.

Nevertheless the sums mentioned were those given out to the salesmen who had to contract for the bands, acts and other features and upon these cost price figures, all the contracts were based.

Sweet has one of the most popular bands in the outdoor business and the figures did sound low in comparison with others.

JONES AT TORONTO

Fifth Successive Year for Johnny J. Jones Expo. Shows

Toronto, Jan. 6. Johnny J. Jones Exposition Shows have again received the contract to furnish the entertainment for the early next fall for the Canadian Exhibition, popularly known as the Toronto Exposition, the biggest outdoor event on the North American Continent.

This will mark the fifth successive year at the exposition of the Jones' shows, a noteworthy record among outdoor attractions for succession.

Auditorium Mgrs. Organized

Cleveland, Jan. 6. Lincoln G. Dickey, manager of the Public Hall, was elected president of the Auditorium Managers' Association of America, a group organized here by managers of most of the halls of the country. Louis W. Shoup, manager of the K. C. auditorium, vice-president; Joseph C. Grieb, of Milwaukee, secretary. Charles W. Hall, of the Coliseum, Chicago, treasurer.

MILLER BROS. WILL HAVE PARADE; WILL WEST AND GREAT FAR EAST

General Preparation for Opening of Season Proceeding at 101 Ranch at Marland, Okla.—Joe Miller in General Charge and Zack Miller in Ring—

COMPROMISE IS PROPOSED FOR MRS. KENNEDY

Government Grants Extension of 15 Days Pending Negotiations

New Orleans, Jan. 6. A compromise has been submitted to Internal Revenue Collector D. A. Lines, on behalf of Mrs. Con T. Kennedy in the matter of her late husband's indebtedness to the government for income tax.

Pending the outcome of the negotiations for the widow, being conducted for her by Dave Lachman, the government has given an extension of time under the seizure of the Kennedy carnival made by it at Orefna, La., of 15 days.

Mrs. Kennedy came to this city from Miami and met Lachman here.

Whatever proposition was submitted by Mr. Lachman is said to have met with the favor of the collector, who submitted it to Assistant Solicitor R. C. Cannon, of the I. R. Dept. at Washington.

Should the government reach an agreement with Mrs. Kennedy, the Kennedy shows are expected to take to the road at the usual opening time, probably in April.

Accelerating this has been the liberal attitude of the Kennedy creditors, in granting extensions of payment of amounts due them.

Mich. Showmen's Banquet And Ball Set for Jan. 15

Detroit, Jan. 6. The second annual ball and banquet of the Michigan Outdoor Showmen's Association will be held at the new Book-Cadillac Hotel, Detroit, on Jan. 15.

The committee in charge expect a record attendance, and have arranged a novel entertainment.

Many of the Michigan fair secretaries and a number of prominent laymen will be present, as the banquet has been arranged to follow the State meeting in Lansing.

TENT OF 118,000 SQ. FT.

Syracuse, N. Y., Jan. 6. Clinton Square, the vast expanse of concrete in front of the Wieting Opera House here, will be covered by the largest tent ever placed for the Syracuse Centennial Exposition next June.

The tent will cover 118,000 square feet. A second expanse of canvas, 58 by 80 feet, will also be utilized for the exposition.

Agents and Scribes Barred

Chicago, Jan. 6. Until the opening of the 1926 circus season all newspaper men, general agents and others who are wont to frequent the American Circus Corporation office in the Crilly Building, will be barred. This is to prevent any of the corporation's secrets getting to other showmen in time for them to use them. The move is simply a protective one, and not designed to be permanent.

Auto Races at Fla. Fair

Chicago, Jan. 6. The 1925 auto racing season of J. Alex Sloan, of the World Amusement Service Association, opens Feb. 3 at the South Florida Fair, to be held at Tampa, Fla. Sloan also races his cars at Tampa Feb. 12. He is now in the South closing other contracts that it is hoped will carry him well into late spring.

The first batch of press matter coming out of Marland, Okla., for the Miller Brothers' new show for next season, is made interesting by W. T. Buchanan. Mr. Buchanan gets right down to the scope of the Miller Brothers 101 Ranch Wild West and Great Far East (the full title) by saying it will contain all of the features of a rodeo "coupled with the Oriental splendor of the Far East." "In fact," continues the announcement, "it will be in reality the arena where 'East meets West.'"

That the 101 will have a parade is announced through the statement that draft horses are being trained on the enormous ranch of the Millers' for that purpose.

Oil on 101 Ranch

Special mention is given in the story to the oil value of the 101 ranch. Mr. Buchanan claims with excitement that 101 ranch in fact is larger than some of the principalities of Europe, and, he adds, "for diversification of farming it has no peer in all of the world."

Of this big oil field in Oklahoma is the Watchers oil field, also the Millers' own, that produces thousands of barrels daily. Geologists, claims the press matter, have estimated the underground surface of the Millers' land are one hundred million barrels of oil. That should be enough, comments Mr. Buchanan, to finance a wild west or two.

In the operation and direction of the Miller Brothers' new outdoor production for the summer season will be Col. Joe Miller in general charge. Col. Joe has many years of showmanly experience to his credit since the first propelled the ever-green "101 Ranch" for all of the country side, in the times when Joe got the late Buffalo Bill as one carrying card and Jess Willard as another.

"George Miller will handle" the financing and Zack Miller, the other of the three Miller boys, will take care of the twice daily performance.

Others of Staff

In charge of the Indian group with the show will be Eddie Bostford, a scout and of the original Sioux band of Indians. Tom Tucker will be superintendent of mechanics; Eddie Snow, boss hostler; Art Eldridge, superintendent of lot; Charles Young, boss canvasser, and Ed (Duffy) Hopkins, superintendent of side shows.

For the riding end of the show the complement will be thorough and skilled, while the Far East division will have elephant acts, camel acts, and a lion tamer, under the direction of Prince Tifton. Dan Dix will take charge of the comedy end of the performance. In executives the Millers have C. W. Finney for general agent, with Owen Dodd (Beattie) as legal adviser. Doo Ayler is to have the side show and Gene Milton will manage the pitch shows.

No Holdovers in Sparks Circus This Year

Chicago, Jan. 6. The program of the Sparks Circus will have all new faces next season. None of the acts that have been with Sparks the past season, or in the past, will be seen with the show the coming year. The change comes at the order of Charles Sparks, who is determined to freshen up his show, one of the few that repeats its territory each year.

The action means a house-cleaning on the show, as some of the acts have been with Sparks many years. They look upon the Sparks circus as their home. The executive staff of the show remains the same.

Mrs. Kennedy's Thanks

Chicago, Jan. 6. Mrs. Con T. Kennedy, in a wire sent by her from Miami, asks that thanks be extended to all of her friends for their kindnesses during her recent bereavement.

K. C. GROWING IN CONVENTIONS

Running New York and Chicago Close Third

Kansas City, Jan. 6.—This town will live up to its reputation as the third largest convention city in the United States, during the year 1926. The convention bureau of the Chamber of Commerce announces over 100 meetings already booked, with more inquiries coming in daily.

According to figures compiled nationally, Kansas City is expected to be a convention city only by Chicago and New York, being far ahead of St. Louis, the nearest large rival. Meetings to be held here during the year, according to the list of the Convention Bureau, and which do not include State conventions, many of which will be held here, are as follows:

Western Retail Implement and Hardware association, January, 1926.

American Oil Men's association, March, 1926.

National Flower show, March, 1926.

Western Petroleum Refiners' association, March, 1926.

National Society of American Florists and Ornamental Horticulturists, March 1926.

Musical Supervisors' National conference, April, 1926.

Western Electric Therapeutic association, April, 1926.

Associated Traffic Clubs of America, April, 1926.

Brotherhood of Railway and Steamship Clerks, May, 1926.

National Association of Public Business Officials, May, 1926.

American Railway association, freight station section, May, 1926.

American Railway association, freight-claim division, May, 1926.

Unity conference, June, 1926.

United States League of Local Building and Loan association, June, 1926.

Beta Sigma Omicron society, June, 1926.

American Institute of Banking, July, 1926.

Progressive Order of the West, July, 1926.

National Harness Manufacturers' association, August, 1926.

Phi Kappa Tau fraternity, August, 1926.

National Association of Life Underwriters, September, 1926.

National Federation Postoffice Clerks, September, 1926.

American Bottlers of Carbonated Beverages, October 19 to 23, 1926.

Grain Dealers' National association, October 13 to 14, 1926.

Master and Maintenance of Way association, October, 1926.

National Association of Insurance Agents, October, 1926.

Southwestern Clinical conference, October, 1926.

Reserve Officers' Association of United States, October, 1926.

American Association for the Advancement of Science, from two allied organizations, December, 1926.

Booked for 1926:

Danish Sisterhood of America.

American Society of Civil Engineers.

Women's Trade Union league.

Phi Kappa Tau fraternity.

National Funeral Directors' association.

TURNUST RESIGNS

Chicago, Jan. 6.—Theodore Turnquist, former chautauquan and managing editor of "Good Roads Magazine," local publication, has resigned. He leaves for New York to engage in syndicate writing.

Indoor Circus for Maywood '11

Chicago, Jan. 6.—Proviso Lodge, L. O. O. Moose, Maywood, Ill., is staging an immense indoor circus in their new temple at Maywood, Feb. 2-7. Sam Gluskin has complete charge of the affair, which is being extensively advertised throughout the western suburbs and surrounding country. Ten pretentious acts will be used for the show.

Harris Closing; Cuban Trip Off

The Roger Harris indoor circus has abandoned its Cuban trip and will close at Miami this week. The show has been playing to fair business in the West.

FAIR MEETINGS

Indiana Association of County Fairs, Indianapolis, Jan. 6.
Wisconsin Association of Fairs, Milwaukee, Wis., Jan. 7-8.
Minnesota Federation of County Fairs, Minneapolis, Minn., Jan. 13.
South Texas Fair Circuit, Kennedy, Texas, Jan. 13.
Ohio Fair Circuit and Fair Boys, Columbus, Ohio, Jan. 13-14.
Michigan State Ass'n of Fairs, Lansing, Mich., Jan. 13.
Nebraska Ass'n of Fair Managers, Lincoln, Neb., Jan. 13-14.
West Virginia Ass'n of County Fairs, Charleston, W. Va., Jan. 13-14.
Western Canada Ass'n of Exhibitions, Edmonton, Alberta, Jan. 13-14.
Penn. State Ass'n of County Fairs (Western Division), Pittsburgh, Pa., Jan. 23-24.
North Pacific Fairs Ass'n, Aberdeen, Wash., Jan. 30-31.
Tennessee Ass'n of Fairs, Nashville, Tenn., Jan. 30-31.
Illinois State Ass'n of County Fairs, Peoria, Ill., Feb. 3-4.
Penn. State Ass'n of County Fairs (Eastern Division) Philadelphia, Pa., Feb. 4-5.
Georgia Ass'n of Fairs, Macon, Ga., Feb. 10-11.
International Ass'n Fairs and Expositions, Chicago, Feb. 16.
New York State Ass'n of Agricultural Societies, Albany, N. Y., Feb. 17.

OLYMPIA CIRCUS

London, Dec. 24.—This year's big Christmas show at Olympia opened to a bigger house than usual, the royal box being occupied by Queen Mary, Queen Maud, King Haakon and Prince Olaf of Norway. The show is a fine one, but, unlike previous years, it is a combination of the individual acts. The old is provided by the Sanger family, who contribute a good share of the entire show as he puts on a collection of first-class continental acts. America, for once, is not represented in the ring.

The chief of the circus is the famous Sanger eccentric, Pimplo. Unfortunately he has not a chance to show his act as he is put on in the "big top" throughout the year. It is not until the end of the program when he shows his skill, not only as a clown but as an equestrian and acrobat. Usually he is capable of and practically does provide an almost group circus of his own. The ring is under the direction of O. L. Sanger and other members of the family appear in a hunting scene.

Once more the chief equine acts are in the hands of the Schumann family and are as perfect as ever. The Schumanns work extraordinarily hard and never fail to win success whether of the individual acts or with a ring full of liberty horses. The Rivals Trio present a trapeze act which is exceptional for its comedy. The comedian presents a very good impersonation of Chaplin and provides comedy of a clean type. The group of acrobats, "the sensation of the Cirque Royale, Brussels," are hardly likely to prove as sensational as the circus. Beginning with the usual tramp cyclist showing they speedily turn to the orthodox wired wheel contraptions. These are funny. The Beet Bros. from the Warsaw Circus, have a good "perch" act. Sangers have a good liberty horse act with the creams which come from the royal stud.

Another good act is that of Albert's Bears, who go in for roller-skating, bicycle riding and other diversions. Leyland's seals provide a good act. Balancing Dells, a circus who created a sensation last year. He is better on his own; his juvenile partner, besides riding, clowns but is not funny.

The sensation of the show is provided by the modern Blondins, the professional acrobats from D'Hiver. Working 40 feet above the ground, they present a very fine and daring light-rope act. All the old tricks and some new. Whimsical Walker once more heads the band of ordinary clowns. He is 72 years of age and is very obvious far beyond his work. The other clowns are an unfunny lot. The art of clowning is dying out.

The Fun Fair is replete with all the old games and rides, fortune tellers, etc., but no side-shows. The Helkivits, from San Francisco, provide a sensational "free show." Their fire dive upon the London County Circus. They really do provide a thrill! and will undoubtedly provide a good deal of office pull to a show which, under any circumstances, deserves to be a success.

Gore.

Western Assn. Transfer.

Kansas City, Jan. 6.

It is reported that the baseball franchise in the Western Association, now held by Bartelville, Okla., will probably be transferred to Joplin, Mo. by W. Foster, who controls the Bartelville team, has expressed his willingness to transfer.

Foster has until Jan. 6 in which to clear his franchise of all debts.

AGEE'S ACT AT HIP

The feature act of John Kelly's "Fun on the Farm," John Agee's "Trained Horses and Bulls," is at the New York Hippodrome. The engagement marks the stage debut of the turn which was the prize outdoor attraction with the Kelly educational pageant in its tour of the Wisconsin fair circuit. The trained bull with the act is said to be the first animal of its kind ever to perform a routine of tricks similar to those of a trained horse.

John Agee, well known as the trainer of animals for the Ringling circus, trained the animals in the turn at Baraboo, Wis., on John Kelly's farm.

Municipal Ferry Service

Helping Canasie Parks

The proposed municipal ferry service between Carnasie and Rockaway, L. I., is looked upon as a boon for the former resort with the Golden City Park management and outside concessionaires equally sanguine over the prospects of the coming season.

The ferry service is scheduled to be under way May 1, with boats running on a half-hour schedule, figures to attract greater patronage to the resort than ever before.

The municipal ferry will be the first ferry operated to Carnasie, aside from the Roxbury boats which were privately operated and meant little, inasmuch as they were generally used to convey picnickers to the bungalow colony at Roxbury, with few giving the rides or staid a play.

The Iron Steamboat Company, according to reports, had been engaging for a landing place at Carnasie, with none available other than city owned property.

The growth of Carnasie's population, aside from the resort part of the island, precipitated the necessity of ferry service.

HAUSER WITH SPARKS

Chicago, Jan. 6.—Allen Hauser, for the past two seasons assistant equestrian director with the John Robinson circus, is now with the Sparks circus. He will, it is reported, crack the whip on that circus during 1926.

His wife, Verne Hauser, equestrienne, will remain with the Robinson organization.

ROBBERS WAYLAY C. A. GREEN

Los Angeles, Jan. 6.—When C. A. Green, stepped out of the doorway of his home at the Franciscan Hotel, two big way men pointed revolvers at him and took \$1,250 in cash and gems valued at \$1,900.

Green is an outdoor showman well known in Southern California.

Barnes' Health Failing

Albuquerque, N. M., Jan. 6.—Mike Barnes, who has been in Albuquerque for some time for his health, is sick at his residence here.

Barnes, who is one of the leading members of the W. A. S. Association, has taken little active part in the affairs of the firm for some time on account of ill health.

Change of Title

Columbus, Ga., June 6.—The Chattahoochee Valley Fair Association will henceforth be known as the Chattahoochee Valley Exposition. Harry C. Robert will remain as secretary.

Mich. Fair Meeting

Chicago, Jan. 6.—The Michigan Association of Fairs will hold its annual meeting at the Kerna Hotel, Lansing, Mich., Jan. 13-14.

SHOWMEN'S LEAGUE SET FOR FEB. 17 IN CHI

Fred Barnes Nominated for Presidency—Benefit Ball

Chicago, Jan. 6.—The election of officers for the Showmen's League of America has been set for Tuesday, Feb. 17. A ball will be held either at the Sherman or Auditorium hotels on Monday, Feb. 18. The ball will be given for the benefit of the cemetery fund.

The nominating committee of the League selected the following as the regular ticket:

President, Fred M. Barnes; first vice-president, Charles Browning; second vice-president, Ed. A. Hook; third vice-president, East J. Levy; treasurer, Harry Coddington; secretary, A. J. Ziv.

Honorary vice-presidents: E. C. Alden, E. F. Carruthers, Ed. P. Neumann, Fred L. Tugwell, and Walter T. McGinley.

Board of Governors: S. H. Anschell, Ed. Ballard, L. A. Berendak, James Campbell, W. J. Cohn, Fred Beckman, H. C. Callahan, W. F. Driver, Baba Delgarin, C. F. Eckhardt, B. W. Earles, Z. R. Fisher, W. D. Hildreth, T. J. Johnson, Chas. J. Ketterling, Louis Ketterling, J. C. McCaffrey, H. G. Melville, Milt. M. Morris, Tom Rankline, Joe Rogers, Max Thorek, Chas. W. McCurren, Chas. G. Driver, W. H. Rice, Al. Hook, W. C. Fleeter, Rubin Berg, John M. Sheesley, Larry Boyd, Dan Odum, J. C. Simpson, W. O. Brown and George L. Dobyns.

Samuel H. McCracken

Samuel H. McCracken, 60, for some years a sufferer of heart trouble, died at his home at 111 East 11th street, New York, N. Y., Jan. 5.

McCracken was a partner in the B. & B. show, which was amalgamated with the Ringling Circus, he devoted his attention to staging the circus part of the Luna Park show at Coney Island. He staged shows during the winters for fraternal orders and last season put out a small circus, which bumped into cold and rainy weather.

Sam McCracken was a native of Kansas City, where he has a brother in the electrical business. He started in the show business as a billposter about 30 years ago and was with a number of traveling wild tope shows. He was a contracting agent and McCracken's ability and personality easily fitted him for the character of work assumed with the B. & B. show.

He was well liked and was known as a good showman. However, came the parting of ways with the Ringlings. McCracken finally settling down in the seclusion of a quiet life in New York City, where heart trouble brought his demise last week.

Grandstand at York, Pa.

In Chicago, Jan. 6.

A grandstand is to be constructed on the fair grounds at York, Pa. The seating capacity will be 9,000.

WHAT THE WORLD WANTS

Washington, Jan. 6.

Although amusements direct don't get such a "good break" of it in the request for American-made goods from 33 foreign countries listed in "What the World Wants" industries coming under the heading of being closed, all the goods are well represented. Radio, which for a time seemed to have but little appeal to foreign buyers, is again creeping back into favor.

In replying always address the nearest branch office of the Department of Commerce, mentioning the country, the article and the code number.

Purchasers

Among the purchasers are: Argentina, automobile monograms for automobile radiators (13035); Austria, automobile headlights, bumpers, speedometers, spotlights (13036); Belgium, automobile windshields, wipers, automobile victrols, etc. (13040); China, automobile accessories (13041); Denmark, women's ready-made clothing, corsets, women's underwear (13042); Germany, electrical novelties, etc. in street cars (13043); Hungary, neckties, suspenders and garters (13025); Mexico, electrical novelties for window advertising (13028); Netherlands, electric clocks (13029); Poland, ice cream making machinery (13027); South Africa, radio sets and parts (13032); Switzerland, chocolate making machinery (13031).

LYCEUM SHOWS LOSING GRIP

Only Few Western Towns Supporting—Picture Opposition Blamed

Chicago, Jan. 6.

The bottom has dropped out of the lyceum business the past two months. Especially has the small lyceum, but not the large one, attendance. Two bureaus, the Dennis Lyceum Bureau of Wabash, Ind., and the Sorensen Lyceum Bureau of Lima, Ohio, have been crowded to the wall in the struggle that now threatens to bankrupt several more before the chautauque season rolls around.

A peculiar twist to the bankrupt proceedings of the Sorensen bureau in Lima is the thriving business that is being done by the Allen bureau in the same town. The Allen bureau, operated by the former Mrs. Sorensen, who recently obtained a divorce from her husband, founder of the Sorensen bureau.

Lyceum men, coming into Chicago report business as "pretty fair," is some towns, but not enough good spots to go round. Many are cancelling bookings, others are possible. Motion pictures and financial depression are blamed for the drop in business.

Robinson Agency Signing Acts Well in Advance

Chicago, Jan. 6.

Mrs. Ethel Robinson, president of Robinson's Attractions, states that never before in the history of her organization have so many contracts been placed at this early date. Mrs. Robinson also says she has a larger list of free acts booking through her office this year, including novelties that have never been seen on fair grounds.

Mysterious Gollmar's

Chicago, Jan. 6.

The Gollmar Brothers Circus, under the management of John Gollmar, and reputed the fastest moving white-top organization on the road the past year—concluded its 1925 season last week somewhere near St. Louis. During the entire season no one, but personal friends of the show knew where it was. The closing of the show was as mysterious as it will again winter near Peru, Ind.

Al Martin, one of Mr. Monahan's right-hand men is now in Chicago.

INDOORS AT STRACUSE

Syracuse, N. Y., Jan. 6.

The annual indoor circus, The Shrine Temple of the Shrine will be staged at the Jefferson street state armory here Jan. 13-17. Fred Bradu is president of the circus.

The acts booked include the Redfench Sisters, Percy Clark, the De Marlos, Herberta Benson, Clarke Benson, Family, Apollo Trio, Charlie Cleverly troupe, Mme. Falkenberg's bears, Bradu's elephant and Mme. Bradu's animals.

WHAT THE WORLD WANTS

Washington (13026); Germany, electrical novelties, etc. in street cars (13030); Hungary, neckties, suspenders and garters (13025); Mexico, electrical novelties for window advertising (13028); Netherlands, electric clocks (13029); Poland, ice cream making machinery (13027); South Africa, radio sets and parts (13032); Switzerland, chocolate making machinery (13031).

Selling Agents

Among the agents are the following (These desire to sell for you only):

Austria, novelty automobile accessories (13044); Chile, cotton hosiery for men and children (13023); Egypt, boots, hosiery, canvas rubber soled shoes (13012); cotton, rubber shirts, Victoria lawn (13015); France, sugar for confectionery (13027); Paraguay, all kinds of hosiery (13019); South Africa, bathing suits, etc. (13024); Netherlands, ice cream making machinery (13027); Sweden, automobile parts and accessories (13036).

OBITUARY

KATE ELINORE

(Mrs. Sam Williams)
Kate Elinore, 49, one of America's foremost comedians, died at the Methodist Hospital, Indianapolis, Dec. 30 as the result of an abdominal operation performed two weeks previously. The actress, who in private life was Mrs. Sam Williams, was stricken while playing at the Orpheum, Los Angeles, and was rushed to Indianapolis to undergo the operation, from which she never recovered. Her remains were cremated as per wish and brought to New York by her husband, who arrived Saturday.

Miss Elinore entered the show business via vaudeville 30 years ago, appearing with her sister May, who since has appeared in other acts. After several years in vaudeville the Elinore Sisters were starred over the Star & Havlin legit circuit in a series of musical comedies.

In 1904 Miss Elinore met Sam Williams, at that time dividing his time by teaching school in Brooklyn by day and writing songs by night. Sam promised to write a couple of special numbers for Kate, which cemented the friendship. The following year they were married. After the marriage the Elinore Sisters dissolved as a team, with Kate taking Sam as a professional partner as well as a marital one.

MONUMENTS

HEADSTONES
SELECTED ANYWHERE IN THE WORLD
BY THE
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100 So. La Salle Street CHICAGO
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and they have appeared together ever since with the exception of a few instances where Miss Elinore toured in musical comedy. Among some of the latter in which she appeared were "Naughty Marietta," "All About" and several Winter Garden productions.

Prior to being stricken Miss Elinore had been appearing with Sam Williams, her husband, in "House of Mystery," a skit culled from a previous "Musical Box - Revue," authored by Edwin Burke and the late Henry Gray.

Many performers flying nearby the scene of her death made the trip to attend the simple yet impressive funeral services held in Indianapolis on New Year's Day.

The Rev. F. S. C. Wicks, pastor of All Souls Unitarian Church, opened the funeral sermon with this quotation from Shakespeare: "So like to life." "All the world's a stage and all the men and women merely players. They have their exits and their entrances, and one man in his time plays many parts."

"The curtain has fallen—the play has ended," he said. "Kate Elinore has made her exit with the plaudits of her delighted audience. Behind that curtain the tears fall, for the soulists shall know her no more."

Shall we not believe she hath but made her entrance upon another stage, there to play a fine part in the new life as she played a fine part in this life?"
C. Roltare Eggleston, manager of Keith's, Indianapolis, and many other theatrical folk attended Mrs. Williams in her last illness.

MILTON HENRY HALL

Milton Henry Hall, song writer and author of "Down Where the Cotton Blossoms Blow," died in Denver, Colo., Monday, Dec. 22, at the Denver General Hospital. Subsequently it developed that the once-famous song writer and minstrel was a Shriner and took an active interest in Masonic affairs. He was also a member of the Elks.

Mrs. Priestland survives her husband.

MY BELOVED MOTHER

My dearest friend and truest pal
Who passed on into His arms
Thursday, December 15, 1922
May her soul rest in peace, and the memory of her goodness and sweet, new uplift and help me in the years to come to achieve my dearest hope—to live and become as good a woman as we were.
My Mother.

Blessed are the pure in heart, for they shall see God.

BESSIE BROWNING

strel man has been working as a dishwasher in Denver for the last 12 years, under the nom de plume "Frank Reynolds."

Twenty years ago Hall was one of the bright lights of the minstrel singing profession. He was a personal friend of Lew Dockstader and Al G. Fields, who are known as one of the best tenors in the business. He was born in Jackson, Mich., 69 years ago.

His song, "Down Where the Cotton Blossoms Blow" made him rich. Another composition swelled the sum total of his wealth. He was known as one of the most successful song writers of that day.

And then, for no reason that any of his friends could fathom, he suddenly dropped out of public life. Some said it was booze; and some other things. At any rate, twelve years ago he came to Denver, gave his name as "Frank Reynolds," and obtained employment at the Oxford Hotel as a dishwasher. He kept the job up to the time of his last illness.

Four personal friends in Denver, among them the proprietor of the

In Fond and Loving Memory of My Sister

KATE ELINORE

Who Passed Away Suddenly
December 22, 1922
May Her Soul Rest in Peace

MAY ELINORE

With Deepest Regrets at the Passing Away of My Sister-in-Law

KATE ELINORE

ROBERT FRANKCINS

hotel, knew the truth about the strange old dishwasher. But they respected his secret and kept their own counsel. His only recreation, apparently, was to attend the minstrel shows that occasionally came to the city. For days after such a visit he would be more voluble than his custom, talking of the old days of minstrelsy and comparing present day efforts with those of other times. Later he would re-lapse into his customary taciturnity.

He was buried in Crown Hill Cemetery, of Denver.

FRANK PRIESTLAND

Frank Priestland, widely known theatrical man and formerly manager of His Majesty's theatre, Montreal, Can., died in a hospital at Kingston, Ont., following an automobile accident.

Mr. Priestland was on his way home to Toronto and was driving alone. He was found trying to extricate himself from the wreckage some hours after the accident. Rushed to the hospital at Kingston, but greatly weakened by a

recent attack of diabetes, Priestland was unable to stand the shock.

Priestland had been a showman all his life. In earlier days he played heavily in traveling repertoire shows and in stock. In later years he was press representative for Lol Solman. Last summer he was appointed manager of the Toronto baseball team, owned by Mr. Solman, and this winter had been directing his efforts on behalf of Mr. Solman's many theatrical enterprises.

Priestland was a Shriner and took an active interest in Masonic affairs. He was also a member of the Elks.

Mrs. Priestland survives her husband.

ERNEST SCHUTES

Ernest Schutes, 65, veteran legitimate and stock manager, died Dec. 22 in New York City after an illness of several months. For the past two years he had been associated with Sam Taylor in the management of the stock company at the Warburton, Yonkers, N. Y.

Mr. Schutes was born in San Francisco, and at an early age entered the managerial end of show business. For many years he was associated with Henry W. Savage and after that managed the companies of Chauncey Olcott, Fiske O'Hara and other stars for Augustus

TO THE MEMORY OF

My Beloved Wife

KATE ELINORE

Who Departed This Life

December 31, 1924

at 3:40 A. M.

SAM WILLIAMS

Pitou. Few men in the country had as varied and intensive experience with traveling road shows of every description. A widow survives.

FRANK MCNISH

Frank McNish, 71, veteran minstrel and vaudeville, died at the Englewood Hospital, Chicago, Dec. 27, as the result of a paralytic stroke. He had toured with the best famous minstrels this country has ever known.

Born in Camden, N. Y., Dec. 14, 1852, he began his theatrical career at 16. He had toured with the best known minstrel organizations of the country including H. Henry's, Al G. Fields, Primrose and West and later formed an organization of his own with which he toured for years.

When minstrelsy's popularity began to wane he entered vaudeville originating "Silence and Fun" which he had continued to use until his death.

Funeral arrangements were taken charge of by the Chicago branch of the N. Y. A.

ELVIRA LEVERONI

Elvira Leveroni, opera singer and former mezzo-soprano of the Boston Opera Co., died Dec. 27 at the home of her sister, Mrs. A. A. Badaracco, in Brookline, Mass. She

"CHIQUITA"

the 15 year old dog of

KATE ELINORE

Chloroformed shortly following her death

was born of Genoese parents, who came to Boston to reside. After studying in Naples her first fame came there 14 years ago when she made her debut before the King of Italy.

Two years ago Mme. Leveroni was divorced by Dr. Leon A. Stolz, who charged the singer had deserted him 10 months after their marriage, which took place in 1916.

DOT STEWART

(Mrs. Jack Shutta)

"Dot" Stewart (Mrs. Jack Shutta) died Dec. 26 at St. Mary's Sanitarium, Liberty, N. Y. Burial was at Chicago, in the family plot.

Miss Stewart was well known in musical comedy circles, having formerly appeared in "White's Scandals," "Fading Show of 1922," and made her last vaudeville appearance with Conroy and Le Maire in the revival of their old act.

The deceased was 25, and the

(Continued on page 62)

PROBABLE FIGHT WINNERS

AND PROPER ODDS

By Con Conway

Wednesday, Jan. 7

Thursday, Jan. 8

BOUET.	WINNER.	ODDS.
Mike McTigue vs. Mickey Walker.....	Walker.....	5-6
(Boston) Jack Sharkey vs. Jack De Mave, Sharkey.....	Sharkey.....	9-5
Joe Glick vs. Bobby Garcia.....	Garcia.....	even
Jack McVey vs. Vic Hirsch.....	McVey.....	2-1

Friday, Jan. 9

Jack Bernstein vs. Tommy O'Brien.....	Bernstein.....	8-5
Mat Pincus vs. Buddy Taylor.....	Taylor.....	2-1
Harold Smith vs. Jack Snyder.....	Smith.....	even

Record to Date

SELECTIONS—7. WINNERS—5. DRAWS—0. LOST—2.

KAPLAN WNS

FEATHER CROWN

Meriden Kid Stops Danny Kramer in Ninth

By Jack Pulaski

Louis Kid Kaplan put Meriden, Conn., on the public map, last Friday night at the Garden when he stopped Danny Kramer, of Philadelphia, half way through the ninth round of the match to decide the world featherweight championship vacated by Johnny Dundee. The portlander from the Quaker Village was badly cut about the face, his right eye being slashed. Danny was blind and unable to protect himself, and the towel was flung into the ring. That meant a technical knockout in favor of Kaplan. Kramer could not have continued and had his seconds not acted, the referee surely would have stopped the fight.

It was a slashing bout between two sluggers, who earned the right to contest for the title by winning their elimination bouts. Kaplan entered the ring favored 7 to 5 in the betting, which had been slightly backed down from the first odds quoted. There was no doubt about the Connecticut youth being best. He won all the way on points.

The new champion is a colorful fighter and due to maintain interest in that division as did Dundee before him, because Kaplan is a miniature Harry Greb, always boring in and flailing with both arms. He is, however, a more effective puncher than the middleweight king. The kid was never in danger. He took severe body punishment in the early rounds. That led him to crouch, but he managed to reach Kramer's face frequently and one time bowled over Philby's contender. That might have been a slip, as Danny hopped to his feet immediately.

Kaplan was repeatedly warned for rough work. Sometime Meriden mauler held Kramer around the neck with his left while he socked with the right. During the rounds he was ducking there were a number of foul blows, though they did not hurt Kramer. However, when Kaplan persisted in Greb tactics, the referee

(Continued on page 57)

L. A. AUTO

RACE FIASCO

Labor Comm. Making Inquiries—Drivers, Band, Etc., Unpaid

Los Angeles, Jan. 6.

More trouble has crept up for George Bental, former general manager of the Morisco holding company, and the Ascor, Speedway Association because of the fiasco of its Thanksgiving racing program.

The Huntington Park Municipal Band came forth with the assertion it did not get \$250 for supplying the music during the races that day and James E. Sheehan, who describes himself as a scout, claims that he was not paid \$115 for rounding up the drivers for the race. Deputy Labor Commissioner Lowy, who ordered that Bental appear before him this week and explain. Bental later this month will have to answer to a charge of fraudulent advertising of the race, preferred against him and several associates by the Better Business Men's Bureau of the Los Angeles Advertising Club.

Bental will also have to explain in another tribunal what he spent to a \$40,000 check he showed the drivers before the race that failed to materialize to pay their off.

Frank Hogland, owner of the Grand, has been served with notice by the city authorities to take action toward raising that building. A 90-day limit was specified in the notice, but Mr. Hogland has not made any announcement of his plans.

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THURSDAY, JANUARY 15TH, 8 P. M.

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The Palace bill this week has Lionel Atwill, also the Caninos, but what everyone remembered after the show was a bit of business by Bill Dooley, No. 5, and stopped everything.

Dooley's chief laugh getter may be old elsewhere, but Sunday afternoon it made them almost roll into the aisles. It simply amounted to "smiling" "moonshine" after expostulating.

Lionel Atwill in the sketch "By Right of Love" succeeded in pleasing. He has an excellent supporting company.

The Caninos, Eiles, Eduardo, Angel and Pato, went over with amazing effectiveness. Eiles is also due Dan Russo's Palace orchestra for a near perfect rendition of the musical score.

Joe Weston and Grace Elino followed the Spaniards with fast comedy dialogue. The act classed as one of the bright spots.

Frances Arms appeared after the Atwill sketch. As a jazz singer she was well up in the jazz line. For sheer speed in the stepping line few are faster than the three colored boys who perform with Ted Claire and the girls in the No. 7 of this bill. The act is a streak of lightning all the way. A six-piece jazz band helps the exhilaration. Frank and Teddy also suffered in comparison with other comedy offerings and couldn't quite overcome the handicap. This was particularly true in the jazz songs by Miss Sabini, which were identical with those of Frances Arms.

The arrivals danced the Mayralls in opening. Nearly everyone stayed to see Amac, assisted by Velma in "Three Card Illusion," which closed. The turn is one of the better of its kind and completely fooled everybody.

Loop.

The Majestic, following the pre-holiday slump, has again blossomed and held capacity for the first show Sunday. The current bill is a poorly constructed affair, with singing and talking turns predominating throughout. A sketch or a novelty musical

combination would have filled in adequately.

Raymond and Geneva, juggling, were a slow opener and worked hard to get over the stopping mark. Keating and Ross, comedy team, procured laughs only when the rough slapstick and falls were interspersed. The woman has a tendency to overdo. "The Inventor," featuring Wood and Francis, made singing turns, who are supplied by four girls offering single dances simultaneously, is a neatly constructed turn that will serve the intermediate houses. The two men are good harmony singers, with one handling the comedy in good style. The railroad finish should remain blocked out until the final curtain.

Jennings and Mack, two men blackface, with the comedian en-

at the Keddle contained six acts, but lack of comedy spoiled the balance of comedy and lowered the entertainment value. Broken Toys, two acrobats cast minus a leg, opened and gave a remarkable exhibition of agility despite the handicap. Harvey, Haney and Grayce, with comedy chatter and brass band trio numbers, followed. The comedy was also good at times, but mostly either old or flat.

Sport North Co. easily took the applause honors with a standard one act play of the office type. North very good as the gruff business man. Henri Regal and Co. two acrobats and girl, are a good act except for the attempt at comedy, which fails. The trapeze trick, which closes the turn, is especially good.

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and an asterisk indicates a new arrival:

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BROOKLYN	50	NEW ENGLAND	52
BUFFALO	51	NORTHEAST	52
CINCINNATI	48	NEW ORLEANS	48
CLEVELAND	52	SAN ANTONIO	50
HOUSTON	50	SYRACUSE	50
SEATTLE	50	WASHINGTON	52

closed in taxicab with a concealed woman, who does some fair singing while the comic takes credit for a falsetto voice, had a tendency to fool the majority of the audience. The punch is at the finish, with two good parodies. Whitfield and Ireland have eliminated the third member of the turn, and are practically presenting same routine, minus the dancer. The comedy curtain has been improved upon, with more laughs inserted.

"Love Next," a singing offering employing a male quartet and two women, prove the class of the show. It is a neatly arranged turn with a quaint story. Closing with a rag-time wedding number sent them away as the applause hit of the bill. Van and Vernon walked away with the comedy bit. The man is an excellent eccentric comedian, with the woman also deserving some of the credit. Here is another act which, if given the chance, would make the big time.

Pink's Mules closed, and held them intact.

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the show stoppers and deserving of the reward.

U. S. Leviathan Orchestra seems to be the only singing turn since the show began. Vas and Schenck and hold the audience practically intact to the finish. This orchestra is a local favorite and its members comprise the boards for a full half hour in rendering their program of varied numbers of the hot and classical order.

Ung.

The Yuletide season is a bright and cheery one, the front of the Fantasia was a cheerful one last week, but the interior gave the impression they were entering a tunnel or subway instead of a big and beautiful theatre such as this one is. For some reason or other, Mr. Fantasia does not believe in illuminating the interior by his auditorium, relying on the spot and stage lights to light up the house. The result is a gloomy one which runs on the edge of the grotesque that when the patron finally locates a seat after stumbling down an aisle while kicking his bones against one obstacle or another is none too cheerful.

Such was the case last Monday afternoon. The house was more than comfortably filled, as the Watson Sisters were headliners and had a great deal to do with attracting the holiday period amusement seekers into the house. The show started off with the Aerial Bartlett, who was a good one, followed by a snappy and speedy turn, do a lot of good gymnastic feats and conclude with a hair-raising finish, but just seemed to get nowhere so far as the customers were concerned. Then came Boldie and Eddie, two boys who are dancing maniacs. They knew every angle of the modern trick stepping, sell it in real showmanlike fashion, but as in the preceding case the audience were blind and rigid so far as their endeavors were concerned.

Next to face the cheering crowd were Dora Earl and Frances Kaye. The former is a singing comedienne while the latter rules over the variety. The dancing maniacs of the entertainment standpoint as the singer lacks every essential of showmanlike finish in necessary to the warpage of the kind she has to offer. She had a cold and that of course did not help any, while her partner was just an accompanist. All in all they were just the third act on the bill.

Then came Anderson and Graves, man and woman with a comedy sketch, "Living on Air." The turn is a novel one, the couple have a good line of gag and business to offer, but the audience had little laughter or applause to commend them with.

Rooley and Thomas were carded to appear next as far as the program was concerned but did not, and the show was not ignominiously seven-act entertainment with the Watson Sisters coming on in the next to shut out.

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the Fantasia circuit and it was surprising to see the mild reception they were accorded on the entrance. However, Fannie and Kitty were not chilled by it and quickly thawed out by it and their songs and talk routine. The shot gags and lyrics at them a little, but the much out of the to get into the spirit of the season and accord them the stopping privilege which they were justly entitled.

Closing were Stanley, Tripp and Mowatt with hat and club juggling. Stanley, though this troupe was their efforts in the hat routine as they are primarily club jugglers, among the best in that field. Stanley and the club routine which affords as much opportunity for comedy as does the hat routine the turn did run along at a fast pace and be sure of a feature closing offering. As it is now, half of the time consumed if not more, the troupe is not a feature which does not seem to register.

Ung.

NORTHWEST

BY DAVE TREPP

Seattle, Dec. 21.
Cold weather and Christmas combined to cut into the receipts the past week. Seattle has had its first "white" Christmas in years.

The new Capitol is doing good business, after seven weeks' operation.

A former professional boxer named Calco dropped dead during a fight over the city (burlesque) theatre here last week. Manager Swarts had no permit to stage boxing matches and there was no physical examination of participants. He says he has been putting on these "exercise" exhibitions for months, but that he was merely as a theatrical act. Officers investigated but it is not likely the legal action will result. The Seattle was not the crowd yelled "fake" as the boxer dropped on the canvas after being badly hit and died.

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This week (January 5) the Columbia Amusement Company is having a gala week at its leading house, Columbia, New York, on the occasion of the Fifteenth Anniversary of that theatre as the principal stand of Columbia Burlesque.

The Columbia Amusement Company, the largest operator of burlesque theatres and shows, dates behind that 15-year record of its big Broadway house. It goes back to the beginning of burlesque, of which the Columbia Wheel and Columbia Burlesque are the evolutions.

Not only has Columbia Burlesque made itself distinctive in theatricals by its own progress and achievements, besides making of Columbia Burlesque an all-new Burlesque as compared with the old days, but the Columbia Amusement Company is now virtually directed and governed by the same group that inspired the new kind of burlesque show known as Columbia Burlesque.

This is a prelude to the Columbia Number of "Variety" next week. It will more fully cover these various points, with special stories by J. HERBERT MACK, president of the Columbia Amusement Company; SAM A. SCRIBNER, its general manager; MIKE JOYCE, assistant general manager, and TOM HENRY of Boston, all known wherever burlesque is spoken.

There will be other articles on burlesque, of the present and the past—what Columbia Burlesque has done, what it is doing now, and why.

Get "Variety" next week and read about Columbia Burlesque, of the rugged men who have erected an institution—men who can control their business and do, because they think it is best for the business.

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P. S.—I HOPE TO SPEND MY SUMMER WITH MY PAL, TOMMY OVERHOLT, AT LAKE WAMBUNGONG, SOUTH COVENTRY, CONN.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

Among the New Year's resolutions made by this department (not under the influence of liquor) is a decision to devote ourselves more assiduously to this column, which has in the past month or two been conspicuously absent. Expecting weekly a letter of admonition from Variety, we wrote on New Year's Day to find a telegram from this paper wishing us a prosperous New Year. So great was our humiliation we wept, and in tears made the resolution. If this paragraph is not printed it will be either for one of two reasons, or both, viz, that the editors of Variety are modest or that our compensation is dependent upon the amount of space we consume in the paper. If it is only the latter reason we hereby offer the paragraph in the fullness of our honest tears without charge or obligation of any kind.

While on the subject of magnanimity, it is fitting that we call attention to the gift bestowed upon Brooklyn by E. F. Albee. The new theatre bearing his name has at last been completed and will be thrown open Jan. 13. Mr. Albee says that in his opinion it is a fine civic gift to Brooklyn. Probably it is, but the seats, so far as known, will not be given away to the public without the customary preliminaries at the B. O. It is a beautiful house seats \$1.00, and the local Brooklyn Chamber of Commerce is all set up about it.

The Orpheum will be given over to Keith pop raucyville, across the street from the Brooklyn Mark Strand, the latter house may suffer somewhat. At any rate, there will be keen competition in the movie departments of both theatres.

William V. Kerrigan, present manager of the Orpheum, will be given charge of the new Albee, and he will take James Dolan along with him as treasurer. Carl Merrick, the assistant manager, Leon Kellner, now in charge of the Prospect, will take charge of the Orpheum. Andrew Byrne will direct the orchestra in the new house.

Werba's Brooklyn is doing nicely with first-rate attractions. "The Swan" last week, "Haunted House" current.

The Montauk Players are still plodding along with moderate success.

The Majestic is doing good business, as usual. "Little Jessie James" last week. "This week we proclaimed 'Love Songs' by Shubert opera, based on the life of Offenbach.

HOUSTON

Stock here is proving a good investment. Walter Baldwin is at the helm. He has a small but capable stock company featuring Greta Knudsen and Don Burroughs.

Starting immediately after the New Year, stock productions at the Palace will be given without the usual orchestra selections in between acts. Menzies' theatre last week were given the customary notice. No reason is assigned for the elimination, other than a desire to cut down overhead.

The Prince, which has enjoyed a hectic career at a local playhouse in January will enter another chapter when it moves to W. L. Lytle. San Antonio shows and reputed

small time agent. Tab musical comedy has held forth there of late, but that company was moved back to the Alamo city a fortnight ago. Paramount's pictureization, "North of 36," filmed in this vicinity, is current. First time a feature film has been at the Prince, and it is likely that the house will confine its activities to pictures. All sorts of rumors pertaining to the future movement of the Loew Circuit, which now has control of the Melba, Dallas, and is said to be seeking a location in Houston and San Antonio, thereby completing a small southwestern circuit, to usher in small time vaudeville next year.

Will Horwitz will open his new Texan theatre soon. Max Fink, New Orleans orchestra leader at the Iris for several months, has been retained by Horwitz to direct the Texan orchestra. Prologs, which have proven far from popular here, will be featured weekly. It is said, but just what policy Horwitz will adopt at the new theatre in the matter of pictures remains to be seen.

The untimely demise of C. A. "Chappie" MacFarland, former manager of the Southern Enterprises, Inc., in Houston, who dropped dead of the golf links two weeks ago, came as a great shock to those associated with him. "Chappie," prior to his advent into theatricals, was a big league ball player. Harry Van DeMark, his assistant, was moved into the vacant place by the S. E. management.

"The Thief of Bagdad" is among the first attractions scheduled for presentation at the Queen Paramount's first run house here. The Capitol also plays Paramount productions, with the Liberty Theatre across the street playing second run pictures, changing twice weekly.

Stanger's local theatre, Isis, continues itself to First National and independent offerings. It has a steady patronage.

Luna Park continuing through this winter.

Bob O'Donnell, formerly a bright light on the Great White Way, is now a "sure-enough" Texan. He is managing the Majestic, Fort Worth.

Charles J. Freeman, Interstate Circuit manager, is paying one of his periodical scouting trips over the circuit. He will visit both Houston and San Antonio before returning. Freeman's bills this year have been uniformly good. He spent some time here last year, feeling the Texas pulse as his program was shown that this departure helped out.

R. A. B. Goodman, secretary to Karl Hobiltselle, president of the Interstate Amusement Company, last week took himself a bridge. The Goodmans will be at home in Dallas about Jan. 15.

Houston is getting but few new shows this year, owing to the lack of a suitable theatre in which to present them.

NEW ORLEANS

By O. M. SAMUEL
Tulane—"Serenity Heaven."
St. Charles—"Broadway and Buttermilk."
Strand—"Wife of the Centaur."
Liberty—"A Sinned Devil."

Quite a show at the Orpheum last week, with patronage the best of the year. No particular turn

was featured and collectively it spelled fulsome entertainment.

Snell and Vernon were grasped instantly. Sheldon and Dalley had lots of confidence to begin with, and the girls were always "shooting," which meant a lot in this hamlet. Cartnell and Harris, dancing with yesteryear agility, found welcome. The old boy was quite some pump-skin with the gang, being esteemed as much as his more youthful companions.

Eddie Carr in "Oil" was lapped up avidly by the race gang, preponderant among those present. They didn't miss a "jail" in the ordinarily "dead pans" of most of the boys whose luminosity as Carr "sold" them Joliet and Atlanta cell by cell. George Edwards made a splendid foil for the Carr phat, getting a hit of proportions on his own. Gattison Jones and Elsie Elliott were the bill stoppers. They voted Jones a heavenly hooper. The mob was all "hat up" over the Elliott gal too. Harry Breen's patter was quite as famous, but he did not do so well as usual on former visits. Breen will have to write himself an act before his next local visit.

Conlin and Glass did well in a sketch by Breen, providing a background also for an afterpiece in which all of the bill members joined. The added amusement projected by the artists was received appreciably.

Wet weather and a peepless show were not doing much for the Palace the first half last week. The crowd was walking out almost continuously so that the last act played to only a few persons.

Francisco's Seals brought interest in the outset, and would have been achieved through speeding. Moore and Mitchell were something of a surprise. Their animation and ability to please eventually brought its reward. They earned premier consideration.

Bamerci and Vail were breaking in a new vehicle and doing their best with it. Their daughter was especially well liked. The Flemings, three girls with musical fare to submit, were an old style musical act of the kind that does not appeal in this particular city. Little Faulkner, under a hard time trying to stem the tide to the exits but she succeeded in part. Those who remained were lavish in the reception accorded her manikins.

A mixed program at Loew's last week that just managed to reach the standard of the theatre. The picture was dragging them, which is an optimistic contingency, to say the least.

Witt and Winters won favor in the opening position. Arizola worked hard in his card moment. In his present classification Lloyd very sure. Jimmy Gildas performed under a severe handicap but managed to gather a deal of laughter with his rather bright wit. Carr and Snell sang with abandon, reaching the hearts of their hearers in reaching the top notes. A couple of old-timers who know their vaudeville and Lester were a flop at the end, hurting the general impression considerably. Laurence Taylor in "One Night in Rome" was the feature photoplay.

Harry Arthur, general manager of the Capitol Theatre, spent several days in New Orleans. He is en route to New York and accompanied by Mrs. Arthur.

"Serenity Heaven" got a trifle more than \$10,000 at the Tulane last week. The show is here for a fortnight. With the Golden entourage is Ruth Morris, daughter of William Morris, book agent. She won a huge share of the laurels bestowed upon the members of the company on the opening night here.



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SAN ANTONIO

By RUTH COWAN

Empire—"Peter Pan," film.
Palace—"So Big."
Rialto—"The Navigator," film.
Rialto—"After Six Days," film.
Royal—"The Silent Accuser," film.
New Plaza—Edna Park Players, stock.
Majestic—Zena Keefe in person.
"Youth for Sale," film.
"Peter Pan" at the Empire is drawing large audiences.

"North of 36" played here for the past two weeks. It opened the first week at the Empire and then showed the second week at the Royal. It went over even considering the fact it began the week after the "Covered Wagon" was showing for the third time.

SYRACUSE, N. Y.

By CHESTER B. BAHN, SR.
Strand—"So Big," all week.
Empire—"Who Gets Slapped," all week.

Robbins-Eckel—"Janice Meredith," indefinite engagement.
Wieting—"First Half," "Wildflower," with Ethel Day; last half, dark; next week "Ten Commandments."
B. F. Kittle—"Yankee Doodle."
Temple—Vaude and films.
Crescent—"Abraham Lincoln."
Savoy—"Little Robin Hood," film.
Regent—"Little Robin Hood," film.
Rivoli—"The Cyclone Rider," film.

Claiming his bill for professional services has been ignored by George Neils Crouse, Millionaire Syracuse business man, Attorney Erwin G. Nichols, prominent local attorney, is suing Crouse for \$7,350, representing his fee for serving as Crouse's counsel in the millionaire's divorce suit against Rita Knight, actress. Nichols won the case for his client.

The suit brought by Nichols created a sensation here, as the lawyer and Crouse have been friends of long standing.

Miss Knight, who retired from the stage upon her marriage to Crouse, recently returned, and is now heading a stock company in Texas. Crouse, shortly after his divorce was granted, married Jeanette Ten Eyck, daughter of a former Onondaga county sheriff.

"Rose-Marie" gave the Wieting

four of its biggest days of the season last week. The company, headed by Myrtle Schanz, is slated for an indefinite run at Chicago.

Victor Henri Miller is now in charge of Station WFBL after the Onondaga Hotel. Noonday and evening concert programs are broadcast daily.

Plans for the installation of a radio broadcasting station at the Arlington Hotel, Binghamton, are now under way.

The first up-date theatre to arrange for the broadcasting of its music, the Strand, has signed a contract with station WFBL for the broadcasting of its regular musical program every Monday night.

Jack Symonds of Utica is taking his 10-piece orchestra to Miami for a four months' run at the Ponce de Leon Hotel. The orchestra will broadcast at Miami. It has been playing for WGY at Schenectady.

Losier Wheeler of Catawba Landing, on Lake Kusks, has received a shipment of Hagenback animals to be trained for the films. In the lot are a leopard, four Australian wild dogs and several German police dogs.

SEATTLE

By DAVE TREPP

"Blossom Time" has just closed a successful week at the Metropolitan, proving its popularity by eclipsing the business of last year. The box office has been off somewhat during the holiday.

"Mike" Newman, formerly manager of the Columbia, Seattle, has taken over the American theatre, Spokane, and the Grand, Bellingham.

The Capitol cut its admission price to 25 cents as a New Year's present to the people of Seattle. "The Roughneck" was the offering that packed 'em in.

"The Thief of Bagdad," originally booked for the Metropolitan, has been taken off as a road show and will be distributed through regular film channels.

The Temple, Butte, Mont., intends to change to dramatic stock in considerably

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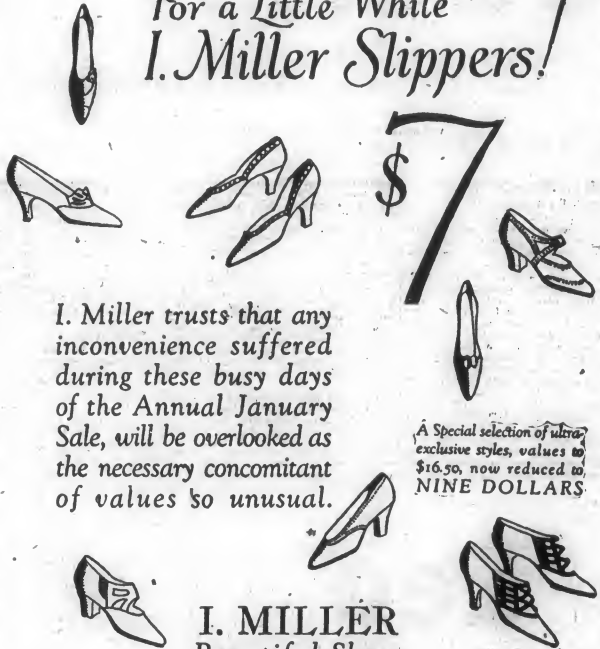
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Edward J. Fisher, who recently reopened offices in Seattle, is now official representative for Ackerman & Harris in this territory.

BUFFALO

By SIDNEY BURTON

The New Ariel theatre, a community picture house, reopened Sunday under the management of William West and with the slogan "100 per cent union!"

A new theatre was announced this week to be erected in Delaware avenue opposite the Hotel Statler. A syndicate has been formed of members of the Delaware Avenue Association, headed by John McP. Howie of the Hotel Touraine, to carry on the project. E. M. Statler, who owns the site, admits its availability and that he has been approached regarding the project. Garry McGarry is also reported active, but C. Pascal Franchot, backer of the Buffalo Players, is reported as declining to invest in the project, on the ground that the site is too far away from Main street.

The second company of "Rose-Marie," headed by Myrtle Schaefer, destined for a Chicago run, is filling in the current week at the Shubert-Teck. The company is scaled at \$3 top.

Katherine Cornell spent the Christmas holidays at home in Buffalo with her father, Dr. Peter C. Cornell, manager of the Majestic.

BALTIMORE

By "T"

Auditorium—"Mr. Battling Butler."

Academy—"Tarnish."

Ford's—"Ten Commandments" (picture).

Lycium—"Seduction" (De Wit Moving special company).

Palace—"Fun Show."

Gaiety—"Moonlight Maids."

Century Roof—"Frolics of 1925" (cabaret).
Vagabond—"His Widow's Husband."

There was a surprise in the local legit field this week when the Academy, scheduled to go dark with the conclusion of "Simon Called Peter," remained open to house the Chicago company of "Tarnish." This is offset, however, by Ford's going over to the movies for two weeks with "Ten Commandments."

CINCINNATI

By JAMES F. BECHTEL

Grand—"Seventh Heaven."
Shubert—"Innocent Eyes."
Cox—"The Cat and the Canary."
Palace—Vaudeville and picture, "What Shall I Do?"
Keith's—Vaudeville.
Olympic—"Happy Go Lucky."
Empress—"Speedy Steppers."
Photoplays—Capitol, "Big Elg"; Walnut, "Sundown"; Gilt's, "The Midnight Express"; Lyric, "Janice Meredith"; Fanny, "Tomorrow's Love"; Strand, "Born Rich."

A large haul of "stage jewelry" was made by a thief who broke into the dressing rooms of Judith Lowry, Morna Lee and Bertha Mann at the Cox on New Year's Eve.

Paul Biese and his Recording Orchestra have been attracting enormous crowds to Castle Farm Inn the past few days.

During the past few days Stuart Walker entered into an agreement with Elliott Nugent, who recently joined the Walker forces at the Cox, to produce a new play written by him and his father, J. C. Nugent, authors of "Kempy." The piece will go into rehearsal shortly, with young Nugent in the leading role.

"Parasites" will follow "Innocent Eyes" at the Shubert.

Concerning the movie houses, something of a tug-of-war in town last week to see whether "Peter Pan," at the Capitol, or "He Who Gets Slapped," at the Lyric, would

draw the greatest business, "Peter Pan" had a shade the better of it.

INDIANAPOLIS

By VOLNEY B. FOWLER

Murst—"Dark."
English—"Giant Joan," first half. Dark last half.

The Royal-Grand theatre, oldest amusement house in Marion, Ind., was swept by fire Jan. 1. An overheated furnace is blamed. Damage was estimated at \$25,000.

The fine arts committee of the Indianapolis Chamber of Commerce is making arrangements for the second annual state-wide high school band and orchestra contest in Indianapolis May 9.

Community Sings in Theatres Milwaukee, Wis., Jan. 6.

Demonstrating their readiness to work hand in hand with the churches, seven neighborhood theatres on the northwest side of this city joined, during the recent holidays, in community singing of religious songs under the direction of representatives of the Federation of Churches.

The theatres taking part in the religious song festival were the Regent, Parkway, Tivoli, Savoy, Comet, Rainbow and Lyric.

Just saw CHARLIE FOY'S notice in Variety, it says "a standard single—for the best of bills."

I picked Charlie a long time ago and Variety now endorses my judgment.

FRANK

VAN HOVEN

HELENE

HENRI

COMING ANYWHERE

HAL SANDERS, Musical Director

KEITH and Orpheum Circuits

Direction HARRY WEBER

CLEVELAND

Means—"Charlot's Revue"; next, "Greenwich Follies"; next, "Ohio"—"Eisfeld Follies"; next, "Ethel Barrymore."

Chancey Lee's Whispering Serenaders are now at the Club Madrid. There are four colored players and a baritone singer. When the management of the Low houses here heard them they booked them for four weeks at their theatres. The band will also broadcast from WJAX from the lobby of the State.

The funniest come-off around a theatre happened at Loew's State Thursday night. A woman brought her six-year-old son to the show.

He went to sleep in the next seat. When the show was over she left and forgot the kid. She went home and about one o'clock went to the bedroom to see if the covers were on the child. She thought he had been kidnapped and ran to the police. About 2 a.m. she remembered where he was and rushed back to the theatre. When she got there the cleaners had just found the boy asleep in the balcony and were going to put him in the lost and found department.

Cleveland is to have a municipal ballet, Nikolai Semenov, ballet-master of the Martha Lee School, will be in charge, and John F. Royal will stage two elaborate productions yearly at the Palace with the finished product.

VARIETY BUREAU
WASHINGTON, D. C.

THE ARQONNE

Telephone Columbia 4630

By HARDIE MEAKIN

After a lapse in big revues Washington this week is getting two of them—George White's "Scandals" at the National, and the first edition of "Artists and Models," at Polka. Both started off in real business.

The Belasco is still struggling along with tryouts. This week it is Lionel Barrymore and Irene Fenwick in "Four Knaves and a Joker." A. H. Woods is presenting this one.

For the week of Jan. 11 the National has Wallace Eddinger in "The Mystery House," by Owen Davis; Polka, "Mr. Battling Butler"; Belasco, Raymond Hitchcock in "The Sap."

Pictures: Palace, "The Dixie Handicap"; Columbia, "Wages of Virtue"; Rialto, "The Tornado"; Metropolitan, "Madonna of the Streets."

Burlesque: "Naughty Nitties," Mutual; Dave Marion, Gayety.

MONTREAL

By JOHN GARDINER

His Majesty's—Edith Tallaferto in "Tarnish."
Princess—Vaudeville.
Gayety (Burlesque)—Abbe Reynolds, "Hippity Hop."
Imperial—Vaude and film.
Loews—Vaudeville.
Orpheum—Nat. Civic Opera Co.
Picture Houses—Capitol, "Peter Pan"; Palace, "Oh, Doctor," and "Married Filth"; Midway, "A Sainted Devil"; Strand, "Is Money Everything"; Maisonneuve, "Venus of the South Seas"; Corona, "Sinners in Silk"; Dominion, "Birdway Gold"; Mount Royal, "The Power Within"; Regent, "The Lover of Camille"; Belmont, "Worldly Goods"; Papineau, "The Man Who Came Back"; Plaza, "Those Who Dance"; System, "The Red Lily"; Napoleon Palace, "The Navigator"; Rialto, "Tolando" and "The Sea Hawk."

Montreal's newest theatre, the Rialto, owned and operated by the United Amusement Corporation, Ltd., has just opened. The policy includes two feature pictures on each bill, with changes on Sundays and Wednesdays.

The Palace theatre, operated by Nathanson, of the Famous Players Corp. in Toronto, has also inaugurated a new policy of changing its program twice weekly.

R. M. Garfield, formerly manager of the Gayety theatre here, and for many years connected with the Columbia Amusement Company, has been appointed manager of the new Rialto. Prior to taking over the Rialto management Mr. Garfield conducted the Walters Booking Agency here.

The year 1925 bids fair to be a prosperous one in the annals of Montreal theatrical history. Several new theatres are planned and local managers are most optimistic. Last year cannot be looked on as a good year; in fact, it seemed that there was a lull on all show business.

NEW ENGLAND

Harry Smith, manager of the Goldstein Brothers' Victory theatre, Holyoke, Mass., is rapidly recovering from a serious illness.

Emil Gerstle, formerly in Maine, now in manager of the Strand, Holyoke, Mass.

died by Metro-Goldwyn against Peter Donnelly, former manager of the Keith theatre in Camello, Mass. The suit, which is an action of contract, is returnable in the Superior Court at Plymouth this month.

Salamanca Theatre Corp., of Massachusetts, has been granted permission to carry on a business in New York, with a capital stock of 500 shares of common stock of no par value.

A radio show will be conducted in the new Armory in Lewiston, Me., Feb. 16-17. It will be under the direction of the New England Exposition, which presented the show in Portland.

J. W. Washburn is the general manager of the company.

Marcus Loew's Boston Theatres Co. has declared a quarterly dividend of 1 1/2 percent on common stock (\$25 par), payable Feb. 1 to stock as of Jan. 24. This put the stock on a rating of \$1.25, as compared with \$1, the previous amount.

Phil Kahn, formerly exploitation man for the American Feature Film Co. in Boston, now is connected with Metro-Goldwyn in a similar capacity.

George A. Gilles, managing director of the Boston Block Co., at the St. James in Boston, has recovered from his serious illness of 10 weeks' duration.

THE NORTHEAST

By W. J. McNULTY

St. John, N. B., Dec. 31. After an absence of several years, vaudeville is being reintroduced in Halifax, N. S., at the Strand. L. R. Ackler is endeavoring to revive interest and may form the old circuit consisting of Halifax, St. John, Sydney, Glace Bay, Miramichi, Amherst, Truro and Fredericton.

M. H. Teel, for some time on the sales staff at the First National Eastern, Canada exchange, in St. John, has been transferred to Calgary, Alta.

The Star, pictures, St. John, closed for several weeks because of unsatisfactory business, may reopen in the near future.

No announcement has been made as to when the proposed new Capitol (pictures) will be started in St. John. This house is to be built by the E. G. Spencer interests.

F. J. Carroll opened the dramatic stock of Carroll Players No. 3 at the Majestic, Halifax. Carroll Players No. 1 is now in its third season at the Opera House, St. John.

Opposition of the many ice rinks

is still starting to cut a swath in theatre patronage. Eastern Canada has more than 250 rinks, including outdoor and indoor.

Despite denial from resident management the report persists that the Imperial, St. John, N. B., playing pictures and road attractions, will be taken over by local interests.

A court case involving nonpayment of provincial license fee between provincial government and the Queen Square theatre, St. John, N. B., has been settled. It was explained that provincial authorities had charged full receipts from the theatre to provincial amusement tax.

The exhibitors in the Canadian territory have not found business for this picture as big as expected. The reason is ascribed to defeats of the British forces as depicted on the screen.

The Maritime Motion Picture Co., which produced three pictures at Sydney, N. S., has rented the studio as an ice rink.

Coast Studios

(Continued from page 34)

feels he should make one of his own creation while M-G-M think they should make the selection. As yet the debating is still going on.

Sidney Olcott has returned from New York to begin production this week at the Famous Players-Lasky studio, "The Charnes," in which Pola Negri is to star. Alan Crossland, another Paramount director, has also returned from the East and will shortly start making "The Secret," which is the screen adaptation of the stage play, "Moonflower," in which Betty Compson is to star instead of Eliza Ferguson, who created the stage role.

"Confessions of a Queen" is the new title for "Kings in Exile," the Alphonse Daudet novel which Victor Seastrom is directing at the Metro-Goldwyn-Mayer studios. The cast, which is now complete, includes Allee Terry, Lewis Stone, Andre Beranger, Eugene Bessner, Helena D'Amey, Frankie Darro, Joseph Dowling, Otto Hoffman, Francis Haines and John Bowser.

Frank Urson and Paul Irlbe are to produce "The Night Club," based on William De Mille's stage play, "After Five," for Famous Players-Lasky, beginning Jan. 12. Raymond Griffith, Vera Reynolds and Wallace Beery are to play the featured roles.

Warner Brothers have placed under contract Roy Del Ruth to direct for the 1925 year. He was recruited from the Mack Bennett lot, where he turned out two reel comedies.

Leo Carrillo

Started as a cartoonist on "Variety" 19 years ago

when it was only four pages in size and Sime knew nothing, besides being broke.

But my, how we have grown

AND LOOK!

Sime now knows less and is still broke—the proof.



Congratulations anyhow, not for keeping broke, but for growing.

L. C.

Management ALFRED E. AARONS

Vaudeville—M. S. BENTHAM

(Missed the 19th Anniversary Number of "Variety" and wanted to make an announcement in it but you see, they got me anyway).

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A BOX OFFICE ATTRACTION

REVIEWED BY BALTIMORE'S FAMOUS DRAMATIC CRITIC AT RIVOLI THEATRE, BALTIMORE, WEEK DEC. 15, 1924

By NELSON ROBINS

Where the appeal to the higher intellect fails a rub on the funny bone will get across. This magnificent thought is induced by the memory of two youngsters who are delighting the populace at the Rivoli Theatre this week with songs.

Not ordinary "June-Moon-Croon" songs about the girl I left behind, nor even songs of home way down South where mammy waits, but just fool, nut, allegedly-made-on-the-moment songs.

Assayed for appeal to the intellect the songs would pan out less than nothing a ton, but they are heavy with chuckles, have a large content of laughs and assay 100 per cent amusement.

The two youngsters, Gorman by name, become human newspapers for the time.

Their afternoon songs include the stop-press matter in the 5:30 editions of The Post, and at night they deliver the contents of the Pink.

Had Jack Hart been identified before sundown yesterday Rivoli audiences would not have been forced to buy morning papers today in order to learn of Col. Sweeney's joy.

Each verse tells of some news happening and the chorus keeps the verses together.

The biggest fact of their act is that it tickles the audience immensely, and they are recalled time after time.

The idea of putting news into snappy verses and singing them with all the pep that youth can give, pleases those who are killing that particular half hour in which they sing.

Incidentally it is not every song and dance team that can put over a nonsense song and still carry it off. There has to be that definite something which is the basis of vaudeville success.

The young Gormans, however, have that something. Even if I do grope for the better things of this life, laid away high upon the intellectual shelf, I found myself just as amused, just as pleased and just as enthusiastic over those fool songs as the rest of the audience.

Foolery is a delicious thing when properly administered, and it takes something more than a song to make it good, for which reason I credit the two Gormans with a large star in the chronicles of current vaudeville stunts.

NOW PLAYING B. F. KEITH THEATRES

WEEK JAN. 4—GRAND, RAPIDS and TOLEDO

Direction H. BART McHUGH

WEEK JAN. 11—PALACE, CINCINNATI

is one of those Richard Harding Davis propositions about a small and indefinite South American republic somewhat addicted to revolutions. When the old president is chucked from his roost, his lovely daughter hies herself to the Estados Unidos and gets some guns and much assistance from a handsome young American.

This young American takes along his colored pal for comic relief principally. Down in the old South American country they defeat the villains, stage a phoney battle, wave a few flags, march through some pretty cheery looking interiors and call it a day.

McDonald does most of the stunt work and puts on quite a few top-notch fights. He also does some general climbing that rings the bell, while the colored man doing the comedy stuff pulled some real comedy stuff and plenty of it. Some thrills, too, were thrown in during ship scenes.

"South of the Equator" is an okeh small time film. That's about all it sets out to be. For the solidity of

the sets and the careful direction of the various types, it seems a shame the direction and titling were not better. The direction brings out little, while the titles are stilted, often misspelled and not so very expository. But even with these defects, McDonald pulls the film out of the rut due to his everlasting get-up-and-go spirit.

It's one of the shooting gallery specials and, provided the crowd isn't too wise, it'll be perfectly suitable.

Slack.

AFTER DARK

William Steiner production starring Charles Hutchinson. Written by J. F. Natford and directed by James Chapin. Reviewed Jan. 2 at Loew's New York Roof as half of double bill. Running time, 55 minutes.

This one of the Hutchinson series is a typical "stunt-man" release and, aimed as it is for the straight-shooting gallery trade, fulfills its destiny nicely.

Here Hutchinson is the dupe of a woman operating with crooks. After rescuing her from death, he enters a house to regain some love letters for her, she having tricked him with a story. The letters are in really valuable hands. Inside the house, he awakens the daughter, points a pistol at him, calls the cop, but before the copper arrives becomes interested in his story, and to save him, declares they were married.

Then the family enters and more complications, and they take it nicely. The thieves, however, do secure the bonds, and Hutch, to make himself solid (by this time, all of 15 minutes, he has fallen in love with the girl), chases them, first in a wild arm race, then he grabs the stern line of a motor boat and is pulled for some distance. Then in the car again he heads off the host by a short road and en-

gages in a cliff fight which marks the near-finale. A clinch with the beautiful blonde is all that comes after.

Mary Beth Milford, who was, if memory isn't too much at fault, one of the chorines with the first of the "Music Box" series, plays the feminine lead, and does it well. At times the photography darkens the lower part of her face, but that can't be blamed on the gal. The settings, such as they are, are cheap and tawdry, especially a street exterior which is plainly painted canvas, and in flat tones, at that. A drawing room interior is also painted, and obviously so from the front.

But that doesn't matter much in a picture of this type. Figured as a cheap huy and as something for the mug audiences, it is okeh.

Slack.

THE HURRICANE KID

Universal Western starring Hoof Gibson. From the story by Will Lebert, adapted by Richard E. Schyer. Directed by Edward Sedgwick. Shown at Loew's New York, N. Y., on double feature bill with "The Breath of Snafel," Dec. 30, 1924. Running time, 57 minutes.

The Hurricane Kid.....Hoof Gibson
Joan Langdon.....Marian Nixon
Late Barker.....Walter Bruce
Henkin Peck.....Harry Todd
Col. Langdon.....Arthur Mackley
Joan's Friend.....Violet Le Fante
Jed Hawkins.....Fred Humes

One of those "back to the earth" westerns crammed full of action, bristling with pep and with a love story that goes along in a fairly consistent manner. The photography is particularly good, and Eddie Sedgwick has managed to get a flock of outdoor shots full of atmosphere. In the houses where they like westerns it is sure to hit 'em right. Hoof Gibson puts over a really convincing performance as the cowboy hero, principally because instead of handling himself

periodically he gives it a flip touch, which is the idea that is also carried out in the titles, and that all makes for good entertainment.

The story is one of a cowboy who in addition to being a hand is a ladies' man. He has a collection of pictures of screen stars that would make the average fan look dazed and a smooth but snappy manner of

approach with the girls that has managed to get him by for a great many years. At the same time it has been his desire to capture a wild horse that has been the talk of the range. He starts after her but fails and breaks his arm, which fact gives him entrance into the home of the heroine.

Once there it is dead open and



One of the outstanding hits of the season.

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shut that he'll win her heart. Nick the tough foreman who is trying to get the girl and a share of the ranch at the same time, and Hoot does exactly those little things. In the finish there is a horse race with the hero the winning jockey. He rides the wild horse that he has managed to capture and her share of the victory is that she is turned loose again and returned to her mate. That is a human note that will be liked. Marian Nixon is all that could be asked in the part opposite the hero. Fred Humes, playing the friend of the star, dressed and looked so much like him in shots that it seems that U. must be grooming another western star.

Fred.

Reckless Romance

An Al Christie production released through Profound Distributing Corporation. Adapted from the stage play, "What's Your Wife Doing?" by F. McGraw Wilson and directed by Scott Sidney. Harry Myers, T. Roy Barnes, Wanda Hawley, Tully Marshall, Sylvia Swanson, Leonora Klee and Mitchell Lewis in the cast. Running time, 50 minutes. At Loew's New York Road, Jan. 8, as half of a double bill.

This picture is made from Arthur Klein's one and only legit venture, "What's Your Wife Doing?", pro-

duced on Broadway last year. Emil Nyitry and Herbert Hall Winslow were the authors.

The picture version is good farce and excellently played in several instances, particularly by T. Roy Barnes, Lincoln Plumer and the actor playing the old man. Its plot concerns the efforts of a grandfather to have his grandson unmarried because he feared that the wrong kind of a wife had grabbed the boy. An inheritance was involved, so the boy, his wife and their best friend arrange to plant evidence so that a divorce can be secured until the inheritance thing has been straightened out. The idea is to have grandfather see the young wife hugging the other man in front of her husband and, pronto, the divorce.

But it doesn't work, for the other man's rich uncle from the west blows in and with all the good intention in the world secretes the girl, so that grandpa's every intervention is on a harmless scene. Laughs come when the other man's girl really comes in and sees the would-be-divorced woman going through the hugging scene again.

under the impression grandpa is looking.

It isn't very complicated and is well handled. These qualities, coupled with a tasteful and not skimpy production, should qualify it nicely for the middle class houses, for which "Reckless Romance" is undoubtedly aimed.

Rich.

RAMSHACKLE HOUSE

Timed Cinema Production, starring Betty Compton; scenario by Coudings Wright; adaptation from novel by Herman Folger; Direction, Herman Wright. Distributed by Prod. Distributing Corp.

Pen Broome.....Betty Compton
Don Cossell.....Robert Lowery
Frank River.....John Davidson
Fondling Broome.....Henry James
Keeble.....William James
Spoke Talley.....Duke Palmer
Blanche Paglar.....Josephine Norman

"Ramshackle House" is aimed as a thriller, but succeeds only in becoming highly dramatic hokum, due to the milder qualities of the story. Don Cossell (Robert Lowery) is camping in Florida. He meets Pen Broome (Betty Compton). Pen is trying to keep up a rundown estate. Cossell has quarreled with his partner. The latter is murdered and Don suspected. He wants to give himself up, but Pen's father has aroused a mob by telling the camper's identity.

Ernest Rivier (John Davidson) offers a large reward for Don's capture. Rivier comes south with a detective to take charge of the case. Pen suspects him. Rivier is infatuated with Pen, and through her cleverness is exposed as the employer of the gunman who committed the murder. The motive is revenge. The story is unconvincing.

Miss Compton is not happily cast, while the performance of John Lowery as Cossell is a stereotyped exhibition. Ernest Rivier succeeds in being villainous in spots.

The outdoor shots of the land of flowers and the photography all through was one of the high lights of the picture, which doesn't seem destined to get any unusual box-office play in the large or small cities.

"Ramshackle House" is just an average program feature for the second-run houses from every angle, including the cast.

Con.

THE FAST WORKER

Universal-Jewell Production, starring Reginald Denney and Laura La Plante. Scenario by Jessica Vance and Raymond L. Schrock; adapted from the late author's "The Hands of Edith." Running time, 20 minutes. At Knickerbocker.....Reginald Denney
Edith.....Laura La Plante
Toodles.....Muriel Francis
Fredie.....Lee Moran
Roxbury.....Richard Tucker
Mrs. Rodney.....Margaret Campbell
"Ruth" Rodney.....Betty Morrissey
Nurse.....Lillian Wald
Mr. Rodney.....John Stepping

This latest Universal co-starring Reginald Denney and Laura La Plante should send the courtesies scurrying in all directions for athletic stories for Denney. Denney built up a following through his boxing and portrayals of clean-cut,

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IRVING BERLIN'S FOURTH ANNUAL
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A NEW MUSICAL COMEDY
SAM H. HARRIS W. 42d St. Eves. 8:30
Mat. Wed. & Sat. 3:30

out-of-door types, but since handed more or less straight comedies seems to be flourishing around. The latest picture doesn't compare with his previous two releases. It holds little or no athletics, and calls for a comedy technique which Denney does not possess. The picture's weakness is squarely up to the producer. It doesn't fit the star. The story is a good one, but was wasted upon Denney. As Terry Brock (Mr. Denney) he is perturbed by Roxbury Medcroft (Richard Tucker) to assume the latter's identity for business reasons and travel to the Coast, leaving Medcroft in New York. Brock accepts, but discovers he also has to pose as the husband of Edith, his friend's wife, and father to their small daughter. Her sister accompanies them on the trip. Terry falls in love with her. Go-

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1,000 SEATS \$50 1,000 SEATS \$1.50

FIGS
LITTLE THEATRE
WEST 41th STREET. Eves. 8:30.
Mat. Wed. & Sat. 3:30
VANDERBILT 48th St. E. of 5th. Eves. 8:30
Mat. Wed. & Sat. 3:30
LYLE D. ANDERSON presents

"MY GIRL"
A SMASHING HIT
The Greatest Stage Musical Play in Town
With HARRY ARNOLD'S SINGERS
MARK STRAND BROADWAY
414th Street
"A NATIONAL INSTITUTION"
Directed by.....Joseph Frankfort

"IF I MARRY AGAIN"
With Doris Keane, Lloyd Hughes, Frank Mayo and Anna Q. Nilsson
WILLIAM FOX presentation
"THE IRON HORSE"
A John Ford Production
LYRIC Theatre, 414, W. of W. 47th St.
Phone Chatterbox 1-2-3-4-5
Box Seats \$1.50

PALACE
W. 41st St. Bryant 45th
Concerts Sunday, 3:30 & 8:30 P. M.
VIOLET HEMING and A. E. MATTHEWS
KATY NOBLES—Comic Features
BLOSSOM REELEY & CO. SELLER & BLAIR; Albert Wigan; Miss. Eves. & LLOYD; Ed. & TOM HICKET; Adler, Well & Herman's Others.

RIVERSIDE
W. 41st St. Bryant 45th
EVA TANGUAY, ROSE E. KEANE & KATY NOBLES—Comic Features
BLOSSOM REELEY & CO. SELLER & BLAIR; Albert Wigan; Miss. Eves. & LLOYD; Ed. & TOM HICKET; Adler, Well & Herman's Others.

81st STREET
81st & W. 41st, Trafalgar 4100
Mat. Daily, 8:30, 10:30 P. M.
MIDWINTER JUBILEE
MME. KUDOVSKA, WEAVER BROS., MCDONALD & PAULSEN, A. T. VALENTINO in "THE SAINTED DEVIL"

alps at the hotel discover this, and the scandal following causes the hotel management to investigate. They discover Terry isn't Edith's husband. Terry proposes to Connie (Miss La Plante) and she agrees to elope. A "chase" follows, two autos and truck trailing each other up and down hill for one of the best "thrills" seen on the screen in a long time.

The picture is summery and interesting due to the corking of the outdoor scenes and the excellent story. Denney, however, as the ready-made husband, is most unconvincing and miscast.

It's just a program addition for other than the first run houses, and will prove disappointing to any rabid Denney fan.

Con.

In Contemplation for New York
After Successful Test on Coast

Doris Keane

in

"Starlight"

Management FRANK EGAN

To the Vaudeville Artist Requiring A New Act or Special Material

We take this occasion to announce the winner of the Intercollegiate Prize Playlet Contest which was recently conducted and which brought forth more than a thousand manuscripts from all over the country. The name of the winning playlet is "The Griffin Healer," written by Donald F. Lafuze, of the University of Illinois. The amount of the prize is \$250, coupled with a royalty of \$50 per playing week. We thank the judges—Edgar Allan Woolf and John Pollock—for their willing co-operation.

Milton Hocky and Howard J. Green, having successfully consummated their own production activities for the coming season, are pleased to announce that they will accept contracts to write a limited number of vaudeville acts for standard names and aid in their production.

Acts with novelty and idea—such as the name of Hocky and Green has always been connected with—will be the goal striven for.

Associated with Hocky and Green's special material department will be Mr. Joe Burrowes if musical numbers are needed. Mr. Burrowes has established a reputation for himself in this line of work both in vaudeville and musical comedy.

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STARS OF THE FUTURE
MR. & MRS. NORMAN PHILLIPS

Alhambra, Brooklyn, N. Y., brought a storm of protest from admirers of Dalgren, who circulated petitions throughout the neighborhood protesting his displacement. Over 1,500 signatures were obtained to a petition asking Dalgren's retention which evidently had little influence since Keith went into the company last week playing the leading role in "The Fool" as his first assignment.

ERLANGER-ZIEGFELD

(Continued from page 21)

abilities are that "The Comic Supplement" will go into the Cosmopolitan about Feb. 15.

Meantime it appears as though the house would be dark unless the Cosmopolitan pictures present their "Never The Twain Shall Meet" for

a limited run. The house closed Saturday when the Metro-Goldwyn production "Greed" finished after a little more than four weeks.

Hearst's Large Holdings
William R. Hearst is possibly the largest holder of property in the vicinity of Columbus circle. His holdings extend as far south as 54th street and as far north as 61st street, from Park to 6th avenue. Hearst bought into that part of the town when the buying was cheap as compared with the present prices. And when he had an idea that it was almost a certainty that there would be a bridge across the Hudson river at 67th street. In the event that that would have come to pass his holdings would have increased in value at a tremendous pace and he would possibly have made a great deal more than he ever dumped into the bottomless

well of the picture industry.

With the matter of the New York and New Jersey bridge a question more or less at this time, Hearst's ambition at the present it seems is to make that section of the town a lively centre of night life in New York, as far as theatricals are concerned. His Cosmopolitan theatre as a picture playhouse de luxe is conceded a flop from all angles. He spent a large amount on the theatre remodeling it and redecorating. Incidentally he decreased the original seating capacity by about \$99. In the event that Ziegfeld should assume control of the theatre if is a question of seating capacity it had before the remodeling.

On the other hand it is said that negotiations were underway whereby Hearst was to build two theatres around 56th and 57th streets between 7th and 8th avenues, and that these houses were to be turned over to Ziegfeld. As the building of these houses could not be completed other than in a year to 18 months and the newspaper publisher picture producer anxious to stop the trend of theatre building taking the turn from Broadway and running up 7th avenue his Circle will be a dead issue unless he can divert the movement which the Shuberts started by placing the Jolson at 59th street and Seventh avenue, and the building of the Earl Carroll at 50th and the same avenue, with a new house now going up at 46th street.

Hearst and the Circle
The chances are that Hearst with all of his holdings, particularly these in the vicinity of the Circle, feels that unless something is done to stop the trend of theatre building taking the turn from Broadway and running up 7th avenue his Circle will be a dead issue unless he can divert the movement which the Shuberts started by placing the Jolson at 59th street and Seventh avenue, and the building of the Earl Carroll at 50th and the same avenue, with a new house now going up at 46th street.

Hearst has always had in mind the possibility that he would be able to swing political power in such a direction that eventually Columbus circle would be changed in name to Hearst Square. That has been an ambition with him, but since the fact that in 1893, during the celebration of the discovery of this hemisphere, there was unveiled a statue of Columbus on the circle and since that time it has always borne the title of Columbus Circle, there seemed to be little chance of Hearst achieving that ambition unless the statue is removed to another part of the town. That today looks like an impossibility.

"Times" Story
If Ziegfeld goes through with the deal for the Cosmopolitan, and the papers have been drawn, it is expected that the producer will place his new show there in return for

the new theatres promised him by Hearst. Otherwise showmen say it would be an unlikely move on Ziegfeld's part to go to the Circle with a new production. He is now playing two of his three shows on 42nd street in theatres of others with "The Follies" at the Amsterdam. That theatre is jointly owned by Erlanger, Ziegfeld and Dillingham.

The New York "Times" yesterday in printing the Hearst-Ziegfeld story mentioned Arthur Brisbane as a building partner with Hearst, giving the locations of the two newly proposed Hearst-Brisbane theatres at opposite corners of 6th avenue and 54th street.

Brisbane is a large realty holder in that particular section, running back to Park avenue also. Notwithstanding that the "L" spur has been removed from 6th avenue be-

tween 53rd and 58th street, the locations mentioned by "The Times" are not thought favorably of, theatrically. At the next corner, 55th street and 6th avenue, the former Flotilla restaurant building owned by Dr. John M. Harris, commissioner of traffic, was lately sold for \$825,000, with the Bethlehem Steel Company reported as the purchaser. The Steel concern intends to remodel the building for commercial purposes.

Dr. Harris is said to have paid \$875,000 for the property some years ago. Before the removal of the "L" obstruction he was reported to have declined an offer of \$775,000 for the property. As an indicator of increased realty values by the "L" spur removal for that part of 6th avenue, real estate men say it was disappointing.

WE WELCOME THE NEW YEAR

With eight companies of Leon Gordon's great play, "White Cargo," playing to gross receipts of \$85,000 a week—

WE WELCOME THE NEW YEAR

With "Vanities," the largest musical revue ever produced, after a successful five months' run at the Earl Carroll Theatre, New York, and opening to the largest advance ever known at the Colonial Theatre, Boston—

WE WELCOME THE NEW YEAR

With great expectations of successfully producing during the month of January "The Rat," the comedy-dramatic sensation now playing at the Garrick Theatre, London—

WE WELCOME THE NEW YEAR

And last, but not least, being gratefully conscious that within a few years we have established the Earl Carroll Theatre as one of America's leading producing play-houses.

WE WELCOME THE NEW YEAR

EARL CARROLL

Et al.

SONGS THAT LEAVE A LASTING IMPRESSION
THEY ARE BEING FEATURED BY VAUDEVILLE HEADLINERS
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INDISPENSABLE SONGS FOR ANY ACT

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OF TO-MORROW
ONE LITTLE DREAM OF LOVE
THE SONG OF SONGS

SONGS
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AND MAKE
A BIG ACT BIGGER

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and "The World is Waiting
for the Sunrise."
were unquestionably two
your act. Here are three
more that will make a
lasting impression
with your
audiences.

5 SENSATIONAL 5 HITS

**"SOME OTHER DAY
SOME OTHER GIRL"**

BY
ISHAM JONES
AND
GUS KAHN

**"AT THE END
OF A WINDING
LANE"**

BY
ISHAM JONES
AND
GUS KAHN

**"INSUFFICIENT
SWEETIE"**

BY
GIL WELLS and ISHAM JONES
*EXTRA CATCH LINES, DOUBLE VERSIONS
AND SPECIAL MATERIAL*

**"LAZY
WATERS"**

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OF
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**"YOU CAN BE
JUST AS LONESOME
ON BROADWAY"**

BY
SAM GOOLD
AND
DAVE WALTERS

*This number has the most beautiful recitation
that has ever been written. Be sure and get it!*

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THE SYMPHONIC SEVEN

NOW PLAYING

THE HOTEL MAJESTIC CAFE
PHILADELPHIA, PA.

NEW YEAR'S GREETINGS TO ALL OUR FRIENDS

ALF T. WILTON, Vaudeville Representative

J. MIKE COHEN, Mgr.

RUIZ and BUNNIE



GELL MANN



MILLER'S NEW THEATRE

Los Angeles, Dec. 31.
Fred A. Miller, former owner of the California and Miller's picture houses, has obtained a 99-year lease on property at Figueroa and Santa Barbara, and is to build a 3,000-seat picture house costing \$300,000. The lot has a frontage of 136 feet and a depth of 146 feet. The amount involved in the ground lease is \$1,564,000. Building is to be commenced Feb. 1.

ONE-NIGHTER ADV.

(Continued from page 28)

Similarly to certain Denishawn ideas, notably the Schumann "Sorcerer," were never seen in the show itself. The heralds, bore the advertisement here that this show was opening at the Sam H. Harris, Dec. 15. The advance slides (we have a combination house) both had of sensitively nude groups and while we announced this was a New Year-bound revue on a tryout trip, the following one spoke of two years at the London Pavilion, 13 months in New York and eight months in Chicago.

Phoney Advertising

Some eight sheets showing a lady (?) in brightly colored lingerie of the 1908 bouffant period, with a fresh beltop presenting her with a card in a boudoir, called it the "epichest show ever presented on the Great White Way." Another

eight of more modern design exposing the complete back of an Anna Held style adapted a la "Artists and Models" also said two years at the London Pavilion and long runs, the exact length of which I forget, in other metropolitan centers.

Two styles of window cards which we use mostly for tacking here each had a side view of considerable more exposure than I recently saw in the Earl Carroll lobby. In addition, we were allotted 15 special heavy cards in full color bearing three nearly nude groups and the two side views twice above referred to.

Trade Papers Expose

I believe that a trade paper exposure of such methods is best way of getting back at such people, as the only shame they seem to have is before other show folk. Variety is to be commended on its exposure of such shows misrepresenting original New York casts such as "The Spice of 1923," which hurt us badly last spring shortly after your exposure of its advertising in New York. Since then we watch you that we may watch our step.

The history of the "Flasher" show as near as I am able to find out is that it was produced as a vaudeville flash act, but became a tab show. Recently growing into one night stand attraction.

One of the most pernicious things we had to put up with was the correction of all the gross stuff which was mostly composed of personal guarantees signed by our house manager, who had never seen the show and was never consulted about the use of his name. We use his name only once in a great while to boost some extraordinary attraction, and, naturally, he was no little put out when these prepared stories were printed unbeknown to him or myself.

Bishop Rutland.

CRITICS' STANDING

(Continued from Page 19)

tage with 108 plays passed upon and one no opinion is .361, 87 points higher than it was in the mid-season score of before, despite that Variety this season has caught 15 more plays. Of Variety's own critics, Pulaski, who led them last season, is at present in the lead with one wrong out of 30, giving him an individual score of .367. Conway (who goes to a legit show when there's nothing else to do) wallowed the home percentage by muffing three out of only seven in all caught by him.

"Graphic's" Public Opinion "The Graphic," with its "Public Opinion" criticisms, emerges from the final slot for the first time, through Dale's assistance, but "The Graphic" still landed in next to shut. "The Graphic" uses criticisms of guest-critics, with its dramatic editor, Walter Winchell, simultaneously with the appearance of the notice by the layman expressing his expert opinion. Were Winchell's opinions recorded instead of those from his "guests" Winchell would stand well up on the list.

"The Graphic," however, as a feature and novelty in newspaper work, stated it would stand or fall by public opinion on plays, and while it continues, as it appears on the record, to waste his dramatic department space for that purpose, Variety will trill it along those lines. Of 75 reviews by lay people in "The Graphic," 35 have been right and 35 wrong, with five passing no opinion and getting away with it.

How Percentage is Decided

Percentages of critics on the metropolitan dailies are gauged by Variety on the known trade facts when a play leaves Broadway. As has been previously recounted, a run may be forced and the insiders in theatricals know it is a failure, or a show may be running at a weekly loss, though its gross receipts sound large enough. That could be due to an expensive cast or large company, the latter usually with a musical.

Successes and failures in the Broadway legit houses are as a rule determined in Variety's office by three of its staff. One of the trio is the tabber, keeping the complete score board. A difference of opinion between the three staff members arises now and again as to whether a departing play should be classified as a hit or a flop. When those instances come up they are adjusted by argument and to a two-out-of-three decision, if necessary.

Variety's box score on critics does not contemplate the matter of the critic's personal expression on the merits of a play. Rather it is considered the index of the critical judgment in the critic's appeal to his readers, through which they may be led up to the box-office or remain away from it. Therefore the box-office is accepted by Variety as the true guide, and it is on that basis only that Variety determines the critical judgment along with the fate of the show.

DEPUTIES VINDICATED

(Continued from page 18)

quently meeting socially. The Dell Maine as Equity's representatives when requested by an Equity member in town to suggest an agent referred the player to Mr. Fleet. This appeared to promote the family friendship until, according to the testimony, Mr. Fleet became with no substitute to give his business the attention it had received from him.

Rival Agent Appears

Meanwhile a rival agent opened in Kansas City, one Simpson. Rep show people seemed to believe the would receive more attention from Simpson than Fleet. Neither of the Dell Maines objected to the Equity people going where they pleased. When Fleet heard of this he became angered at the Dell Maine broke the friendship that had endured for about ten years and started letter writing to them, charging them with discrimination in favor of Simpson and mention-

ing money presents he had made to them.

Mrs. Dell Maine, with no thought of future developments as might arise under circumstances of this description, answered Fleet's first letter without consulting anyone and let it go at that.

Where Money Went

Fleet had charged that he had given the Dell Maines between \$200 and \$300 and let the suggestion stand those amounts were in return for favors received. When Mr. Gilmore reached Kansas City and arrived at that point of the inquiry, Mrs. Dell Maine acknowledged having received \$15 from Fleet, but stated that the money, given at intervals, had been turned into "the actors' jackpot" (small benefit fund) for emergencies. Mrs. Dell Maine luckily had retained a couple of letters from actors who had at about the time of the Fleet gifts wrote in for assistance. They acknowledged their gratefulness to Mrs. Dell Maine in forwarding them money in their distress. One mentioned \$20 as the amount he had received.

Mrs. Dell Maine said Fleet had pressed the acceptance of the first amount of \$40 upon her as a gift, but she declined it as a gift and placed it in "the jackpot" as she informed Fleet at the time. Owing to the friendliness of the families, Mrs. Dell Maine stated she did not see anything unusual in Mr. Fleet giving her a present, but did not think it proper for her to accept currency, and so held it for emergency calls with the consent of her husband. Mr. Dell Maine corroborated his wife's story.

Rep Shows Mentioned

A couple of rep shows were mentioned in the testimony. Witherill's and Copeland's, but only entered as tracing the booking recommendations made by the Dell Maines. The latter have been the Equity representatives at Kansas City for some time.

Mr. Gilmore stated Monday that the issues raised by the agent had been most annoying to the Council and he was pleased to announce the Council had completely exonerated Mr. and Mrs. Dell Maine.

HILL'S BANKRUPTCY

(Continued from page 1)

objection to Hill's discharge from bankruptcy.

Hill lives in Middletown, N. J., although conducting business from his Columbia theatre building, New York, office.

Among Fisher's objections, filed in Newark last week, are that Hill allegedly failed to show he had \$100,000 property in Monmouth county, New Jersey; that he possessed \$100,000 in cash and that he holds a contract with George McManus, Inc., for the production of shows. McManus is the creator of another popular cartoon strip, the "Bringing Up Father" series which Hill has been road-showing seasonally.

Fisher went to court last year with Hill for an accounting of royalties due him from the "Mutt and Show."

B'WAY'S HIGH GROSSES

(Continued from page 1)

Holiday prices counted in piling up that enormous gross. "The Student Prince in Heidelberg" was the contender, with the claimed takings around \$45,000. "The Follies" was next, jumping over \$19,000 above Christmas week, the gross reaching \$40,000.

The "Music Box Revue" played to sensational business. With one extra performance the takings were \$33,500, the biggest figure since the first year the house was opened when a 16 performance week reached by a thousand more. "Betty Be Good" won rating among the best of the musicals, grossing \$10,000. "The Grab Bag" got about \$10,000; "Annie Dear" jumped and reached \$24,000. "Topsy and Eva" displayed the same form as evidenced early in the Chicago run. After starting mildly it jumped to real business; last week's figure was \$22,500.

"My Girl" looks like a sweet money maker, \$15,500 being last week's gross and exceptional for a small house and show. "Till Say She Is" came back, with a good holiday figure of \$13,500.

"What Price Glory" reached new heights. In 10 performances it grossed \$27,500, another new record for house and show. Next came the run leader, "Show! Irish Rose," which played mainline daily and grabbed \$24,000 in the 11 performance. "The Firebrand" also gave 10 shows and got nearly \$23,000. "The Great Gatsby" was expected to rebound during New Year's week and

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California Sunkist Syncopators and Their "Peripatetic Piano"

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SIDNEY GIBSON
Under Direction of WEBER, MORRISON & McHUGH, Commission Experts
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TURNING THEATRES UPSIDE DOWN WITH THEIR NOTIOUS SURPRISE PARTY
BREAKING HOUSE RECORDS ALL OVER
ORPHEUM CIRCUIT
BARRY and LANCASTER CONVULSES THEM
ALPHONSE BERG ASTOUNDS THEM
WHILE
OLSEN and JOHNSON ARE JUST OUT FOR THE RIDE

OLSEN and JOHNSON'S "CARNIVAL OF FUN" in "CREATIONS" AND BARRY and LANCASTER DICK BOBBY SEASON'S GREETINGS FROM M. ALPHONSE BERG

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is claimed to have bettered \$23,000; "Ladies of the Evening," "The Harlem," "Silence" and "The Guardsmen" were bunched around the \$15,000 mark—great money.

The theatres won one bout with radio and got an even break in another during New Year's week. Business for New Year's eve was dubious, and managers wondered whether there would be a repetition of election night. A sudden blaying, however, rushed the box-offices and capacity was registered all along the line with but half a dozen exceptions.

New Year's Night
New Year's night when the McCormack-Bori operatic concert was broadcast, much better business was drawn than expected immediately following the holiday eve. A heavy fall of snow was expected but Friday's matinees were generally excellent.

January business has started off

much better this year than last, when there was a distinct falling off throughout the month. There seems little doubt the automobile show helped theatres late last week and this. The auto show is again spotted in the Bronx, but so many counter auto attractions are offered downtown that the show crowd is attracted close to the theatre zone. Last season's show was of little benefit to Times square.

New Successes

The new shows were productive of two likely successes. "Old English," a drama, was credited with \$21,000 at the Ritz, while "Betty Lee," which is musical, claimed \$20,000. First week going, however, may be deceptive. "The Youngest" at the Gaiety showed improvement, reaching about \$11,500. "Carnival" grossed the same figure at the Cori, but a first week with the holiday included would have resulted in much better trade had the show clicked. It is due to be succeeded Jan. 26 by "The Stork." "Quarantine" was quoted between \$12,500 and \$13,000; "Migrim's Progress" got nearly \$5,000, which means little for a show that is guaranteeing. "The Habitual Husband" did so badly at the 48th St. that it was removed last Friday, and "Candide," the special matinee attraction there, was put on regularly

"Seemay Piliza," a new Russian revue, got about \$7,000 its first week at the Frolic. Most of that money was drawn New Year's eve; the show was listed for two weeks only. "Tame Cats" ("Collusion") never opened.

Eight Shows Going

Another eight attractions are off the list, having been added to last week's departure list. They are: "The Farmer's Wife," which is being succeeded tonight at the Comedy by "Lass of Laughter" and "The Habitual Husband." Leaving this week are "Grounds for Divorce," which tours from the Empire, the latter house getting "Isabel"; "Bluffing Bluffers," stopping at the Ambassador, the house getting "Badges," which moves from the 48th St., where the new "Chauve Souris" opens next week; "Dawn" out of the Elling, which will offer "Four Knaves and a Joker"; "The Mongrel" out of the Longacre, where "Two Married Men" will debut; "The Sap" (booked here four weeks only) touring from the Apollo, where "The Valley of Content" will succeed next week. "The Love Song" is also on next week's arrival list, opening at the Century, dark this week. "The China Rose" will succeed Madame Pompadour at the Beck Jan. 19. "The Love Song" was best on the subway circuit last week. In Newark (Shubert) it was credited with about \$23,000; "Aren't We All" in the same stand at the Broad Street got about \$14,000; "The Pottery" at the Bronx opera house grossed close to \$9,000; "Top Hole" was under \$7,000 at the Colonial (dark); "Little Jessie James" flourished at the Majestic, credited with nearly \$18,000.

Big Buy for Jolson

The agencies have negotiated a buy of 600 seats a night for the Winter Garden for Al Jolson in "Big Boy," which opens tonight. There were three other buys negotiated last week. One of them was a surprise, coming as it does months after the show, "The Firebrand" has been for months opened. The brokers are now carrying 200 a night for that attraction. The two other were "Old English," for which the brokers have 250 nightly, and "Mrs. Partridge Presents," for which they are carrying 200 a night. Five attractions lost their buys

last Saturday night when the brokers refused to renew. They are "Badges" at the 48th St., "Peter Pan" at the Knickerbocker, "Madame Pompadour" at the Beck, "Annie Dear" at the Times Square, and "Kid Boots" at the Selwyn. Of these two are Ziegfeld attractions.

The complete list of buys includes "Artists and Models" (Astor); "The Harlem" (Belasco); "Mrs. Partridge Presents" (Belmont); "The Guardsmen" (Booth); "Dancing Mothers" (Elliott); "Grounds for Divorce" (Empire); "Betty Lee" (44th St.); "The Crab Bag" (Globe); "Topsy and Eva" (Harris); "Rose Marie" (Imperial); "The Student Prince" (Jolson); "Lady Be Good" (Liberator); "Pigs" (Little); "Ladies of the Evening" (Lyceum); "The Firebrand" (Morocco); "Music Box Revue" (Music Box); "Silence" (National); "Follies" (New Amsterdam); "Old English" (Ritz); "Big Boy" (Winter Garden).

Two Scores in Cut Rates
In the cut rates there were 20 shows listed on Tuesday, some of them coming in for one night and dropping out the next only to re-

turn again the third night. In the list are "Bluffing Bluffers" (Ambassador); "The Sap" (Apollo); "My Son" (Bays); "Mead" (Eljoui); "Simon Called Peter" (Broadhurst); "Carnival" (Cort); "White Cargo" (Daly's); "Dancing Mothers" (Elliott); "Dawn" (Elling); "Grounds for Divorce" (Empire); "Betty Lee" (44th St.); "Badges" (48th St.); "The Bully" (Hudson); "Peter Pan" (The Knickerbocker); "Pigs" (Little); "The Monarch" (Longacre); "Quarantine" (Miller); "E. S. Glencaine" (Punch & Judy); "My Girl" (Vanderbilt); and "Migrim's Progress" (Wallack's).

JAMES MADISON

will for the present be located at Hotel Granada, Sutter and Hyde Streets, San Francisco, Cal. Address him there for vaudeville material. Among recent clients are Four Morones, Sophie Tucker, Jimmy Lyons, Barr and La Marr, Sam Ward, Beaman and Grace and George Guhl.

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MURPHY'S ESTATE

(Continued from page 1)

Charles F. Murphy, estate, including
home, at Good Ground, Long Island.
Tony Conti, a restaurateur of New
York, is the reported buyer, with
the price said to be \$50,000.

The estate comprises about 30
acres. It is understood Mr. Conti
intends to convert the home and
grounds into a road house inn.

At Good Ground at present is the
Canoe Place Inn, which has been a
rendezvous in summer for the
fashionable set of the nearby colony.
Mr. Murphy, when living at Good
Ground, frequently called at the
Canoe Place Inn. Every Saturday
and Sunday could be found in the
inn a group of Murphy's cronies, all
politicians, playing poker, 10-cent
limit.

The stakes were never higher than
10 cents for a single bet, but from
all accounts the wealthy men en-
gaged in the light pastime enjoyed
it to the tenth degree. The main
desire of every one was to "blow"
the other fellow. Though no one of
the players, was ever known to have
succeeded in "stealing the pot," the
practice was encouraged and be-
came the chief sport of all of the 10-
cent limit parties.

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BURLESQUE ROUTES

(Continued from page 16)

St. Paul; 19 Empress, Milwaukee.
Hello Jake Girls—13 Academy,
Pittsburgh; 19 Miles-Royal, Akron.
Rush Up—12 Gayety, Baltimore;
19 Mutual, Washington.
Kandy Kide—12 Allentown; 13
Sunbury; 14 Williamsport; 15 Lan-
caster; 16-17 Reading, Pa.;
19 Gayety, Philadelphia.
Kelly, Lew—12 Gayety, Scranton;
19 Gayety, Wilkes-Barre.
Kuddling Kuties—12 Mutual-Em-
press, Kansas City; 19 Garrick, Des
Moines.
Laffin' Thru—12 Prospect, New
York; 19 Hudson, Union Hill.
Love Makers—13 Geneva; 13 El-
mira; 15-17 Schenectady; 19 How-
ard, Boston.

London Gayety Girls—12 Empire,
Cleveland; 19 Empress, Cincinnati.
Maid from Maryland—12 Em-
press, Cincinnati; 19 Gayety, Louis-
ville.
Make It Poppy—13 Empress, Mil-
waukee; 19 National, Chicago.
Merry Makers—13 Lyric, New-
ark; 15 Gayety, Scranton.
Miss New York—12 Broad-
way, Indianapolis; 19 Garrick, St.
Louis.

Moonlight Maide—12 Mutual,
Washington; 19 York; 20 Cum-
berland; 21 Altoona; 22 Johnstown;
23 Uniontown.
Naughty Nifties—12 York; 13
Cumberland; 14 Altoona; 15 John-
stown; 16 Uniontown; 19 Academy,
Pittsburgh.

Red Hot—13 Trocadero, Phila-
delphia; 19 Olympic, New York;
Reeves, Al—12 Gayety, Brook-
lyn; 19 Trocadero, Philadelphia.
Round the Town—12 Cadillac,
Detroit; 19-21 Park, Erie; 22-24
International, Niagara Falls.

Smiles and Kisses—12 Miles-
Royal, Akron; 19 Empire, Cleveland.
Snap It Up—12 National, Chi-
cago; 19 Cadillac, Detroit.
Speedy Girls—12 Garrick, Des
Moines; 19 Palace, Minneapolis.
Speedy Steppers—12 Gayety,
Louisville; 19 Broadway, Indianap-
olis.

Step Along—12 Star, Brooklyn;
19 Lyric, Newark.
Step Lively Girls—12 Corinthian,
Rochester; 19 Geneva; 20 Elmira;
22-24 Schenectady.

Stepping Out—12 Olympic, New
York; 19 Star, Brooklyn.
Stolen Swags—12 Gayety, Wilkes-
Barre; 19 Allentown; 20 Sunbury;

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24 Reading, Pa.
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Philadelphia; 19 Gayety, Balli-
more.

OBITUARY

(Continued from page 47)

wife of Jack Shutta, principal comedi-
an at the State-Grocery, Chicago.
She was a sister-in-law of
Ethel Shutta of "Marjorie," musical
comedy.

BILLY BOSTON

Billy Boston, 61, vaudevilian, of
the act known as Boston and
Saigha and sometimes billed as
Boston and Von, died Dec. 27 at his
home, 3151 San Fernando Road, Los
Angeles.

Boston was a member of the N.
Y. act known as Boston and
Saigha. Boston's last work place
Dec. 23 from the Church of Flowers,
Los Angeles.

JOHN A. DOYLE

John A. Doyle, for many years
identified with the management of
numerous Lyric and Boston the-
atres, died at his home, Lynn,
Mass., Jan. 2, aged 82. He retired
about 10 years ago.

EMIL A. POSSELT

Emil August Posselt, prominent
Greater Boston musician and con-
ductor, died at his home, Medford,
Mass., Dec. 28. He was born in
Dresden, Germany, and came to
America when 17 years old. He de-
voted himself to solo and orchestra
work for many years, traveling with
Mrs. Melba and other celebrities.
He is survived by his widow, a
son and six daughters.

RALPH PRATT

Ralph Pratt, 52, died suddenly in

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Lawrence, Mass., Dec. 29, when he
was overcome with a heart attack.
He was the treasurer of the
Stodol Leigh, Pratt, Daigem Co., of
Lawrence.

Mr. Pratt was widely known as a
manufacturer of amusement con-
trivances. For many years he had
made his home at Salisbury Beach
in the summer and in the winter
during the winter. For the last few
years Mr. Pratt had managed some
of the amusement concessions at
Salisbury Beach.

Arthur J. Wheeler, 39, vaudevilian,
died of a complication of diseases in
Oswego, N. Y., Dec. 30.

The mother of Lester "Bush" man-
ager of the Strand, Grafton, Vt.,
died Christmas morning.

Mrs. Mathilda Ascher, 67, mother
of the motion picture theatre own-
ers in Chicago, has died. Mrs.
Ascher was a pioneer Chicagoan,
residing there for over 50 years. In
addition to her husband, Mrs.
Ascher is survived by four sons and
four daughters.

The father of Gladys Olga (Olga
and Minkha) died suddenly in Chi-
cago at the age of 72.

W. H. STREMMEL

William H. Stremmel, 40, lifetime
resident of Rock Island, died at St.
Anthony's hospital in that city
after a lingering illness.
He had been employed as elec-
trician at the Grand theatre, Davenport,
Iowa, and for the past two years
had been at the Fort Armstrong
theatre, Rock Island, in a similar
capacity.

The mother of Cliff Winehill
(Winehill and Briscoe), died at her
home in New Orleans, Dec. 12.

F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

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BRULATOUR'S NEW PLAY

(Continued from page 1)
to have promised the former
star she would play on
Broadway and in "Mme. Pompa-
dour," but failed to make good on
pledge.

In consequence, Brulatour has
rumored dickered with
Leo Beck to purchase "Mme.
Pompador" and allow Miss Hamp-
ton to play on Broadway the title

role she created in Philadelphia,
although the signs and indications
are that the "Pompador" show at
the new Beck theatre is a finan-
cial flop. Brulatour denies any in-
tention of ever buying "Pompa-
dour."

"Mme. Pompador," with its
music by Leo Fall, is known as
among the world's greatest the-
atrical successes. It has been a hit
everywhere presented excepting in
America at the Martin Beck the-

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atre, New York, with Mr. Beck its
only American producer. Charles
Dillingham was associated in name
and interest only.

There also have been rumors big
time vaudeville has beckoned to
Miss Hampton, but so far without
success. Her last picture appeared
at the Casino, New York, a small
house on 42nd street, about six
weeks ago, while Miss Hampton at
time was in the leading role of
"Pompador" in Philadelphia. Be-
fore the show left Philly, Wilda
Bennett succeeded to her part.

BILLS MEYER WEEK

(Continued from page 13.)

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Frank Reister & T (Two to 11)
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10 half
Lennie Nace
ROCHESTER
Family
Tom Linton's Rev
BALAMANCA, P. Y.
Andover
Canter & Duval
Jonas Hawaiian
SHABON
Columbia
Mascot
Weston & Young
Lonesome Town
SPRINGFIELD, O.
Regent
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OKLA. CITY
Orpheum
Mulroy Men & R
Lee & Remains
Thomas Dugan Co
Frank Davis
(One to 11)

DALLAS, TEX.
Majestic
Paul Remos Co
Vera Cole
Moore & Freed
Judges Lynch
Klein Bros
Prigence Radjah
FORT WORTH
Majestic
Fred Wang Co
Keller Sig & L
Yong Ardath Co
Graham Singers
McKay & Ardine
Vera Kerinaka

HUSTON, TEX.
Majestic
Jules Furt
Heron & Balace
Stuts & Bingham
Hamilton & Barnes
Ben Meroff 10
LITTLE ROCK
Majestic
Gordon & Day
Sheldon & Dalley
Benita
C R Four
More Castle Revue
10 half
Horn & Dupreco
Ryan Weber & R

SAN ANTONIO
Majestic
Sprilla Loyal Co
Wood & White
Draw & Valle
Lillian Herlein
Frank Patton
Deo Haber Rev
TULSA, OKLA.
Majestic
Richard Walley
Wainman & K
Polly & Ost
Lorrell & Fant
Jack's Ent
10 half
Billy Dale Co
Bernard & Townes
Ed Zander Rev
(One to 11)

WICHITA FALLS
Majestic
Mulroy McNece R
Jammie Childs
Kraft & Lament
Thomas Dugan Co
Frank Davis Co
More Castle Rev

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Hill Street Theatre Bldg.

CANADIAN CRITICS UNANIMOUSLY PRAISE MARGUERITE RISER as "KIKI"



The MONTREAL STAR, by S. Morgan-Powell

"Kiki" Highly Diverting Entertainment, But Not a Contribution to Drama

The fact, therefore, that "Kiki" came to Montreal this week after a six-hundred-night run in New York carried no assurance whatever to discriminating theatregoers that it was necessarily a play of merit. The numerous samples of the play given in more or less garbled form on the vaudeville stage had stimulated curiosity to a considerable degree, however, and a large audience assembled for its first night at His Majesty's Theatre when "Kiki" made her first appearance here last night.

But the faults of the entertainment have no effect upon the achievement of Miss Marguerite Riser in that alluring role. This young actress reveals gifts as a comedienne that ought, in my considered opinion, to carry her very far. She has all the essentials—a sense of poise, a keen understanding of precise and delicate comedy values, a fine appreciation of mimicry, and a vocal range that permits of considerable expression. I think her work is of a high order of comedy. Indeed, it sustains the whole show. Put an indifferent actress in this role and the entire shaky structure of farce-comedy would crash disastrously to the ground in no time.

From the Toronto MAIL AND EMPIRE, by Fred Jacob

In "Kiki," that popular Broadway star, Lenore Ulric, played for two seasons, but she gave it up to make her admirers blush and gasp at the daring of the Austrian farce "Harem," in which she is now playing. Marguerite Riser was given the opportunity to appear as "Kiki." In appearance, Miss Riser has a suggestion of the sultry and exotic Miss Ulric when she was more youthful. Miss Riser plays the role with great vivacity, and she gives a remarkable exhibition of control in the last act when the young woman is supposed to be in a trance. It is a role obviously suited to the peculiar artifices that Miss Ulric makes effective even though they are tricks of the theatre. Miss Riser does not strive for complete ecstasies, but rather endeavors to make the gamut of Picard's play convincing. The success of the comedy depends very largely on Miss Riser.

From TORONTO GLOBE, by Lawrence Mason

A bright and lively comedy, "Kiki," at the Princess last night, kept the audience much amused and keenly attentive almost entirely through the astonishing antics and magnetic vitality of Marguerite Riser in the title role. The play has been adapted from the French by David Belasco, and has, therefore, lost all the impropriety that must have been its sole excuse for existence originally. All the remarkable, consequently, is its undoubted success, for almost nothing at all is left—except a vehicle for temperamental fireworks. These Miss Riser supplies in abundance and scores an amazing personal triumph. But it is impossible to conceive of any success for the play apart from the radio-active energy of some brilliant actress like Lenore Ulric, who created the role in New York and played it for a couple of years, or this spell-binding little bundle of electricity, Marguerite Riser.

From the Toronto EVENING TELEGRAM, by Lucy Doyle

Life to Marguerite Riser, on tour in "Kiki," must be like nothing so much as being the second wife of one of those gentlemen who are continually reminded of their first spouses. Wherever the play is discussed they talk Ulric, Ulric, Ulric. Lenore's name has almost become a synonym for "Kiki," which lasted on Broadway for nearly 700 nights. Before New York had "Rais" it had a hurricane—Lenore Ulric as "Kiki." To follow that tempestuous young person who has been such a favorite since she first flashed before the footlights is a task indeed for any actress. For a 19-year old girl with but four years stage experience to hold her audience, as did Miss Riser last night in a star's role which scarcely permits her to be off the stage, was indeed a triumph. In make-up and business she follows Lenore with a faithfulness that is startling. There were moments when you could close your eyes and almost be convinced Ulric was there. That she gives so excellent a performance as she does promises much for her. As usual, "Kiki's" cataplectic trance is the big moment of the play. No theatre feat on Broadway, save the hour's "Madonna" pose of Lady Diana Cooper, has rivalled that scene as a wonder producer for the crowds. Miss Riser does it most effectively.

From TORONTO SATURDAY NIGHT, Dec. 31, by Hector Charlesworth

The famous French comedy "Kiki" has arrived in Canada more than three years after its initial success at the Belasco Theatre, New York, with Lenore Ulric in the title role. Its very success prevented the lesser cities seeing Miss Ulric in the original part for it ran so long in the "big time" that in sheer desperation Miss Ulric had to demand a change.

In the current production "Kiki" is played by a very young girl of amazing promise, Marguerite Riser. She is not only winsome and charming, and at all times expressive, but she has plenty of temperament as well. The quality of high spirits she maintains is remarkably spontaneous at all times. A brilliant future awaits her.

The MONTREAL GAZETTE, Dec. 30.

"Kiki" Delightful in Its Frivolity

Miss Marguerite Riser Gives Vivid Performance in Title Role and Supporting Cast is Adequate

The title role, created in the New York production by Miss Lenore Ulric, has found an admirable exponent in Miss Marguerite Riser, who has the physical and histrionic attributes that enable her to give a vivid and satisfying performance of a highly exciting part. Kiki's irrepressible spirit, her coquettishness, her piquant vulgarity and her naive devotion are all given their full value in Miss Riser's rendition of the part.

THIS WEEK (Jan. 5)
Majestic Theatre
JERSEY CITY

The MONTREAL HERALD, Dec. 30

Miss Marguerite Riser makes an ideal Kiki, with an excellent performance of a role few actresses could handle at all, and is no mean successor to Miss Lenore Ulric, who was the original in New York.

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VARIETY

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100 PAGES

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- ★ OCTAVIA SUMLER
- ★ MANTAIN MORLAND
- ★ SUSAYE BROWN
- ★ JENNIE DANCER
- ★ SAM CROSS
- ★ JOHN DANCER
- ★ MATILDA JONES

AND

JULIAN ARTHUR'S
JAZZ BAND

10—REAL MUSICIANS—10

EXTRA FEATURE

THE ILLUMINATED CURTAIN

Broadway by Night

EXTRA ADDED FEATURE

7 -- PASHAS -- 7

World's Greatest Arabian Tumblers

**THIS SHOW IS POSITIVELY THE GREATEST
BOX OFFICE ATTRACTION**

ON THE

COLUMBIA CIRCUIT

COLUMBIA THEATRE

NEW YORK

PLAYING

**COLUMBIA
BURLESQUE**

EXCLUSIVELY

PALACE THEATRE

BALTIMORE MD.

PLAYING

COLUMBIA BURLESQUE

EXCLUSIVELY

GAYETY THEATRE

BOSTON
MASS.

PLAYING

COLUMBIA
BURLESQUE

EXCLUSIVELY

GAYETY THEATRE

BUFFALO
N. Y.

PLAYING

COLUMBIA
BURLESQUE

EXCLUSIVELY

OLYMPIC THEATRE

CHICAGO

ILL.

PLAYING

COLUMBIA BURLESQUE

EXCLUSIVELY

OLYMPIC THEATRE

CINCINNATI
OHIO

PLAYING

COLUMBIA
BURLESQUE

EXCLUSIVELY

COLUMBIA THEATRE

CLEVELAND
OHIO

PLAYING

COLUMBIA
BURLESQUE

EXCLUSIVELY

GAYETY THEATRE

DETROIT
MICH.

PLAYING

COLUMBIA
BURLESQUE

EXCLUSIVELY

GAYETY THEATRE

KANSAS CITY

MO.

PLAYING

COLUMBIA

BURLESQUE

EXCLUSIVELY

GAYETY THEATRE

MONTREAL CAN.

PLAYING

COLUMBIA BURLESQUE

EXCLUSIVELY

CASINO THEATRE

PHILADELPHIA

PA.

PLAYING

COLUMBIA

BURLESQUE

EXCLUSIVELY

GAYETY THEATRE

PITTSBURGH
PA.

PLAYING

COLUMBIA
BURLESQUE

EXCLUSIVELY

GAYETY THEATRE

ROCHESTER

N. Y.

PLAYING

COLUMBIA BURLESQUE

EXCLUSIVELY

EMPIRE THEATRE

TORONTO CAN.

PLAYING

COLUMBIA BURLESQUE

EXCLUSIVELY

GAYETY THEATRE

WASHINGTON

D. C.

PLAYING

**COLUMBIA
BURLESQUE**

EXCLUSIVELY.

Established 1864

"MINERS"

This concern which now enjoys the distinction of being the oldest theatrical firm in the world and which has in the 60 years of its existence sold to the amusement loving public, Drama-Comedy Circus - Musical Comedy and Variety Shows claims without fear of contradiction that the biggest money value in the line of entertainment to-day is the COLUMBIA brand of BURLESQUE

Estate HENRY C. MINER Incorporated

H. CLAY MINER
MANAGER

MINERS IN BRONX
NEW YORK, N.Y.

MINERS EMPIRE
NEWARK, N.J.

C
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Representing an investment of \$800.000.00 *Representing an investment of \$600.000.00*

"THE BROOKLYN TWINS"

This season duplicating the
success of previous years with

SUPERB

COLUMBIA BURLESQUE

NEW 1925 EDITION

"COME ALONG"

WITH

HARRY T. SHANNON

AND

ARTIE LEEMING

SWEET'N PRETTY

"BATHING BEAUTIES"

WITH

JACK HUNT
CLYDE BATES
DUD FARNSWORTH
RAY WALZER

J. A. FRENCH'S
AERO-PLANE
GIRLS

KITTY MADISON
VINNIE PHILLIPS
MARIE HART
MARTHA HONS

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The NEWS BUREAU of

COLUMBIA BURLESQUE

Invites the Attention of

DRAMATIC EDITORS

TO THIS OUTLINE OF ITS PURPOSE:

The Columbia News Bureau bases its activities on the premise that dramatic editors desire to give their readers NEWS of their local theatrical field—informative, comprehensive and reliable.

Publicity for Columbia Burlesque is written with these editorial requirements considered first in importance. Our announcements are composed with a view to giving INFORMATION as to the nature of Columbia shows, the character of the performance, the work of the leading members—to tell who and what is in the entertainment.

Experienced writers give thoughtful attention to the task of preparing publicity for each of the 36 Columbia Burlesques. Each show is considered in the light of its distinctive attributes. These writers avoid florid expressions, soft-pedal on flourishing adjectives and write for the editor and his readers.

The Columbia News Bureau is continually striving to strengthen the confidence of dramatic editors in publicity that originates at theatres playing Columbia Burlesque. There never has issued and there never shall issue from this agency a deliberately false statement of any nature concerning Columbia Burlesque.

We are employed to serve the dramatic editor through local theatre managers and press representatives. We invite suggestions that will make for the improvement of Columbia Burlesque's publicity. We realize that the more fully we meet the requirements of dramatic editors the happier will be our lot in securing the results we are expected to attain.

Theatre managers and press representatives are supplied with publicity, photographs and cuts of individual players three weeks in advance of the playing date for each attraction on the Columbia Wheel. Editors may thus have their requirements for rotogravure sections, special stories and exceptional needs fulfilled thus far in advance of playing date.

The News Bureau is conducted by the Columbia Amusement Company, under the direction of Sam A. Scribner, General Manager of Columbia Burlesque. Its work is in charge of Walter K. Hill.

JACK REID

PRESENTS HIS COMPLIMENTS TO

COLUMBIA AMUSEMENT COMPANY



AND HIS EVER POPULAR

"RECORD BREAKERS"

WITH

KITTY WARREN

Lighting Daughter

JOE LANG—ROSE SHARON

BILLY ROSCOE—FRANK TUNNEY

HELEN KAY BOOTH

THE VIVACIOUS AND PLATINUM VOICE PRIMA DONNA

**BILLY
CUMBY**

The
Black
Spasm

**RAY'S COMEDY
CIRCUS**

JOE

(Sunshine)

MELINO

SEE

JOHAAN FRAANKS

SENSATIONAL EUROPEAN LIVING MODEL

IN THE

SCULPTURES DREAM

20 FAMOUS KEWPIE DOLLS 20

"HIPPIITY HOP AND AWAY WE GO"

Enjoying Our Third Successful Season of

COLUMBIA BURLESQUE

PECK & KOLB Present

ALL OF THE ESSENTIALS OF BURLESQUE IN

"HIPPIITY HOP" 1925

FEATURING

ABE REYNOLDS

ADDED FEATURE

GRACE CAMERON and KAY NORMAN

THE ULTIMATE IN HIGH-CLASS ENTERTAINMENT

Book by MATT KOLB

Numbers by BILLY KOUD

PRESENTED IN TWO ACTS AND NINETEEN "HOPS"

BY A COMPANY OF SKILLFUL PLAYERS, INCLUDING

LEW LEWIS, DUKE ROGERS, THAD DeMONICO, ANDY WHITE, LUI RING, LORA CAROL,
BETTY O'DAY and KANUI'S HAWAIIANS

WITH

An Ensemble of Bonny Beauties

CHAS. W. BURNS
Manager

WALTER E. BERGER
Agent

TELEPHONE
CHECKING
2220
2221

CABLE ADDRESS
HAGGILLUS



1371-1385 BROADWAY

To the theatre going public:— NEW YORK, Dec. 25-1924.

We believe in
Clean. Wholesome
Columbia Burlesque

Sincerely
Hurtig and Seamon

Jules Hurtig Joe Hurtig Harry J. Seamon

MISSOURI PACIFIC RAILROAD CO.

ANNOUNCES THAT POPULARITY COMPELS

TWO DAILY SECTIONS

OF THE

SUNSHINE SPECIAL

Leave St. Louis (Daily).....6:45 P. M.

*One Train To and From North and West Texas and California
With Through Sleeping Cars*

SERVING

Texarkana, Dallas, Fort Worth, El Paso, *Los Angeles and Southern California.

Also **Shreveport, **Beaumont and **Port Arthur.

*Via El Paso and Southern Pacific Lines.

**Via Texarkana and Kansas City Southern Ry.

*One Train To and From South Texas with Direct Connections to All Principal Cities in Mexico
With Through Sleeping Cars*

SERVING

Hot Springs National Park, Houston, Galveston, Austin, San Antonio and Laredo

Direct Connections at St. Louis in the Union Station with Fast Through Trains From and To the North and East

CONNECTIONS AND THRU SLEEPERS TO AND FROM MEMPHIS

"OUR OWN" SUPERB DINING CAR SERVICE

OIL BURNING LOCOMOTIVES ALL THE WAY

Excellent Train Service with Through Sleepers Between St. Louis, Kansas City, Pueblo, Denver, Salt Lake City and San Francisco. Also Kansas City and Omaha

1457 Broadway, New York, N. Y.
CHAS. A. PARKER
City Passenger Agent

C. L. STONE
Passenger Traffic Manager
ST. LOUIS, MO.

D. I. LISTER
General Agent, Passenger Department
1457 Broadway, New York, N. Y.

WITH COMPLIMENTS TO THE COLUMBIA AMUSEMENT COMPANY

SAM A. SCRIBNER SPEAKS

To Producers:

Your efforts to improve your shows deserve and have our hearty commendation. I'm with you and for you.

The word "showman" means a lot—means responsibility, both financial and moral. We are depending upon you producers.

Good showmanship will create increased profits and promote Columbia Burlesque in public esteem. Results will be co-operative.

The good showman knows he can't make money with a poor show or a show of questionable repute. We need good showmen.

Only clean shows, good as they can be made, will be tolerated on the Columbia Wheel. The "other kind" we don't want and won't have.

To Players:

The ladies and gentlemen of the profession who have done so much to foster clean Columbia Burlesque have our thanks.

To the actor or actress, from chorus girl to star, let me say: "The Rule of Right Is Right" and will govern all issues.

Start the New Year RIGHT. Be on the level with yourself and your manager. Give your best performance every show.

If there should be a manager so unworthy as to ask you to speak or act on a Columbia Wheel stage in any manner that would lower your own self-respect write me the details.

Both sides will be heard and fitting action will be taken. We mean business and no one will be shielded or escape their just deserts.

UNITED WE WILL SUCCEED. DIV

The Success of Columbia Burlesque Depends
Man and Woman Who Is Employed in Fo

FOR COLUMBIA BURLESQUE

To House Managers:

You men hold the key to the situation. You look three ways—to the Public, to the Performance and to your Employer.

Our house managers are doing their duty honestly and faithfully. I appreciate the loyalty of every one of you.

Your public looks to you to protect them from questionable methods of entertainment and we look to you for suitable action.

Give clean shows in clean atmosphere in theatres kept clean from top to bottom. Dollars are coined by soap and water.

Treat the actor and manager with courtesy and fairness and remember—the Public is your Paymaster.

To Theatre Attaches:

House employes are the men and women who protect the very foundation of Columbia Burlesque in clean, orderly theatres.

Cleaners, ushers, musicians, stage-hands, box-office attaches, doorkeepers and advertising staff comprise an army of workers who daily earn and have our appreciation for their industry.

Although some of them are unseen by the public they are really actors in the scheme of Columbia Burlesque.

Theatre property of immense value is in charge of these employes, and equally essential is the comfort of the public which is served through their diligence.

Unseen and unknown to the public, they are, nevertheless, a basic part of our purpose to present only clean Columbia Burlesque.

DED---WE CAN'T GET ANYWHERE

Upon the Individual Co-operation of Every
erding This Great Family Entertainment



Compliments and Congratulations

TO THE

COLUMBIA AMUSEMENT COMPANY

FROM

An Old Friend and Patron



— HELLO! —

COLUMBIA

(YOU ARE THE DADDY OF ALL)

BURLESQUE

YOU NEED NO INTRODUCTION — THE WORLD KNOWS YOU AND

“SLIDING”

BILLY

WATSON

AND HIS OWN COMPANY

WITH AN 'ALL-STAR CAST, Including

“Little” Anna Propp

ALWAYS

A STANDARD ATTRACTION
A GOOD SHOW
A GOOD CAST
AROUND THE TOP

And Always Glad to Hear From Good Punch Acts and Good, Useful People—“SLIDING” BILLY WATSON

JACK McNAMARA, MGR.

A NEW SHOW

A GOOD SHOW

"FAST STEPPERS"

"COLUMBIA BURLESQUE"

EDDIE DALE

Comedian

EVELYN CUNNINGHAM

The Personality Girl

CHARLES DALEY

Comedian Tanglefoot Dancer

GORDON AND GERMAINE

Comedy Bounding Act

TAYLOR AND LE COMPTE

Singing Specialists

BERGMAN AND MCKENNA

Society Entertainers

KENNEDY AND PETERSON

Topical Talkers

And

A BIG BEAUTY CHORUS

CAIN & DAVENPORT
BRING YOU

THE LAFFETERIA OF COLUMBIA BURLESQUE

HARRY STEPPE

AND HIS

BIG SHOW

WITH HIS OLD PAL

HARRY O'NEAL

VIC CASMORE
HITE AND REFLOW

ROSE DUFFIN
SOUBRETTE DAINTY

LOLA PIERCE
BLUE SINGER

CARMIN SISTERS
SINGERS AND DANCERS

GEORGE ROSE
THE SINGING AND DANCING JUVENILE

RUBE WALMAN
INTERNATIONAL WHISTLING MARVEL

GEO. McCLENNON AND DEFORREST MAUDE
THE WORLD'S GREATEST COLORED ENTERTAINERS

DICK SIMMONS
MASTER MECHANIC

H. F. McMINN
ELECTRICIAN

HUGH GALVIN
ASSISTANT ELETRICIAN

18 YOUTHFUL
HOOFERS

WALTER MEYERS
MAN AHEAD

18 SWEET
LITTLE GIRLS

CHAS. MAST
PROPERTY MASTER

This Is the Greatest Congregation
in the Nation for a Combination of
Elation and Syncopation

HARRY SPAGNOLA
MUSICAL DIRECTOR

COLUMBIA BURLESQUE

ST. ART and GARTER

HEARE

Madison and
Halsted Sts. Chicago.

Art H. Moeller
Manager.
Phone-Monroe 4808

BURLESQUE THEATRE—A CRADLE FOR FAMOUS STARS

Those theatre-goers who have obtained a comprehensive knowledge of the trend of dramatic affairs, have not failed to observe the fact that there is something in the atmosphere of burlesque reminiscent to dramatic talent, and has brought into the spotlight a galaxy of brilliant stars.

In the old days burlesque produced stars and in the new days it continues to produce them. Here is an opportunity for players in legitimate to make a sound and sure investment in entering the field of Columbia Burlesque. Recently the "New York Times," in its Sunday dramatic section, published a two-column article on the achievements of the Columbia Burlesque Amusement Company. Among other interesting things the writer of the article commented on the fact that the burlesque theatre is the cradle of famous stars. Every man and woman who takes interest in matters of the theatre, will confirm the correctness of this statement when they read the names of star actors and actresses given in the list printed by the Times.

Among those who have achieved popular acclaim may be mentioned David Warfield, Ned Goodwin, William Crane, Weber and Fridge, Louis Mann, Al. Jensen, Lillian Russell, May and Flo Irwin, Lillian Fitzgerald, Middle Miller, Fannie Brice, Sophie Tucker, Emma Hayes, Bessie Reesley, Kate Elmore, Lillian Shaw, Nora Bayne, Sam Bernard, Alexander Carr, Clark and McCullough, Gallagher and Sheen, Eugene and Willie Howard, Leon Errol, James Doyle, Harland Dixon, Jay Brennan, Frank Dobson, George Sidney, Andrew Tomber and Lester Allen.

Columbia Burlesque numbers among its stage attractions a charming bevy of beautiful women. No musical comedy excels Columbia Burlesque in the possession of lovely and accomplished soloists supported by choruses equipped by nature and study to render graceful dances and beautiful music. The portrait, which commemorates the stars, suggests the beauty which is a distinct asset in Columbia productions.

THE TRUE STATUS OF COLUMBIA BURLESQUE

Intelligent, clear-minded men and women who have a competent knowledge of the theatre express the opinion that the most cheering and important phenomenon, the most remarkable development along worthy and attractive lines in the amusement field, can be found in the great changes for the better which have characterized the shows and the theatre which constitute the Columbia Burlesque Circuit. Before this organization began to function the burlesque show entered almost solely to the crude tactics of acclimated men and cowed youths, moved to laughter by wondrous lines, broad situations and slap-stick comedy. Under these conditions was created the blot on the burlesque escutcheon, which has required twenty years of earnest, sincere and conscientious endeavor on the part of Mr. Sam A. Scribner, General Manager of the Columbia Amusement Company, and allies, to remove.

Twenty years ago, men of vision established the Columbia Burlesque, whose realization that this form of entertainment had in its elements of originality and humor which appealed to a specific way to fan lovers and which needed simply the encouragement to elevate the character of burlesque, to keep its originality of form intact, to employ the best comedians that generous salaries could secure, to establish beautiful theatres, to insist on clean lines and situations, to courteous house employees, to provide brilliant, useful music, artistic scenery and companies of clever men and handsome women, especially and appropriately occupied.

In the old days, professional reformers berated burlesque. They "gave the dog a bad name and wanted to hang him." They talked and they did nothing. In a word, the professional reformers ran true to form. What was good to burlesque they refused to see and what was bad they vociferously exaggerated. All they accomplished was simply to make the task of reform more difficult.

Reform must come from within, not from without. This applies to burlesque as it was and as it is. The elevation in the character of burlesque, as exemplified in the Columbia productions, came from within. The originators had ideals. They wished to produce a form of entertainment which would appeal to the family. An entertainment which should be merry, gay, attractive and clean. The task was enormous. Old custom had to be abandoned. Authors, with original ideas, were encouraged and today the Columbia Burlesque shows are always funny and present to the public the funniest comedians on the American stage.

Gradually the law of the "survival of the fittest" has worked for the success of Columbia Burlesque. With the entrance of the saw on the stages of these theatres has come the entrance of the family to the boxes and chairs in the auditorium.

The men who originated the idea of clean, worth while and popular burlesque, have been on the job for twenty years. The story of their progress is a story of success. It has been their task to educate theatre managers, stage directors, actors, dramatic editors, stage hands, stage employees and all those people in the legitimate theatre "doubting Thomases," but so long as they ignore the facts, Columbia Burlesque has won the admiration, patronage and joyous approval of laughing, cheering, delighted audiences composed of men, women and children. For an afternoon, or an evening, of unalloyed fun, characterized by spectacular stage environment and brilliant costume, audiences are crowding the Columbia Burlesque theatres. The victory of a splendid idea has been won.

Because of the character which have been perfected, burlesque has come of wide-horizoned character. The management has won public acclaim and financial success. The public has won a clean, original and attractive form of entertainment. The actors have won a higher standing in their profession.

Out of the old style there came many comedians who entered the so-called legitimate and gained national recognition. Under the present regime comedians, standing high in the legitimate, have been able to secure greater compensation and wider fame by entering burlesque. The old reproach has been removed and the hazard of new fortunes has triumphed.

No amusement enterprise is more wisely systematized along business lines than is that directed by the management of the Columbia Circuit. A chain of 35 theatres, embracing 19 towns, gives each of the 35 companies an assurance of a season of "hitts" eight weeks and makes certain a week's engagement in each of the theatres belonging to the circuit. There is no fighting for dates. The tour is not a matter of guesswork or grasping. It is a straight business proposition. The organization ranks high as a financial proposition controlling property worth at least \$25,000,000.

Emphatically this is, as financiers express it—"a going concern."

COLUMBIA BURLESQUE'S MOST NOVEL THEATRE

The beauty and charm of the architecture, craftsmanship is nowhere more perfectly centered than in the structural beauty of Chicago's Star and Garter—a theatre saved by many owners of theatres in our country. Nowhere is there one like it where art is so dominant; its beautiful decor, mural panels, spacious auditorium and comfort attract and charm the heterogeneous races that gather to see Columbia Burlesque twice daily, for the theatre is located in the midst of Chicago's Malling Pot.

Never could there be found a more friendly feeling than that which exists between Arthur H. Moeller, manager of the theatre, and the many communities of Hebrews, Catholics, Italians, Bohemians, Poles, Greeks, Italians, Bohemians, Jews-Slavians, Lithuanians, Scandinavians, many Irish and Americans and other national folk. Quite naturally Mr. Moeller's popularity is very great—largely due to the kindly spirit of friendliness and understanding which he very wisely deems essential in the winning of patronage and making his playhouse successful. Undoubtedly Mr. Moeller realizes the fact, that coming from foreign lands does not stamp any nation as superior—a truth that has moved him to do everything possible to interpret for them the beauty and glamor to be found in Columbia Burlesque.

Interesting as well as unique are the special extra features presented every Wednesday, Thursday, Friday and Saturday night; Wednesday, the adding of amateurs to the bill; Thursday, a circus frolic; and on Friday the tremendously popular wrestling matches which the world's greatest wrestlers figure—the game starting immediately after the 8:15 night performance of burlesque—results of which add much to the theatre's earnings—the crowds so great and fetching the sporting fraternity now regard these wrestling matches as their preferred form of pleasure, and a distinctive entertainment feature which is well known and considered by business men and sportsmen alike, a delightful pastime.

All sportsmen are thinkers, and despite their differences, know how to respect and therefore evaluate the talents of their ilk as a whole. But wrestler? Ah, there's the rub! The bitterness with which most of them cling to a belief in the excruciations of their own perfection, the hope that springs from the temporary superiority of one man over another, of sportsman, reap their reward when they actively strive for them.

Looking to Mr. Moeller's record of famous wrestling champions and modern champions that has inspired the season at the Star and Garter, the writer discerns the talents of men, and Lewis, Joe Stecher, Hans Kautsky, William Brown, Stanislaus Zyzanski, Mike Romano, Renato Gardini, Allan Eastace, Lou Taimor, Johnnie Meyers, Jim London, Frank Judson, John Ford, Tom Mudgett, and Pat McGill, Joe Farrell and others of standing.

COLUMBIA BURLESQUE'S MANAGER—A DEVOTEE OF SHAKESPEARE:

Columbia Burlesque always has understood how to make real burlesque out of old varieties without deviating its worth and under the direction of sensible management this pleasing amusement has been revived and reprojected. As time flies, nowadays, a quarter of a century is not a long period, yet the last quarter packed a heap of happenings upon Sam Scribner, General Manager of the Columbia Amusement Company, and his associates, while strenuously endeavoring to relieve burlesque from the miasma blough of Despond it had been wallowing in for years, and to lift it from the pit, cleanse it and purify it, dress it in white satin and recreate and establish it as ideal Columbia Burlesque, and by so doing, promote this valuable theatrical industry and make known to theatregoers its real virtues and importance. It is said, that throughout this battle for purity, Mr. Scribner adhered strictly to Shakespeare's truthful axiom—"FRAME YOUR MIND TO MIRTH AND MERRIMENT WHICH BARS A THOUSAND HARMS AND LENGTHENS LIFE."



HENRY C. JACOBS
JOHN G. JERMON



BOBBY

CLARK and

PAUL

McCULLOUGH

Stars of IRVING BERLIN'S

'Music Box Revue'

PRESENT

*The Second Successful Season of**Critics Say the Only
Difference Between***"MONKEY SHINES"**

AND

"MUSIC BOX REVUE"

Is We Play to

\$1.00 TOP**MONKEY SHINES**

FEATURING



GEORGE SHELTON



AL TYLER



WALLY SHARPLEY

THE
THREE ACES
OF FUN**BEATRICE TRACEY**

PERSONALITY PRIMA DONNA

BABE SHAW

SPRIGHTLY SOUBRETTE

MAYBELLE YORKE

INIMITABLE INGENUE

GEORGE
HAZZARD and CY
LANDRY

TWO GRECIAN DANCERS

LLOYD PEDDRICK

CHARACTERS

6—ORIGINAL HIGH STEPPERS—6*and a Chorus That We Are Proud of*

ARTHUR HARRIS, Manager

PLAYING COLUMBIA BURLESQUE

— THE DALEY SHOWS —

The Queen of Personality, Class and Pep



LENA DALEY

AND HER OWN GREAT SHOW

'MISS TABASCO'

Conceded and acknowledged to be the Most Gorgeous
Production of All Times

ED. E. DALEY'S

SPEED CYCLONE

"RUNNIN' WILD"

A REAL COLUMBIA BURLESQUE SHOW

CAN PLACE PEOPLE IN ALL LINES FOR NEXT SEASON

ED. E. DALEY

714-715 Columbia Theatre Bldg., New York City

HUGHY Bernard & Lorraine SID

A
Columbia

Offer



Burlesque
Success

"HAPPY-GO-LUCKY"

HERE IS WHAT WE HAVE TO OFFER—

**What it
Takes to
Get You,
We've
Got!**

JEAN **MC COY**
&
RALPH **WALTON**
*First Year in
Burlesque,
and "Clicked"*

*Cast like
This Has Never
Before Been
Assembled
in
Burlesque!*

**Willie
McCabe**
*Child
Parts~*

**Armstrong
&
Gilbert
Sisters**
*Harmony Hounds
and Class*

*Now Turning
Komedie Kapers*
**Turner
Bros.**
Some Turners

Emily Keller
will be here
next season
"NOW"

HOBER & ATLAS
Steppers Deluxe
And Our Cho-
Rarin' to Go ~

Eleanor Van
*Some Kicker ~
but no kick ~
coming with
this Show. ~*

GREETINGS

FROM

'PEEK-A-BOO' CO.

HARRY

WILLIE

LANDER BROTHERS

MATT. KENNEDY

ED. QUIGLEY

WM. LYNCH

JOHN CHARLAND

PEGGY MAYO

NELLIE NELSON

MARIANNA MAY

GEORGE CHARLAND

18-JAZZ-A-GANZA-GIRLS-18

DIRECT FROM THE OXFORD MUSIC HALL

LONDON, ENGLAND

DAVE SIDMAN

LOU SIDMAN, Manager

COLUMBIA BURLESQUE

WM.

BOB

BRANDELL & TRAVERS

OFFER

FRANK HUNTER

IN

WITH

WALTER "BOOB" McMANUS

INEZ DE VERDIER

LYDIA HARRIS

ROSE BERNARD

MAE PERCIVAL

NANCY MARTIN

BEST SHOW IN TOWN

**SIX SUNSHOWER
GIRLS
? SEE SARAH ?
?**

GEORGE C. MACK

HARRY KILBY

PRINCE ROSUCCI

YOUNGEST, SPEEDIEST CHORUS

IN

COLUMBIA BURLESQUE

GREATEST

LAUGHING

SHOW

OF THE

YEAR

JOE HURTIG

"NFTIES OF 1925"**DANNY MURPHY**

COMIC

WILL H. WARD

COMIC

VIOLET McKEE

SOUBRETTE

MILDRED CAMPBELL

COMEDIENNE

LILLIAN FRIER

INGENUE SOUBRETTE

JACK COYLE

STRAIGHT MAN

TERESA ADAMS

PRIMA DONNA

BILL MURPHY

CHARACTER MAN

HONOR and SMILES

DANCERS

ED. W. EDMONDSON

MANAGER

OBSERVATIONS ON THEATRE MANAGEMENT

partnership that exists between show and theatre owner. Give him a place to hang his hat and make him feel at home.

The treasurer and his assistants are the ones who get the money in. All the advertising, production of shows, work of the actors, and efforts to make the theatre successful center at the window where politeness can make friends or surliness create enemies.

Box Office Salesmanship

Never let a prospective customer get away if salesmanship can be applied to getting his money. The box office attaches should at all times be neat in their appearance, polite in their manner and patient to the last degree. A patron has a right to change his seat and his request should be granted (when possible) with the same smile that was on view when he originally bought the ticket. The telephone should be answered as promptly as possible—the call may be of great importance, or it may be of a reserved seat and that, too, is important.

Smoking in the box office? Never, under any circumstances. If there is smoking where the draft blows the smoke through the window into the face of a woman patron—that's bad. Keep people out; the box office is a place of cash and business.

The orchestra pit should be kept scrupulously clean. The music and musicians should have some attention from the manager. Above all, a neat appearance, uniformity in attire if possible, and strict attention to business on the part of the musicians. Women come to a theatre to be entertained by the stage performance and a dirty musician can cause a heap of trouble. Occupants of the boxes can see into the pit; there should be no unsightly piles of music, accumulation of "junk," or anything to be seen that detracts from neatness in all particulars.

The house leader can be made a great help in seeing that cuts and changes in the performance are observed after the house manager gives the leader his instructions. A bell leading to the front of the house can be fastened for a few dollars, with the push-button concealed under the house leader's music rack. A series of signals will call attention to something obnoxious on the stage, or give warning that a patron in the front orchestra seats is getting too noisy. Indeed the house leader can be made a great aid in the orderly conduct of a stage.

Stage Hands Important

Stage hands are unseen actors of great importance to the show. When they appear before the au-

dience after the curtain rises they should present a tidy appearance, uniformed, if possible, even though it shall only be a long linen duster—that's better than working clothes. Spotlights that protrude over the balcony line should have wire nettings under their projections to catch dropping carbons that might otherwise fall on patrons below.

The lobby is the theatre's show window. Brightness and cleanliness, fresh paint and the porter's "elbow grease" are assets. Make it a nice place for patrons to congregate; have a telephone for convenience, if possible. A few seats or benches handy can be removed when the doors open or the rush comes on. A drinking fountain would be another asset in the lobby.

Attractive Lobby

Clean glass in neatly painted frames make the lobby pictures more attractive. Where the line forms for tickets have attractive "selling" pictures of the show easy to see. When there is no Sunday show the lobby should be made attractive for passers-by. Decorate in such ways that it will be a miniature "show place" for the spectators; keep it open afternoons and evenings, brightly lighted. That's advertising that more than pays for the illumination. On gloomy days keep the signs lighted and the front lit up; that's advertising.

Electric displays inside and outside should be closely watched and kept in perfect order. It is useless

if all the lamps are not burning. One dead lamp can kill the effect of a sign that costs thousands to erect and maintain. Keep the marquee painted, well trimmed, with signs, and, in winter, when there is a heavy fall of snow, shovel the top free of the tremendously heavy weight and avoid accidents to passers-by and possible damage suits. Such accidents have happened and cost big money to the theatre owner.

Well Lighted Theatres

Theatres should be so well lighted before the curtain goes up that patrons can read their programs and be in cheerful, not dark, surroundings. The cleaners should finish their work at least an hour before the doors open, so that the house can be ventilated (before each performance) regardless of whether there is a ventilating apparatus installed. (where there is one) should be kept at work throughout the show.

Ushers should escort patrons right down to the row their seats are in, waiting until they reach the spot before handing back seat coupons and delivering programs. That gives the patron time to take off coats and get ready to be seated. Never allow an usher to go past way, then point and shout directions as to how many seats "in" on such and such a row. Ushers can keep the crowds in good humor or they can disturb patrons by discourteous or rude treatment. Many

an usher has come to greatness in the show business.

Seats should all be kept in the best of shape, as comfort of patrons is part of their entertainment. When a seat is found broken or the springs matted, have them fixed pronto. You can't sell a broken seat. Ushers, by the way, should be attired in a smart uniform an should not add to the confusion by loud talk. Conversation back of the orchestra seats or where the noise will disturb patrons should be discouraged by house managers. House employees, above all others, should not contribute to the annoyance of cash customers.

Men's and women's retiring rooms should be kept as clean and presentable as the same accommodations are maintained in the home. In each of these rooms there should be a sign, neatly lettered, telling of Columbia Burlesque: suggesting the purchase of seats in advance for some convincing propaganda for the encouragement of patronage. In the lobby, by the way, it is well to have a sign calling attention to the desirability of "theatre parties" by lodges, societies and welfare organizations.

Touching up with fresh paint during the season makes a house look more inviting and proves that attention is being paid to cleanliness. Soap, water and scrubbing brush application are the best possible advertising for a theatre and tells a story of good management.

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BURLESQUE****COLUMBIA
BURLESQUE****CAIN**

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JOE WILTON

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WARREN B. IRONS

ARTHUR A. CLAMAGE

IRONS & CLAMAGE

ATTRACTIONS AND THEATRES

'TOWN SCANDALS'

WITH

HARRY "HICKEY" LEVAN

A

COLUMBIA BURLESQUE ATTRACTION

HAYMARKET THEATRE
CHICAGO, ILL.

AVENUE THEATRE
DETROIT, MICH.

COLUMBIA BURLESQUE

brated the anniversary with a special number of "Variety." That was the first time in the history of burlesque that such a policy had been put into action—to assemble and recite in details the work our organization had accomplished.

The most important and far-reaching step we have since taken was the resolve to distinguish our entertainments by the title in our possession—"Columbia Burlesque." We didn't have to borrow it from anybody. It has been ours for 21 years. When we decided to develop the trade-mark we just went to it.

Different Burlesque

"Columbia Burlesque" it has been, is and always will be. Not just "burlesque," but "Columbia Burlesque," to distinguish our class of shows from the misnomer applied to other kinds of shows presented

under all sorts of conditions as "burlesque."

Another important publicity development has been the publication of "Hall Columbia" by Fred McCloy, who created the idea and the text. Mr. McCloy manages the New York Columbia theatre, but what he introduced into the text of "Hall Columbia" goes for every house on the circuit. That's why we printed and circulated 250,000 copies under sealed letter postage to selected addresses of people who might be presumed to be still in ignorance of the advancement that has been made by Columbia burlesque.

That Times Sq. Clock

The giant sign and clock overlooking Times square is another aid to every house in the circuit as well as an immediate advertisement of Columbia burlesque in the Columbia theatre, New York. The lights blaze until midnight, and the sign

stands by day as one of the most prominent flashes on Times square. Millions pass within range of this sign during a year; people from all over the country, who find themselves in the heart of the theatre district. In that way Columbia burlesque out of town is hooked up with Broadway in a definite and attractive manner.

The establishment of the News Bureau has another practical and effective aid to publicity for every attraction playing the Columbia circuit. House managers never have to dig into their "morgue" for lobby pictures these days. Old and unsightly pictures no longer disfigure the lobby of theatres playing Columbia burlesque.

The News Bureau keeps theatres supplied with newspaper publicity and photographs, and with lobby displays three weeks in advance. In that way the house manager has in hand what he needs in abundant time to take every advantage of opportunity for publicity.

Stuff Written to Tick

In other days I have had many

newspaper editors complain of the character and class of publicity that was offered for their use. The stuff was written to tickle the showman who paid for the writing of it—but it didn't tickle the newspaper editor.

As another item making for co-operation I can mention the rather unique publication mimeographed in the News Bureau and called "Spokes in the Wheel." In this little sheet are reported the ideas assembled from all over the circuit—ideas for promoting Columbia burlesque that are passed along to let every house manager know the details.

Most important of events in the past few seasons was the meeting of producers and their managers and the house managers assembled from all over the circuit. It was held last July and there was set forth, in plain language, the policy and purposes of the Columbia Amusement Company, as applied to Columbia burlesque, and the theatres where it is presented. When the meeting adjourned everyone in attendance knew that we wanted

and will have only clean shows in theatres kept clean, orderly and well managed.

The booking and routing department has enlarged its usefulness and service during the past three years. Besides handling the railroad pool that alleviates the transportation difficulties of showmen at the start and finish of the season, all pictorial paper is ordered in that department, its shipments supervised and all company managers are kept informed of any changes in route; additions and cancellations.

Two Important Appointments

Two appointments that vitally concern the present and future conduct of the Columbia Amusement Company have come to pass since this season began. Mike Joyce was brought to New York from Pittsburgh, where he had been managing the Gayety theatre, and made assistant to the general manager, George Dresselhouse, for years has been actively in charge of Rud K. Hynicka's theatrical interests, was made assistant to Mr. Hynicka, the treasurer.

BEST WISHES TO THE COLUMBIA AMUSEMENT COMPANY

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BURLESQUE**

William S. Campbell's

"GO TO IT"

**BURLESQUE
WITHOUT
A BLUSH**

"faster than a Three Ring Circus"



Van Smith
LEADER



GENE

SHULER



Bob Sandberg
STRAIGHT MAN



Althea Barnes
PRIMA DONNA

Tommy Levene
JEW COMEDIAN

DUTCH COMEDIAN

Wally Jackson
DANCER



Melino - Listette and Kogan
ACROBATS



Louise Gardner
"BLUES" SINGER



Frank Laning
MANAGER



Francis, Ross and Du Ross
DANCERS



Harry Thompson
BUSINESS MANAGER

Ponies.

Peggy Moran
Cassie Denard
Madge Reid
Lila McGilvery
Martha Taylor
Ruth Gladwin
Mildred Young
Tereta Schaffer.

Mediums.

Bobbie Hall
Alma Davis
Clara Douglass
Julia Sinclair
Mildred Sexton.

Show Girls.

Alma Shuler
Patsy Allen
Nell Hall
Alice Levene
Maude Larson

**"TWO YEARS OLD AND FULL OF PEPPER—
MY-THEY'RE CERTAINLY SOME STEPPERS"**

THERE IS ONLY ONE

Mollie Williams

(The Wonder Woman of Columbia Burlesque)

Extends to the

COLUMBIA AMUSEMENT COMPANY

Her Heartiest Congratulations and Best Wishes for Its Continued Success

**"IT'S A WONDERFUL SHOW,
ASK YOUR MAILMAN"**



MONTREAL AS EXAMPLE

eggs and other missiles were hurled at them.

Garfield did not argue. He called on the police. Night after night it

was a common sight at the Gayety to see former "rulers" thrown out on the sidewalk.

It was the beginning of the end. Garfield laid his cards on the table before newspaper men and told them what he wanted to do. They agreed to help. Within three

months women, who never before would be seen in the vicinity of the Gayety, began to attend the matinee performances.

When Mr. Garfield relinquished the reins of management to Mr. Lawrence, the present manager, his work was completed. But the strain left its mark, for Garfield has been suffering from very indelible health ever since. He is now the manager of the newest picture theatre in Montreal, the Rialto.

The policy inaugurated by Mr. Garfield has been carried on by Mr. Lawrence until now the Gayety shows are clean and wholesome, and the audiences are of the highest class.

Columbia Burlesque's Recognized—Columbia burlesque is recognized in this city as the most diversified form of entertainment offered in the amusement field.

The transient trade has likewise improved greatly. Hotel managers recommend the Gayety to their patrons, and from all the leading hotels in Montreal come visitors to enjoy themselves.

Other cheaper burlesques have been tried out in Montreal and have failed. Columbia burlesque reigns supreme here.

Thanks to the enterprise of the Columbia company and its able managers, burlesque in Montreal has become an established institution. The transition from the old state of affairs to the new has been slow and, perhaps painful, but the accomplished fact remains—that Montreal is proud to have in its midst the Gayety theatre, representative of all that is good—of Columbia burlesque.

John Gardiner.

OUT-DOOR ADVERTISING

FOR

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PITTSBURGH, PENNA.

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"THE ORIGINAL BOZO"

The Man Who Made the Character "BOZO" Famous

Will be remembered back in the days with Edmond Hayes in "The Wisa Guy" and "The Piano Movers"

AT PRESENT KEITH CIRCUIT

Bob—ARCHER and BELFORD—Blanche

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Though still one of the youngest producers, Mr. Gerard will next season celebrate his 25th year as an author and producer. Under Mr. Gerard's direction a number of our leading stars of today started their ascension in the theatrical firmament.



Mr. Gerard has many times been referred to by newspapers throughout the country as the Geo. M. Cohan of Burlesque, while still others stamped him the Ziegfeld of Burlesque.

ORIGINALITY IN PATTERNING HIS SHOWS; CLEANLINESS IN THEME; SPARKLING WIT OF HIS DIALOGUE; PRETENTIOUSNESS OF HIS PRODUCTIONS, DISPENSED AT A PACE SO FAST AND SNAPPY THEY EXCEEDED THE SPEED LIMIT, ALL SERVED TO MAKE THE BARNEY GERARD SHOWS THE VERY BEST IN BURLESQUE—MORAL! NOTHING SUCCEEDS LIKE SUCCESS.

Most Sensational Success Ever Seen in Burlesque

BARNEY GERARD'S "FOLLIES OF THE DAY"

WITH
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"BOZO" Snyder

THE MAN WHO NEVER TALKS

(Mr. Snyder under personal direction of Barney Gerard, Four More Years to go)

3 Summer Runs in Boston
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1 Summer Run Columbia, New York
All Within 3 Years.

Declined C. B. Cochran's Offer
To Play Palace Theatre, London

Seventeen years of uninterrupted success! First summer engagement started May 10, 1908 at Lincoln Square theatre, and created a furor. Cast included:

HARRY FOX, GERTRUDE HAYES, MILLERSHIP SISTERS, SAM SIDMAN, LARRY McCAL, SHEP CAMP, 18 BOYS IN BLUE, THE 4 DANCING BRICKTOPS, WEST AND WILLIAMS, IDA STURGESS, SANDY MCGREGOR. and a chorus that made Broadway sit up and take notice. First night audience included "Diamond Jim" Brady, Flo Ziegfeld, Weber and Fields, Honey Boy Evans, George Sidney and every known "first nighter."

Broadway had never seen such a first night.

Each Year Since 1908 "Follies of the Day"

has continued to live up to its reputation of furnishing the best entertainment in Burlesque.



Consistent with His Policy of Producing Clean, Wholesome Fun

"BARNEY GERARD'S NEW SHOW"

WITH THOSE KINGS OF COMEDY:



JOS. K.



WILL H.

WATSON AND COHAN

ARE EXPLODING BOMBS OF LAUGHTER THAT
PROCLAIM THESE TWO COMEDIANS THE
WEBER AND FIELDS OF THE PRESENT
GENERATION

Mr. Watson authored the book that is produced in the usual Gerard Lavish Manner

There are more laughs to the minute than has ever been found in any one entertainment

IF YOU HAVEN'T SEEN THIS SHOW, DO SO
BY ALL MEANS, AND YOU MAY LAUGH
RIGHT OUT LOUD WITHOUT BLUSHING

TWO SHINING EXAMPLES OF 'COLUMBIA BURLESQUE'

ALWAYS READY TO ENTERTAIN NEW FACES

WRITE OR CALL AT NEW YORK OFFICE

BARNEY GERARD, Columbia Theatre Building

SIM WILLIAMS

EXTENDS TO THE

Columbia Amusement Company

His heartiest congratulations and best wishes
for its continued success



Presenting

"HAPPY MOMENTS"

This Season on the Columbia Burlesque Circuit

GOOD TALENT WANTED AT ALL TIMES

WHY BE SURPRISED?

the belief that a better general appeal to the more discriminating theatregoers could not help but benefit burlesque professionally and in a business way.

Columbia Burlesque set about accomplishing definite things. It is but natural that many of the aims of those behind the enterprise have been carried out.

Press Agents' "Miracle"
Many of our press agents insist that a miracle has been wrought. I don't feel that way about it. I like to think that we have accomplished many of the things we set out to accomplish, but, more than that, I like to think we shall con-

tinue to accomplish things and never reach the point where we shall sit back and say, "We have achieved a miracle—let us now rest on our laurels."

In connection with our work of making Columbia Burlesque stand for a form of entertainment which would amuse women and children as well as men, there was, naturally enough, a wish that we might change the name of burlesque, just as variety, in its stage of improvement, came to be vaudeville.

Many names came to hand for the rechristening of burlesque, but none was adequate. None appeared to combine the new aims of Colum-

bia Burlesque with the traditions of this type of entertainment which were not objectionable.

"Columbia Burlesque as Brand Today, our entertainment is still known as burlesque, and if Columbia Burlesque must suffer because of the other type of so-called entertainment which still goes by the name of burlesque, and still lends itself to the objectionable, if not repulsive, forms of alleged amusement, it is a matter of regret. We must hope that in this respect the theatregoer, or Columbia Burlesque patron, will learn to insist on a certain trademark when he buys his seat for a burlesque show, just as he insists on a certain brand of tooth powder or shaving cream.

And while we do not feel that any miracles have as yet been accredited to us, the Columbia Amusement Company does like to believe that in connection with its stage equipment, the comfort and convenience of its theatres from the

patron's standpoint, and in the personal relations back-stage as well as the creature comforts of the performers, it has done certain things which possibly may, some day, be the time when all burlesque patrons will insist on "Columbia Burlesque."

By the same token we like to believe that those engaged in the burlesque profession have already reached the point where, granted they are meritorious, they too will insist on Columbia Burlesque as the happiest means of expressing their art and of reaching a public that is appreciative of genuine ability.

A Bugaboo's Bark
In striving to bring about changes which the Columbia Amusement Company felt were not only desirable but necessary, the directors naturally encountered many bugaboos which had to be slain. However, a bugaboo's bark is much worse than his bite. I feel certain no one has ever suffered any ill

effects from conflict with these same bugaboos. They are better dead, and Columbia Burlesque is better because they are dead, just as it is better because of new features which succeeded the bugaboos.

And now that 29 years have rolled around, if the other departments of the theatrical world can see in Columbia Burlesque merits which they feel entitle it to a place in their inner councils, if those directing other forms of expression in the world of the theatre feel that Columbia Burlesque "belongs," and is welcome as one of the theatrical family which is trying to do well by itself and its public and by the decent things of the theatre, then the directors of the Columbia Amusement Company cannot but feel gratified.

HENRY BRAXTON

JOSEPH BIRNBAUM

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ARIETY

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NEW YORK CITY, WEDNESDAY, JANUARY 14, 1925

100 PAGES

McCORMACK IS OFF RADIO

AGAINST RADIO FOR STARS, MUSIC MGR'S. ASS'N ON RECORD

Believes First Magnitude Stage Attractions Will Shortly Leave Air to Minors—Resolution Condemning Broadcasting

The National Music Managers' Association, embracing the leading concert and operatic managers of America, has passed a resolution condemning radio broadcasting by the concert stars of America. This action came as the result of the McCormack-Bori program sent out through WEAF and allied stations at the instance of the Victor Talking Machine Company.

Individual managers of the Association have expressed opinions that lead to the belief broadcasting by stars of first water will not continue, as it has several angles that will entail additional expense—and that expense brings no returns. They argue that singing stars of the Galli-Curci, Chaliapin, McCormack, Garden type (although McCormack is the only one of these do-broadcast) don't need the radio publicity and that its continuance is bound to result in decreased attendance at the concerts.

It is believed that personal gratitude to the exploitation and popularity derived by Victor records was one reason for the assent given by a few to broadcast. It is further stated that despite reports to the contrary, Miss Bori and McCormack were not paid for radioing and that there is no intention of paying the others. It is all looked upon as publicity for both the singer and the recording company, which figured prominently in all the newspaper stories concerning the event.

The outcome, it is believed, was (Continued on page 47)

B'WAY SHOW FILMED

A Broadway show is going to be made into picture synchronism by the DeForest Phonodrama within the near future. A contract has been entered into by the DeForest offices and a New York producer, (Continued on page 47)

HIGH HAT TALK

(Hacon, N. Y., Jan. 13.) Heywood Brown, the critic with a high hat, is coming to town to enlighten Cornell about the dram-mag, both as it is written and as it is produced. "High Hat Hey," who knocked 'em dead (from yawns) at Syracuse University last year has booked himself for July 4th, Cornell University, on Thursday night next. The lecture is under the auspices of the Cornell Women's Club. Incidentally, it is said the club has asked Hey to bring along his high lid.

HIS MANAGEMENT DENIES REPORT OF BOYCOTT

New England Concert Bookers and Victor Dealers Said to Have Notified Tenor's Managers They Would Frown Upon John McCormack as Concert Attraction if Continuing Over Radio—Alleged Radio Hurt McCormack's Drawing Power and Record Sales—Chas. L. Wagner Claims High Scales Hurting Theatre Business—Says Singer Is Through Radioing

RADIO RURALS LISTEN IN BY PHONE

Owner of Radio Set Allows Wide Use—Closes Picture House

Milwaukee, Jan. 13. Radio has closed the Auditorium at Cuba, Wis. Teasdale & Redfern, managers of the theatre, playing pictures, admit the closure has been brought about by the radio fever, thus took on a new tack in that town.

Especially in the surrounding (Continued on page 46)

HOLY ROLLERS LIKE ICE WATER

St. John, N. B., Jan. 13. Not content with reducing the patronage of the theatre and other sources of diversion during the summer and fall, the Holy Rollers sect is also cutting a wide swath in the winter business. Every few days, usually in the afternoons, the (Continued on page 47)

Hearst and "Telegraph"

A rumor persist along Broadway that William R. Hearst is in negotiation to purchase "The Morning Telegraph" from E. R. Thomas. The same report has been intermittently around for the past two years, but the present rumor is sounded with something of a positiveness.

"ARROW MODEL" FILM

The third or the new Red Hoves series of "stunt pictures," produced by the Johnson Company, has reached New York. Hoves is the young man who posed for the Arrow collar models.

EQUITY FORCES SHUBERTS TO PAY FOR EXTRA PERFORMANCES

Managers Don't "Put Over" Two Sets of Winter Garden Contracts for "Big Boy"—Al Jolson Stands with Equity in Matter

FLA. CABARETS SOUND LIKE B'WAY

\$2 Cover for Gilda Gray at Country Club—Biscayne Bay Guarantees

Miami, Jan. 13. There is the liveliest sort of competition here between the various night clubs, the greater number of which, are utilized to attract the visitors to a number of real estate developments. All of the places are getting \$2 and \$3 cover charge (Continued on page 47)

SHUBERTS LOSE \$2,000 STAR

Marguerite Namara did not appear in "The Love Song," presented by the Shubert at the Century last (Tuesday) night. In her stead, Dorothy Francis sung the role.

As a result of the retirement of Miss Namara it was stated that the Century received a number of cancellations of seats for the \$11 opening. The Shuberts, it is alleged, felt that with Miss Namara in their cast: (Continued on page 47)

Chaplin Living in Garage

Los Angeles, Jan. 13. From an authoritative source comes the report, that Charles Chaplin, screen comedian, is living in his garage with Chuck Keelner, while his wife and her mother occupy their home. It is understood that Chaplin desires to keep out of his young wife's sight, but is afraid to enter the courts because of the undesirable notoriety which would impair his next picture release.

Two sets of contracts, with easy explanations as to the purpose comprised a conception by the Shuberts to evade Equity's eight-performance-a-week rule as regards the Jolson "Big Boy" company by the Shuberts failed to get away with it.

The show was out five weeks prior to opening at the Garden last week. At Detroit the players were given five-eighths' additional salary. That was after Equity was acquainted with the facts and demanded payment for all extra performances.

Al Jolson, star of "Big Boy," was opposed to the dual contract idea and is credited with forcing payment for the extra performance. Jolson, in addition to salary, has a considerable interest in the attraction, which is said to have bettered \$40,000 weekly in most stands.

The Winter Garden's Gag

When the players were engaged regulation contracts were issued. During rehearsals other contracts were brought around. This second form provided for one-ninth of a week less than the first contract called for. The explanation was that the second contract was to cover the eventuality of "Big Boy" playing the Winter Garden, which usually plays nine performances (three matinees). It was pointed out the full salary would be paid as originally agreed on, but nothing extra at the Garden. It has been the custom at the Garden to cut the salary down on the contract. With (Continued on page 47)

\$175 FOR TRY-OUT

The Dancing Millars appeared at the Franklin, New York, Thursday as professional try-outs. After the first show in the Keith booked house they were booked by the independent John Coots office for two weeks at \$175 weekly.

It was the first professional appearance of the act which consists of a mixed double dancing team and a pianist. It is also the first time known where an act "showing" in a Keith house was lifted out by an independent booker. The act played the first show only, leaving immediately to open for Coots at Fulton, New York.

COSTUMES

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'NEW YEAR'S GIFT' ONLY

Charles L. Wagner, of the John McCormack management, terms the Irish tenor's broadcasting Jan. 1 from WEAF and eight allied stations merely "McCormack's New Year's gift to the world." McCormack will not broadcast any (Continued on page 14)

Columbia Burlesque Section

The Columbia Burlesque section of this issue of Variety is contained within pages 46 to 96.

ONLY CITY ON CONTINENT WITH NO THEATRE

Montreal, Jan. 13. There will be no theatre established in the city of Levis (Quebec) if the Roman Catholic Church can prevent it, according to a declaration made in the parish church by M. Monseigneur Gosselin, parish priest of that city. Preparations are being made in Levis to open a picture theatre. Up to now the parishioners of Notre Dame of Levis have never allowed a theatre to operate there. Father Gosselin, in his statement, said: "We hope they will continue their (Continued on page 46)

LONDON

London, Jan. 8.
"You and I" looks like getting the booby prize on this side. It was produced Dec. 30 with every look of a failure at the Little Theatre. Not a few people left after the second act, a rare and unusual thing here.

Miss acting in no way improved the play's chances, and the first performance gave every indication of an unprepared production.

A. Greville Collins begins an eight weeks' season at Cardiff today. He will try out a new piece each week and bring the successes, if any, to London.

St. John Ervine's play, "The Ship," which has long existed in book form and up to now has only been seen in the provinces, is to be staged by Lena Ashwell at her little upstairs theatre in Islington, the Century.

Miss Ashwell becomes a titled lady through the knighting of her husband, a famous physician.

Another musical play is to try its luck. This is a three-act effort by Norman Frost entitled "The Signet Ring," with lyrics and music by Patrick Barrow. In the cast are Muriel Terry, Kingsley Lark and Granville Haydon. A London season is contemplated.

"Meddlers," which replaces "Polynna" at the St. James', will not have a protracted run, as T. C. Dagnall is producing there, in the near future, "Grounds for Divorce."

B. A. Meyer has the script of a new London production, a comedy called "Crooked Friday." Dennis Neilson-Terry and Mary Glynn will play the leading roles. Most of the scenes are laid in New York's underworld.

Business at the Palace theatre, where the band of entertainers known as the Co-Optimists prevail, has not been very bright of late. Customers buying seats for the balconies have been asked, with all semblance of a favor, to sit in the orchestra, thereby "dressing" the house.

The Palace is a big house, which points to the fact that the Co-Optimists would be more at home in a smaller theatre.

Fred Terry, who has been playing and making money with romantic costume drama for the past 30 years, has a new one. This is a work by William Devereux and it Fred will play Henry VIII of wisely fame. Julia Neilson will undertake the role of the spouse to be outlandish that much married monarch.

Sir John Martin Harvey has a new play. This he proposes to do on the road in the spring prior to a London hearing.

EARL CARROLL'S WIFE OUT

London, Jan. 13.
Marcelle Carroll has left "Just Married" and is going to Paris. She quit the show Saturday.

Miss Carroll, who is the wife of Earl Carroll of New York, intends to sail for your side, after visiting Paris, on Jan. 24, via "France."

Alfred Lester's Breakdown

London, Jan. 13.
Alfred Lester is out of "The Punchbowl" for a week or so and in a sanatorium, suffering from a nervous breakdown.

Phyllis Timmins, also in a hospital, is expected out in time to start rehearsals for "Pamphila."

5 DAYS FOR 'MEDDLERS'

London, Jan. 13.
"Meddlers," at the St. James, closed Saturday, with a run of five days to its discredit.

"Jack and the Pulpit," at the Princess, New York, closed Saturday with a run of five days to its credit.

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Director, JOHN TILLER

Read Mike Joyce's Story

In this special Columbia Burlesque Number is a story headed "Observations on Theatre Management," written by Mike Joyce, assistant general manager of the Columbia Amusement Company.

No better article on theatre management ever has been published.

The story by Mr. Joyce should be posted in every theatre in the world.

BUTT OFFERING EMPIRE

One of the objects of Sir Alfred Butt in coming to New York at this time is said to be to dispose of his London Empire theatre.

Butt is reported having offered the Empire to picture people in New York familiar with it but without success this far it is said.

Sir Alfred will leave Saturday for home.

WILLIAM ARCHER DIES

Critic and Author of "The Green Goddess" Succumbs to Heart Failure.

London, Jan. 5.

William Archer, critic and playwright, died of heart disease Dec. 23. Only the previous week he was attending the theatre and apparently in the best of health.

Archer, in his day, was the greatest of English dramatic critics belonging to the logical as opposed to the emotional school of Clement Scott. His opinions, appearing in the "World," were esteemed above those of any other theatrical writer, and for several years were reprinted in volume form.

After a lengthy career of journalism, Archer turned playwright and made a considerable fortune with "The Green Goddess."

BARRYMORE'S SUPPORT

London, Jan. 13.
John Barrymore's support in "Hamlet" for London will include Fay Compton as Ophelia, Constance Collier as Queen Gertrude, and Malcolm Kent as Claudius, all English.

London Boomed 'Meddlers'; 'Grounds for Divorce' Next

London, Jan. 13.
Booming greeted the opening of "The Meddlers" at the Saint James. It is an insane farce and the booming marked the closing of the show with its successor announced as "Grounds for Divorce."

The latter piece, played by the Frohman company in New York, will have over here: Owen Nares, Madge Fitzherbert and Lawrence Grosmith in the leading roles.

'Silence' at Queens

London, Jan. 13.
With the closing Jan. 17 of "Orange Blossoms" at the Globe, "Silence" (American) with Godfrey Tearle, will follow in.

VIC PALACE GAINS \$15,595

London, Jan. 5.
The Victoria Palace showed a profit for the year ending Nov. 5, 1924, of £120,920, against £101,325 for the previous 12 months.

The usual dividend of 20 per cent. will be recommended at the forthcoming annual meeting.

There is a reserve fund of £125,000 and realizable assets totaling £251,645.

COCHRAN'S 'JEZEHEL'

London, Jan. 13.
C. B. Cochran will produce H. R. Barber's Biblical drama, "Jezebel." The play as it reads provides great opportunities for spectacular staging and also for the censorious blue pencil.

Production time has not been definitely set.



The greater you become in this world the more you're talked about. My ears are burning two-thirds of the time. One third of the time it's my pals boosting me; the other third the old hearers are scorching it's from the greatest boosters of them all—those poor disgruntled one track brain birds that spend so much time worrying about the success of others they neglect their own business, while the little mad magician steers onward and onward.

EDW. S. KELLER, New York;
LEON ZEITLER, London
FRANK VAN HOVEN

Anonymous Page Ad

In this Columbia Burlesque Special Number is the first advertisement ever inserted in Variety the wise audience will be directly or indirectly known.

It is a page advertisement and tendered to the Columbia Burlesque Amusement Company (Columbia Burlesque) by an unknown admirer.

The advertising copy with the currency in payment came to Variety's office without any means given of identifying the advertiser. It came shortly after it had become known a Columbia Burlesque Number was to be issued. Whoever left the copy left no information other than to state the advertisement was intended for "Variety's Special" Columbia Burlesque Number.

"An Old Friend and Patron" is the signature to the complimentary ad. Such signature in the future will be advertiser is anyone interested in burlesque, other than a patron.

Compliments and congratulations to the Columbia Amusement Company" is the remainder of the announcement.

BARNES' MONTH IN JAIL

London, Jan. 13.
Sentenced to a month's imprisonment for reckless driving, Fred Barnes appealed. The appeal was decided against him.

PANTO FLOP

"Dick Whittington" Closing at Oxford, London

London, Jan. 13.
"Dick Whittington," the Xmas panto at the Oxford, is a flop. It will be withdrawn Jan. 17 with no successor announced.

Peggy Rush, Viscountess, Suing for Divorce

London, Jan. 13.
Viscountess Dunsford is suing for a divorce, and is most likely to procure one since it is undenied. The Viscountess was formerly Peggy Rush.

'CAMILLA' INCOGUEOUS

London, Jan. 13.
A comedy drama at the Globe, "Camilla States Her Case," is incoherent and unlikely to achieve any success.

'NINETTE' AT PALACE MAR. 10

London, Jan. 13.
"No, No, Nanette," (American), is to open at the local Palace on March 10.

COMPLAIN AGAINST GERMAN TREATMENT

English Film Players Ruffled by Prices and Teutonic Attitude

London, Jan. 13.
Players are beginning to dribble back from Germany complaining, more or less bitterly, at the prices and also of their general treatment by the Germans.

Among the best known still out are Stewart Rome, Frank Stanmore, Mary Odette, Arthur Pusey, all with IFA.

Walter Neighbour, Jack Raymond, Hugh Miller, Julaine Johnson are with Sternheim; Graham Cutts and Jane Novak with UFA. Lillian Hall Davies is also with the latter firm under contract for a long period.

LOPOKOVA'S HUSBAND

London, Jan. 13.
Lydia Lopokova, the ballerina, is alleging Rudolpho Barochi is not her full-blooded husband.

Lopokova has her doubts whether Rudolpho was completely ravished from his former wife when he married her. Lydia is asking for an annulment of her marriage.

PICCADILLY HOLDS FOSTER

Harry Day Agency Somewhat Premature With Announcement

London, Jan. 13.
Notwithstanding what pow sounds like a premature surprise by the Harry Day Agency that it would handle the Piccadilly Hotel cabaret bookings, the Piccadilly has renewed its contract with Harry Foster of the Foster Agency.

Mr. Foster has made the Piccadilly one of London's most successful night places. There was some talk he would leave stop handling the Piccadilly bookings, but apparently was prevailed upon to renew his contract.

French Players in London

Paris, Jan. 13.
Grein, the English critic, is in negotiation for the French Players to appear in London with the Tristram Bernard comedy.

It is understood, if the deal is consummated, the Author will appear in the role of the uncle.

Chauve-Souris' \$51,700 In Four Weeks

London, Jan. 5.
The four weeks recent engagement of "Chauve-Souris" at the Strand were very profitable though the receipts, compared with those in New York, seem ridiculously small. The Strand has a capacity of a little over 1,100 a performance. The first week it took in was over £500; the second week £13,150; third week, despite several days of fog, £13,500; fourth week, £13,750.

The engagement could not be prolonged, as E. A. Meyer's tenancy of the house expired.

STOLL'S \$180,000 LOSS

London, Jan. 5.
Sir Oswald Stoll has reported a loss of \$180,000 on the year's work of the Stoll Film Company.

He spoke of the firm's decision to modify in the future while doing its utmost to further interest in British pictures.

"Dancing Mothers" After "Just Married"

London, Jan. 13.
"Dancing Mothers" will shortly succeed "Just Married" at the Comedy Theatre.

Both are American plays.

If the arrangement goes through, Basil Gill will play the Dane.

FOG AND STRIKE MAGNIFY SLUMP

London Theatres Suffering Twofold During Holiday Aftermath

London, Jan. 13.
The theatres generally suffer enough during the aftermath of the holiday here, but this year the situation has been abnormally enhanced by the worst fog of the winter to date and the bus strike.

GLORIA'S NEXT?

Paris, Jan. 13.
With the divorce granted Gloria Swanson it is rumored she will wed a French nobleman, Marquis de Palaise.

Miss Swanson's divorce was granted upon grounds of neglect by Herbert Sornborn, Los Angeles business man.

Dancing Contest Winners Repeat for World's Titles

London, Jan. 13.
Last year's winners, first and second prize winners, at the Queen's Hall for the world's championship in dancing.

Barbara Miles and Maxwell Stewart were again victorious with 1,418 points; Mr. and Mrs. Victor Sylvester once more slipped into second place with 1,403 points.

Greet Players in Paris

London, Jan. 13.
The Ben Greet Players may appear at the Theatre Albert here in March. Edward Sterling, manager for Greet, is attending to the arrangements.

If the proposed is mutually acceptable the premiere of the Shakespearean repertoire will be "Hamlet."

'POPPY' GOING OUT

London, Jan. 13.
"Poppy" (American) will vacate Feb. 14, with Katia, the dancer, succeeding.

WOODS' 'CO-OPTIMISTS'

London, Jan. 13.
Arrangements made to have "The Co-Optimists" open in New York next season, places the American management with A. H. Woods.

Closing for Repairs

Paris, Jan. 13.
The Folies Bergeres and also the Vaudeville theatre will shut down for a time this year for extensive alterations.

The Chatelet may also be renovated.

DEATHS ABROAD

Paris, Jan. 6.
Karl Spittler, German-Bavarian poet, died at Lucerne, Switzerland, last week, aged 50.

Louis Dumoulin, French painter. Emmanuel Fratellini, aged 7, son of Paul Fratellini, Italian clown, died in Paris Dec. 27.

Charles Coda, composer, conductor of Eldorado casino, Nice (France), died, aged 50.

SAILINGS

Jan. 24 (Cherbourg to New York) Marcelle (Mrs. Karl) Carroll (France).

Jan. 10 (London to New York) Mr. and Mrs. Herschel Henle (Olympic).

Jan. 10 (New York to Paris) Cecil B. DeMille, Jeanne McPherson and mother (Mrs. O'Neill), Julia Faye, J. P. Morley, James M. Leisen (George Washington).

Jan. 10 (London to New York) Paul Gerard Smith, E. K. Noble (Olympic).

Jan. 6 (New York to Paris) Mr. and Mrs. Antonio Moreno (Paris).

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"CALIFORNIA NO DUMPING GROUND FOR ACTORS"

Statement Made by Deputy Labor Commissioner Lowy at Los Angeles—Orders Bert Levey Circuit to Return Gerber-Fletcher Trio to Chicago—Booker Will Be Held Responsible for All Actors Left Helpless in California, Prosecuting Otherwise—Circuits Cannot Book Actors to Terminate Engagement in State

Los Angeles, Jan. 13. Bringing performers to California on limited contracts expiring here and deducting railroad fares advanced from them at this point, the practice of several small time vaudeville circuits, must cease, according to an ultimatum of Deputy Labor Commissioner Lowy to Samuel H. Kramer of the Bert Levey vaudeville booking offices, who had been summoned to answer to complaint made against him by the Gerber Fletcher Trio, consisting of George J. Gerber, Ruby and Josephine Fletcher. They told Lowy that when they arrived in California the Levey circuit took out \$150 in fares in San Francisco and after laying off here for several days were given a few days' work when additional railroad fares were taken out and their contract terminated. Lowy ordered Kramer to provide the trio with work and transportation back to Chicago, from where they were booked with Kramer sending them to Amerillo, Tex. for first engagement.

Department's Attitude
Mr. Lowy informed Variety's representative that the practice of circuits advancing on 12 or 14-week contracts with engagements terminating in California must stop. The labor department will not tolerate bookers making the state a "dumping ground" for impoverished actors. In the future bookers will either have to book acts only financially responsible to take care of themselves after finishing their tour, or else the booker will be held responsible, legally and financially, to return the acts to the points from which they were originally booked, and that the labor department will prosecute any booker who defies this ruling, Commissioner Lowy said.

The most notorious booker of "To California only" has been the Alexander Pantages vaudeville circuit. The Pantages issues a 10 or 12-week contract from New York or Chicago that usually ends in San Francisco or Los Angeles, with a renewal clause that must be taken up by the booker at Seattle. If taken up, the route extends beyond Los Angeles, back east. The Seattle adjustment has been used to juggle acts into favorable conditions and salary for the remainder of the tour time. Whereas the Pantages time extends in jumps from the middle west to coast and in the south, the Bert Levey circuit is comparatively local to California, although with some far western bookers outside of that state. As a rule an act playing the Levey circuit is aware before leaving the east there is no time beyond the coast for it. With Pantages bookings the implication is made that if the act "gets over" for the first 14 weeks, "there will be no trouble after that." Ordinarily neither is there any trouble for a Pan act if it does what it is bid to do at Seattle or Los Angeles.

Los Angeles, Jan. 13. Sam Kramer, manager of the Levey office, who has been fully filled by the Gerber-Fletcher trio contract to the letter and that the act was booked for Bakerville en route east six weeks ago. After playing that date it returned here, he claims, and laid around several

weeks, then asked him for more work, which was given to play Texas time two weeks ago. Act remained around town and failed to go, after which they complained to the Labor Department. Kramer alleges, Kramer says a Labor Department agreed that the Levey circuit had carried out its contract but asked they send the act out of the State which he did by giving Texas time again and advancing \$25 to act besides fares. Kramer states that all of the act brought out here come with an understanding as to termination of contract and that majority get from 28 to 40 days more work here than originally contracted for in the east. The reason the railroad deductions made in California for the trio was they started out debt to circuit and had not cleared it until reaching California.

ORPHEUM'S \$1.80 RATE

Chicago, Jan. 13. Orpheum Circuit stock dividends will be raised from 12 1/2 cents a share (\$150 a year) to 15 cents a share, (\$180 a year) beginning with the payments of February, March and April. It is intimated the Orpheum in April will declare the dividend to \$2 a share. This came out of the recent directors' meeting here, held last week. The building program, with plans and data, was approved, and dates set for the start of construction in Omaha and Denver.

Ernie Young Seriously Ill

Chicago, Jan. 13. Ernie Young, booking agent and revue producer, is seriously ill here with little hope held out for his recovery. He is suffering from ulcers of the liver.

JESSEL'S ORPHEUM ROUTE

George Jessel will open a tour of the Orpheum Circuit at Kansas City, Jan. 18. Jessel will be assisted by Mary Lucas and Lillian Price, and will do an act in "one" instead of the full stage sketch he played around the east with it. That appears to mean Jessel has postponed his contemplated revue.

Benny Leonard's Reopening
Benny Leonard will play the Palace, Chicago, week of Jan. 18, and the State-Lake, same city, week of Feb. 8. Julius Tannen will be on the same bill and announce Leonard.

The booking is contingent upon Leonard's recovery from his recent attack of grippe. Herman and Sammy Timberg will not play the two Orpheum dates with Leonard, the bookings falling in open weeks on Leonard's Keith route.

Andree Viviane Divorces Horlick

Chicago, Jan. 13. Andree Viviane, toe dancer, was granted a divorce from her husband and former partner, Abraham Horlick, on the grounds of desertion. The couple met in South America when Andree was dancing with Pavlowa. He brought her to the United States and they were married in June, 1920, with Horlick leaving her five months later.

Moody and Duncan Separated
Gertrude Moody and Mary Duncan, vaudeville partners for years in a harmony singing act, have dissolved. Miss Duncan has returned to her home in New Orleans, where she is appearing at a local cabaret. Miss Moody is rehearsing a new act.

EDGAR ALLEN WARNS VAUDE. OF PAUL ALLEN

Alleges Falsification of Contracts—Paul Son of Edgar's Stepfather

So incensed is he over the alleged contractual falsification with vaudeville acts by Paul Allen, claiming to be his brother, that Edgar Allen, the Fox booker, has sounded a warning to the profession to be on the lookout for the former.

It appears, according to Edgar, that Paul (who Edgar says is not a direct relative but is a son of his step-father) has interviewed acts, given them signed contracts upon the assurance that they are bona fide and workable through different circuits. Paul Allen's right name, Edgar states, is Paul Botengoff. Paul Allen several times has been helped out of a number of "jams," frequently by Edgar.

Edgar Allen declares that Botengoff has used his circuit he desired and that he knows that he (Botengoff) has signed his (Edgar's) name to at least one of the contracts.

An act brought Edgar's attention to one of the contracts Paul signed, and whereon he was Edgar's name. The act declined to surrender the contract, else Edgar, according to his statement to a Variety reporter, would have taken the matter up with the District Attorney's office.

A number of alleged "contract falsifications" has been brought to Edgar's attention and he has asked a warning be posted against Paul's movements by the Vaudeville Protective Managers' Organization.

Gordon Bostock Returns To Keith's Booking Floor

Gordon Bostock (Claude and Gordon Bostock) has been restored to good standing in the Keith's booking office following a difference which existed for several months. During the vacation Bostock went to England where he booked and produced acts for the English music hall and variety stages. The reinstatement came in the nature of a New Year's gift from the Keith people. Claude Bostock was not affected during his brother's absence and continued to book and produce acts for the big time.

TRIXIE TRIES ANOTHER FILM

Los Angeles, Jan. 13. Trixie Frenz is again going to try her hand at becoming a picture comedienne. She tried it once a year ago or so in the screen adaptation of "Fish," and is now joining Melvold-Mayer to do it all over again in "Proud Flesh," which King Vidor is to produce. Others in the cast are Eleanor Boardman, Pat O'Malley, George Nichols, Kristy Sherman, Rosita Marstini and Sojin.

DIXIE STARS AND ACT

J. Russell Robinson and Al Bernhard, Waterson, Inc. staff song-writers and Brunswick recording artists, better known to the radio public as the Dixie Stars, are negotiating for vaudeville. Instead they may take up a tour of the picture houses.

Robinson and Bernhard's last week started to record for the Columbia disks in addition to Brunswick. Robinson is also an exclusive Q. R. S. piano roll recording artist.

DE ANGELIS IN SKIT

Jefferson De Angelis will return to vaudeville supported by Katherine Hayes in a new skit, "The Wanderlust." De Angelis has been touring at the head of a comic opera company.

ALICE GENTLE EAST

Alice Gentle, operatic and same favorite on the coast, may reach eastern vaudeville. Negotiations are proceeding along the salary way.

THEATRES' CURFEW

A patrons' curfew prevalent in upper New England with theatregoers determined not to remain out after 10 p.m. has compelled several independent small timers in that section to cut their shows down to two hours, instead of the usual three.

The change has been accomplished through booking in fewer acts and shorter films. House managers are not complaining of the enforced economy, but bookers and acts are not as pleased.

AGREED ALIMONY OF \$50 CUT BY COURT TO \$40

Mrs. Bobby Watson (Rose Mitchell) Said She Had Been Spending \$300 Weekly

Bobby Watson, of the Billie Burke show, "Annie Dear," is \$10 a week ahead, according to Justice Robert F. Wagner's award of \$40 weekly alimony to the comedian's wife, Rose Watson. Kuechner, professional Rose Mitchell, Watson (in private life, Robert Kuechner) had been paying his wife \$50 weekly as separate maintenance under a separation agreement.

In her separation suit Mrs. Watson alleged desertion in June, 1923, and in view of his \$400 weekly income from the show (not denied) Mrs. Watson asked for suitable alimony, setting forth that she was accustomed to spending from \$250 to \$300 a week. She was only awarded \$40 a week and \$100 counsel fees. Watson, defended by Jennifer & Goldstein, alleged that Mrs. Watson's separation was voluntary. Interim disappearances on her part also figured in the actor's defence.

GARETH HUGHES, LATEST

Gareth Hughes is the latest picture name to be offered the big time bookers. Hughes will do a three-people comedy sketch by Joseph Jackson. The act opened at an out-of-town Keith house this week. William Shilling, the Keith agent, who dug up Hughes, has cornered a flock of picture names and placed them in vaudeville. Among them are Snub Pollard, Harry Gribbon and Company, Mickey Bennett and others.

PARTNER GAVE BOND

Morgan and Gray Lost One Show by Les Gray's Wife and Former Partner's Action
Morgan and Gray missed a show at the Fulton, Brooklyn, N. Y., Monday, when Les Gray was taken into custody on charges of non-support, brought by his wife, Beryl Gray, his former partner.

His partner secured his release from the custody by posting a bond for \$500. The team appeared at the night performance.

The marital difference of the Grays was ironed out some time ago, when both parties appeared before the Vaudeville Managers Protective Association and Gray agreed to pay a weekly stipend for the support of Mrs. Gray and their two children.

Fallon Defending Clow

The Federal prosecution of its case against Steve Clow and the "Broadway Brevities" outfit for using the mails to defraud will not come up until Monday. Assistant U. S. Attorney Maxwell S. Mattuck wants the case tried before Judge Mack, who is engaged with other matters, accounting for the postponement from this Monday. Fallon and McGee will defend the publication.

"SHOWED" FOR 1 NIGHT ONLY

Larry Semon at Riverside for Keith's Bookers

A new wrinkle in "showing" an act was tried last Friday night (Jan. 9) at the Riverside, New York, when Larry Semon, picture comedian, exhibited a "single" turn for the Keith bookers.

Semon had about three weeks available to play vaudeville in and to have quick action. His turn is in "one," with a pianist. According to report he was offered \$3,500 by the Low Circuit for one week at the State, New York.

There is no vaudeville as cartoonist before he entered motion pictures. The showing booking was for the Friday night performance only.

PARDONED RADIO-PIANIST ON ORPHEUM

Harry Snodgrass in Act at \$1,000 Weekly, Assisted by WOS Announcer

Chicago, Jan. 13. At \$1,000 weekly Harry Snodgrass, the radio-pianist, pardoned by the governor of Missouri after confinement in the Jefferson City prison, will start a tour of the Junior Orpheum (vaudeville) circuit. He will be assisted by J. M. Wilton, announcer at WOS, Jefferson City. Snodgrass received the first prize in the recently conducted contest for popularity, and Wilton the second.

The new act is to open Jan. 18 at Evansville, Ind., playing about five weeks in the smaller houses, with the big time act for the Palace or State-Lake here in February. Snodgrass, while imprisoned, radioed his piano playing, gaining much sympathy and popularity.

Woman Trainer Attacked

Bay City, Mich., Jan. 13. While training a leopard in a small arena here, Dorotes Valicetti was viciously attacked and strangled by one of her pet animals. Her screams attracted the attention of her assistant, who clubbed the animal until he became dazed, releasing his hold on the trainer. She was removed to the Mercy Hospital, where little hope is being held for her recovery.

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An Appreciation

N. V. A. Club,
229 West 46th St.,
New York, N. Y.
January 2, 1925.

January 3, 1925

Dear Mr. Albee:

Before leaving for England on the Aquitania tomorrow, I wish to express my gratitude for the wonderful sympathy and tenderness that has been extended to me in my great sorrow. Nothing that I could have imagined could exceed the way everybody has gone out of their way to lighten this as far as possible for me, and, although I have always had a great regard and affection for this country, I never realized that Americans were so white until my great trouble.

No one could have been kinder than either Mr. Black, manager of the Orpheum, and Manager Guise, of the Miles Theatre, both of Detroit.

I have also to gratefully acknowledge receipt of the sum of 1,000 dollars, being the insurance benefit of the N. V. A., and also thank Mr. Henry Chesterfield and staff for the universal courtesy that was extended to both my late husband and myself at the N. V. A. Club, which we always made our home during our stay in New York.

With kind regards,

Yours very gratefully,

MAMIE ROLLS

Dear Mrs. Rolls:

I sincerely sympathize with you in the loss of your dear husband. It is a great satisfaction to know that every one was so kind to you. Show people are generally looked upon as a happy-go-lucky, irresponsible set, but I know of no business in the world that responds to sympathetic conditions, that looks after their own with more promptness or with more humane consideration than show folks. If the rest of the world would take a page from their book in kindness, liberality and unselfishness and extend its sympathy whenever and wherever grief and charitable conditions are concerned, they would be following more closely the teachings of our Lord and would have a far greater respect for show people.

I am pleased that you are going back to England carrying the sentiment contained in your letter.

Please accept my sincere good wishes.

Cordially and faithfully yours,

E. F. ALBEE

MRS. MAMIE ROLLS,
Care The Performer,
16 Charing Cross,
LONDON, ENGLAND.

NEWS OF DAILIES

Pauline Frederick has received a divorce from her third husband, Dr. Charles Rutherford.

Ellie Jacoby Cortes, wife of Estaban Cortes (Cortes and Peggy dancers), is suing for divorce. Peggy and a countess are accused of being "the women in the case."

Mrs. Charlie Chaplin, formerly Lily Grey, is expecting a new family member. The Chaplins were married in November.

Gloria Swanson has obtained a divorce from Herbert Sornborn. Sornborn was charged with neglect.

Spiros Cardas, treasurer and manager of the New Grand Central theatre, St. Louis, was waylaid by four masked bandits and forced to open the safe of the house, from which they took between \$5,300 and \$5,500. The police believe the bandits are the same who robbed the Lyric theatre, Arcadia ballroom and made an attempt at King's theatre.

Leonora Masso, former "Follies" girl, returned from Los Angeles after a year's absence. Her lawyer states she intends to sue her husband, Barry Townsley, musical comedy producer, for separation.

Mrs. Ethel Brandon, veteran actress, died in Bellevue Hospital Jan. 8 following a long illness. Mrs. Brandon was retired from the stage.

Alexander Byrness, movie producer, committed suicide in his room at the Shelton Hotel Jan. 8. Financial difficulties were given as the reason. He was formerly general manager of the California Pictures Corporation of Hollywood.

There is a report in Hollywood that Charlie Chaplin is going to divorce Lita Grey, his 16-year-old wife. Nathan Burkan, Chaplin's lawyer, refuses to say anything.

Mrs. Harold Lloyd (Mildred Davis) was slightly burned when a short-circuited wire set fire to a big set in a Hollywood studio.

"The Youngest," at the Gaiety, New York, will be published in book form by Brentano's. Philip Barry is the author.

Margaret Quimby, leading woman

of Dempsey's "Fight and Win" pictures, has been signed by Universal for a long term.

Estelle Taylor, screen star, was granted a divorce from Kenneth Malcolm Peacock at Philadelphia Jan. 9.

Maxine Elliott narrowly escaped drowning while bathing at Palm Beach, Fla. Thomas L. Chadbourn swam out and saved her.

Mrs. Margaret Holzel, actress, received a decree of divorce from Arthur Holzel, actor, in Queens County (L. I.) Supreme Court Jan. 9. The court awarded Mrs. Holzel \$100 a month alimony and custody of their child. Mrs. Holzel is known on the stage as Margaret Armstrong. Holzel is known as Arthur Vinton.

Mrs. Edward H. Goetz, mother of E. Ray Goetz, is suing her husband for divorce, charging cruelty. They have been married 40 years.

A woman's laugh started a fight on Loew's New York Roof theatre between four women during a performance. Two were arrested on charges of assault and one was taken to Bellevue Hospital.

Cecil B. DeMille has left Famous Players to produce pictures for himself.

Alma Rubens, screen star, filed action for a divorce in Los Angeles, charging her husband, Dr. Daniel C. Goodman, author, picture director and actor, with extreme cruelty. Miss Rubens was formerly the wife of Franklin Farnum.

Evon Burrows Fontaine, cabaret dancer, is in court again. Mrs. Jennie Harrison, her maid, charges that Miss Fontaine hit her with a coat hanger and threatened her with a revolver when she asked for her wages. Mrs. Harrison brought suit for \$2,000 damages.

Bobby Watson, juvenile comedian, was slightly burned when a short-circuited wire set fire to a big set in a Hollywood studio.

Nikita Baloff, director of the

Booking Office Stomach

Jack Dempsey, a booker in the Keith office, is going on a vacation to give his stomach a rest.

Dempsey has been feeling for some time. He has had stomach trouble, a common ailment in booking circles.

One of the fellows on the floor of the Keith office noticing Dempsey didn't look overly chipper, said to another:

"What's the matter with Jack?"

"He's got a booking office stomach," was the reply.

the liner France. The company of 30 artists arrived an hour earlier on the liner Lapland.

Floriz Ziegfeld has cut the prices of "Kid Boots" and "Annie Dear" from \$5.50 to \$4.40 every performance except Saturday night.

NEW ACTS

Alma Barnes and Jack Arnold, 2 act.

Nellie Sterling and Co. 4 women, 1 man.

Howard Smith and Mildred Barker, 1 man, 2 women in sketch.

"The Radio Robot," two men.

DeCarlos and Granada, 6 men, 1 woman, with Rasopla's Argentine Orchestra.

Sigma and Francis, 2 act.

Al LaVine and His Entertainers, 9 men.

Jardun and Hayes, 2 men.

Trini, the Spanish girl imported by the Shuberts for the "Dancing Girl," in act being readied by Ralph Farnum, who arranged the bookings.

Fred Sumner (who created the title role of the "Show Off" when the comedy was a vaudeville sketch) re-entering vaudeville.

Dave Genaro and Frank Joyce, 2 act.

Justine Johnston in sketch with Ed Stanley and Charles Nichol.

Ruby Blackman, Billy Britton and Frank McDonald, 3 act.

ENGAGEMENTS

Ollie Mack, "Hail and Farewell" (lim).

Gladya Yates, "No, No, Nanette."

John Hennings, "The Dutch Girl."

Wally Davis, with Billy House and Co. (vaudeville).

Arnette Creighton, "Let's Go" (burlesque).

"Rose-Marie" No. 3.

Paul Kelly for "Houses of Sand" (in rehearsal).

Anita Hoffman, Frances L. Smith, "Rose-Marie" No. 3.

Annette Margules, Allan Connors, Frederick Forrester, Wallis Clark, B. N. Lewin, James C. Carroll, William A. Evans, George Duryea and Chief Wynn Singhee for "White Cargo" (Boston company).

Complete cast of "Fugues of 1925" is Elsie Janis, Jimmy Hussey, Crawford and Broderick, De Haven and Niece, O'Donnell and Blair, Cortez and Peggy, Walter Pidgeon, Cyril Ritchard, Dorothy Appleby, George Hale, William Helbrook, Chevalier Brothers and the Commanders, orchestra.

Mildred Marsh, for Melville Franklin Co. (vaudeville).

Charlie Walters, "Love Song" and "Models."

Mildred Macleod, "Tangoes."

Anita Booth and Marcia Byron, "Out of Step."

Florance Sanger replaced Irene Berry (String Quartette) during the latter's illness.

ILL AND INJURED

Bruce Harvard (Harvard, Wynifred and Bruce) fell 22 feet while on the rigging in their aerial act in Denver a couple of weeks ago, appearing at the Empress (Pantages).

Mr. Harvard, injured internally (to what extent not mentioned) was removed to his hotel. The act continued the engagement with Billy Fields (Alexander and Fields) on the same bill hitting in the turn's taken a turn.

Lillian Hartman, secretary to E. Ray Goetz, is seriously ill with pneumonia at her home in the Bronx. She is reported having taken a turn for the better.

Jimmy Lucas is laid up with a bad knee in his room at the Hotel Claridge. While at Poll's Worcester, Mass., two weeks ago, he slipped and was crushed by "Doc" Woods, the Yankee trainer, is caring for it.

Lucas is on crutches, but will be out in another week.

Joseph Hartley, stage manager

of the Smith opera house, Geneva, N. Y., slipped and fell from a ladder while changing the electric sign last week and will be confined to his home for two weeks as result of injuries received.

J. Z. Pope, at Flower Hospital, East 64th street and Avenue A.

Perdval (Dick) Fitzpatrick, vaudeville, Wards Island, N. Y. City, 116th street (via Ferry).

Harry Quealy, Metropolitan Hospital, Welfare Island, N. Y. City.

While dancing at the Orpheum theatre in Germantown, Pa., last week, Frank Omens, of the team of Omens and Keely, tripped and badly sprained his ankle. The pair may be forced to lay off for about eight weeks until the ankle is healed.

BIRTHS

Irene Castle-McLaughlin, dancer, and Major Frederick McLaughlin, daughter, Jan. 4 in Chicago.

Mr. and Mrs. Orville Caldwell, Hollywood, Cal., son, Jan. 6.

MARRIAGES

Jeanne Wells and Lawrence Roberts, both of "Blossom Time," married in Kansas City Dec. 5.

IN AND OUT

William Fowell and Co. cancelled first hall at Perth Amboy, N. J., this week due to illness of Powell, George Randall and Co. substitutes.

Tink Humphrey Ill

Chicago, Jan. 13. Claude S. "Tink" Humphrey, general manager of the Keith-Albee interests here, has been confined to his home with tonsillitis.

The illness started during Mr. Humphrey's trip from New York to Chicago and he was taken to his home immediately upon his arrival here.

Heading Michigan Ass'n.

Detroit, Jan. 13. Charles Mack is general manager of the recently organized Michigan Vaudeville Managers' Association, comprising about 35 houses. A. J. Kiehl, of Pontiac, is president; Wallie Kramer, of Detroit, secretary; Morris Stein, Walkerville, Ont.; Carl Schroeder, Wyandotte, and J. R. Denniston, Monroe, Mich.

The purpose of the corporation is to book co-operatively.

ROAD SHOW PLAN PROPOSED FOR KEITH-BOOKED METROPOLITANS

Providing Afterpieces and Preventing Repeats—Also "Doubling"—Six-Act Bills with Turns Added When Needed—Taking Care of Neighborhoods

To avoid repeats and overcome the playing of the same acts in houses within a close proximity of each other in Greater New York, the Keith office may decide to adopt the road show idea of booking, with slight revisions to fit local conditions in the metropolis.

The proposed idea now being considered, is to assemble six acts in road show formation, adding a headliner and one other act when the bill reaches a big time date. The plan would work out about as follows: The two houses such as the Riverside and 81st street are concerned, the show would open at the 81st Street, but would not appear at the Riverside (46th street) until it had played the other house. This would eliminate the condition now current, where an act may appear at both houses within a few weeks. The same thing would apply to the Alhambra and Regent, Royal and Franklin, etc., with the shows so routed the same faces would not show in the same neighborhood more than twice a season.

The Palace and Hippodrome, New York, would be exempt from the booking scheme on account of their relative importance and the desirability of these two booking curbs, "names," the new E. F. Albee in Brooklyn would also line up with the Palace and Hippodrome in this respect.

Do Away With Doubling
The new idea, it is believed, would also do away with acts doubling. Among its advantages would be the possibility of an afterpiece in neighborhood houses where this style of entertainment has proven a business getter. The Orpheum Circuit has used a similar idea in its Junior Orpheums.

ASS'N'S NEW GEN. MGR. CALLS AGENTS TOGETHER

Brokers Also Attend Meeting in Chicago for Heart Talk—Monthly Meetings Hereafter

Chicago, Jan. 13.
The first meeting of the V. M. A. agents since R. J. Lydiatt was appointed general manager of the circuit occurred Saturday in the latter's office. Not only were agents present, but bookers.

The idea of forming an agents' organization was disbanded, as it was figured out more could be accomplished by having a meeting monthly when complaints and influences on the part of bookers or managers could be settled.

Several matters which have long been pending were thrashed out. Mr. Lydiatt informed those present fairness and equanimity must prevail on the floor, and that the manager should receive the best talent available for his shows, with the booker laying them out to the best of his knowledge and the agents submitting only acts they personally have seen.

Dr. Shireson Vindicated; Plastic College Scored

Chicago, Jan. 13.
Dr. Henry J. Shireson, the local plastic (beauty) surgeon, has been vindicated by the court in the prosecution of him by the American College of Plastic Surgery. Judge Jacobs, in finding for Dr. Shireson, severely arraigned the college, terming its action in no uncertain terms and saying it was a scheme prompted by professional jealousy of Shireson.

An outcome may be the question of the American college holding its license and continuing to practise here.

EMMA CARUS ON LOEW TIME

Emma Carus has been signed for a tour of the Loew Circuit, opening at Loew's, Cleveland, Jan. 19.

MRS. BLOODGOOD SEEKS RELEASE

Doubts Legality of Ceremony, Also Divorce Claimed by Husband

The hearing of the action for annulment of marriage, instituted by Edith Webb-Bloodgood, costumer, against Harry Bloodgood, a former acrobat, came up in the Supreme Court at Mt. Vernon, N. Y., before Justice Taylor last Saturday.

Mrs. Bloodgood, the plaintiff, testified she met her husband in New York in 1902. In 1903 she went to Chicago, against her mother's wishes, to marry Bloodgood. The ceremony was performed in a business office by an Albert Bernham, who was introduced to the plaintiff as a Chicago alderman. There were two witnesses at the ceremony, she stated, a Miss Wilkes and another man.

Mrs. Bloodgood testified she was presented with a certificate of marriage, which later was mislaid or stolen.

The couple moved to New York and on June 21, 1904, Mrs. Bloodgood gave birth to a daughter. The child died in August of the same year.

Before her marriage, Mrs. Bloodgood said, her husband informed her he had been married to a Matty Carman, known professionally as Pat Carney, but Bloodgood informed his wife he had been granted a divorce and displayed a copy of the "New York Clipper" of Jan. 17, 1903, which carried the announcement, inserted by Bloodgood. A copy of this paper was admitted as evidence by the court.

Mrs. Bloodgood's attorneys doubt the legality of her marriage to Harry Bloodgood and also of his divorce from Pat Carney, who was last seen in 1921, but thought to be still living.

The plaintiff testified that until 1920 during which time she had no doubts as to Harry Bloodgood's legal standing as her husband, she provided his income through her personal coinjugal business.

In 1920 she met with an accident from an automobile owned by Payne Whitney. She used Whitney for damages, lost the case, appealed and was awarded of \$40,000. In the second trial, Harry Bloodgood testified, and Whitney's attorneys entered an appeal on the grounds of newly discovered evidence. The evidence had to do with a criminal record of one Harry Bloodgood.

During her entire married life, Mrs. Bloodgood testified, she was ignorant of this and investigated it. She found it to be true and this caused her suspicions of her marriage status.

The went to Chicago and found there was no record of her marriage to Bloodgood. Nor could her attorney in Chicago find any record of a Chicago alderman by the name of Albert Bernham in 1903. Nor could the witnesses be located.

The hearing was postponed by Judge Taylor until Jan. 26 in Part 1 of the White Plains Supreme Court.

Mrs. Bloodgood, before her marriage, was Edith Webb, the niece of Matt Flynn, the old-time showman. She resides at Ossining, N. Y. at the time of her marriage to Bloodgood, Mrs. Bloodgood was 17.

BOB MURPHY'S MOVE

Bob Murphy and his "And—" have moved to the Loew time, booked by J. H. Lubin to headline over the circuit.

The Murphy turn was on the Keith's southern tour but left it at Mason, Ga., to take up the Loew engagement.

GEORGIE WOOD

"Wyle-Tails" production, "Mother Goose," the Hippodrome, London. Other people's opinions: Kansas City, Mo., Times said:

"Georgie Wood alone is assurance of a good time. Indulges in comedy that is refreshing."

Direction ERNEST EDELSTEIN, Eng.

PRIVATE PERFORMANCE AT NEW ALBEE, B'KLYN

Big Timer Opens Monday—Many Innovations and Improvements

The new vaudeville big timer, E. F. Albee, Brooklyn, N. Y., will open Monday, Jan. 19, with the following vaudeville bill. Karl Emmy and Mad Wags; Adler, Weil and Herman; Al Moore and U. S. Jazz Band; Eva Luck and Sammy White; Sara and Nellie Kouns; Bill Robinson; Frances White; Avon Comedy Four and the Albertina Rasch Ballet.

To avoid any last moment allop or stage waits the entire bill will be played behind locked doors at the matinee. No one will be admitted to the advance performances but the newspaper men from the press and dailies will be entertained at a luncheon Monday and then conveyed to the new house to enable them to get a pre-view.

Many innovations and improvements have been installed for the E. F. Albee. Broke box-office and the first stage entrance of its kind—resembling the entrance to a private home—are among the novelties.

The two box-offices opened Monday of this week, with seats on sale for the opening and for two weeks in advance! The prices range for matinees, 30 to 85 cents top, and nights, 50 to \$1.65.

Alice Knowlton's Husband Misrepresented

Los Angeles, Jan. 13.
The marriage of Alice M. Knowlton to J. Pearl has been annulled by Superior Court Judge Hollister on the grounds of fraudulent misrepresentation by the husband. Miss Knowlton is appearing on the Orpheum Circuit with Bert Gordon. The marriage was consummated in 1913.

WRONG COSTUME CREDITED

Through a program error Varieties last issue credited Lewis, Inc., of Chicago, with the gowns worn by Karyl Norman at the Palace, New York.
Miss Kiviat, of Brooks Costume Co., New York, should have received credit for designing the gowns, made by Brooks. The error was brought to the attention of the house managers, and the programs for the second half of the week carried a credit line for the Brooks Costume Co.

FANCHON AND MARCO IN N. Y.

Chicago, Jan. 13.
Mr. and Mrs. Marco, of Fanchon and Marco, heads of the presentation department of the West Coast Theatres Circuit on the coast, came through Chicago to look over the picture situation and acting talent. They left for New York, where they will buy wardrobes and large productions. They said the trip is chiefly a shopping expedition.

HOUSES OPENING

Strand, Everett, Mass., has switched from stock policy to pop vaudeville. Three acts on each half.

Souvenir Programs for Publicity

There was some indecision at first as to the Columbia, New York, souvenir for its 15th Anniversary Week, ending Saturday (Jan. 10). Various objects were discussed, such as might be given away in the form of a souvenir or a remembrance.

Fred McCloy, manager of the Columbia, eventually decided that an object given promiscuously to every patron could carry no special value or sentiment with any. Though various objects were given away, the recipients would believe others had received the same.

Mr. McCloy decided that a tasteful and expensive souvenir program, profusely illustrated, carrying some brief text and a program of the current attraction, might be better thought of for preservation. Accordingly, he got up a souvenir program with a gold embossed cover. It was extremely attractive with the expense unknown, but probably costing around 25c. each. The McCloy idea was that patrons would take the program home, placing it through the attractive frontispiece on a table.

Over 10,000 of the souvenir programs were distributed to patrons at the Columbia last week. The showmen were instructed to keep track of the number of programs found upon the floor after each of the 12 performances. The final count revealed that about 195 programs had been so found, leaving the remainder of the thousands in active circulation as possibly permanent publicity for the Columbia Theatre and Columbia Burlesque.

7 HARPISTS

Turn Forming for Picture House Playing

Seven feminine harpists are being organized as an act for film house presentation. The objective is booking throughout the major picture theatres across the country, starting with New York.

The idea of seven harps being played simultaneously is new to the east, but has been done on the Coast, where it is understood such a turn was presented with nine instruments.

The act is under the direction of Mrs. M. H. MacQuarrie. Besides herself it will include Eleanor Gibbons, Beatrice Waller, Mona Williams, Edith Conner, Anna McMillan and Julia Hardin.

First Augmented Show For Senior Orpheums

The first augmented bill ever to play a senior Orpheum house opened at Cedar Rapids, Ia., Sunday (Jan. 12). The augmentation was staged by Menlo Moore.

The bill consisted of the Wright Dancers, Eileen Van Biens, Richard Ford and Howard's Spectacle. They will be jointly booked for the balance of the tour.

The Wright Dancers in addition to their own specialty appear in the other acts. Howard's Spectacle, an animal act, has the ride risk on ponies for the opening.

Moore has augmented several bills for the Junior Orpheums.

Booking Army Camp

Los Angeles, Jan. 13.
The W. V. M. A. began booking shows Monday for the Liberty theatre, Camp Lee, Washington (D. C.). The arrangement was made by consent of the government. The camp house will be supplied with a road show, going there from Portland, Ore.

ILLNESS AND NEW ACT

Margie Dale (Fred and Margie Dale) is suffering from a nervous breakdown, which has precipitated her temporary retirement upon advice of her physician. Fred Dale has formed a new alliance with Ray Stanton (Stanton and Gray). Fred and Margie Dale had been playing a Loew route. Miss Dale will continue to handle the act as playing Loew's State, New York, last week and compelled to retire from the bill on Friday.

DETROIT'S FULL WEEKS.

Detroit, Jan. 13.
Charles J. Miles has withdrawn his proposals to dispose of his theatre, Miles Orpheum and Ferry Field theatres. He contemplates disposing of some of them but all negotiations are off for the time being at least.

Miles is changing the policy of the Ferry Field and Orpheum from split full week, opening Sunday.

Butterfield's Cruising

Detroit, Jan. 13.
Col. W. S. Butterfield, head of the Butterfield Circuit, accompanied by Mrs. Butterfield, leaves Feb. 10 for a Mediterranean cruise, to be gone about 10 weeks.

Cast for "Contradiction" "Contradiction," by Edwin Byrke, is being readied for production by Lewis & Gordon.

Loeln Raker will head the cast, which also includes Laurel Lee and William E. Morris.

2 MORE KEITH'S AS SPLIT WEEK

105th St., Cleveland, and Keith's, Columbus, Changing

Two more full week houses on the Keith-Albee Circuit will change to small time policy Feb. 1. They are Keith's 105th Street, Cleveland, and Keith's, Columbus. Both will play six acts and a feature picture, split week policy in future.

The announcement closely following the switch of the Alhambra and Royal, New York, to split week policy cuts down the number of Keith-booked full weeks to, about eight and confirms reports of an indifferent theatrical season for all but a few of the big time vaudeville houses where pictures are not emphasized.

HARRY FOX SUES BUTT

Comedian Alleges Breach of Contract—\$4,500 Claim

While Sir Alfred Butt has been in New York, Harry Fox served him with papers in an action to recover \$4,500 Fox alleges is due him from the London manager for breach of contract.

The comedian was engaged for Butt's Empire, London, for six weeks at \$150 weekly. Before the contract became in force, Butt ended the vaudeville policy at the Empire, leaving Fox without the engagement.

The suit is the result.

AGENTS BUY ACTS

Ralph Farnum and Eddie Keller, Keith agents, have purchased the vaudeville production rights to all vaudeville acts and production scenes of Ames and Winthrop. The deal was consummated through Florence Ames, the surviving member of the team.

OLD MISSION COMING DOWN

Los Angeles, Jan. 13.
Demolition of the old Mission Theatre begins next week to make way for the construction of the new Orpheum to be erected upon the site.
The new house will seat 2,500 and is expected to be ready next January.

INTERSTATE OPEN IN SUMMER

Chicago, Jan. 13.
The Interstate Circuit in Texas has announced it will remain open all summer with the policy of five acts and a feature picture with a 50c. top.
The Orpheum, New Orleans, will also remain open throughout the summer months.

HIP, CLEVELAND, SPLITTING

Chicago, Jan. 13.
Commencing Jan. 18 the Hippodrome, Cleveland, will go into a split week playing five acts and a feature.
It is reported that the 105th St. will also follow suit.

"THE DAILY DOESENS"

By NELLIE REVELL

Sunday. This being the only morning in the week I feel justified in sleeping late, I always wake up early for no reason at all. Today is no exception, but I remained resolutely in bed until my nurse had all the sleep she wanted.

While away the morning by going through the paper from the brand-new murders and scandals on the front page to the "Miscellaneous For Sale" on the last. Noon at last, and to the dining room for lunch, where I met Harry Grant, auditor of the Orpheum Circuit. Then to the Palace, where I managed to see part of the show. I was thrilled by the Four Mortons and agreed with the man behind me, who remarked as Clara hit the stage, "A Morton is a Morton, and they are all born trouper."

Back to the welcome haven of my room for a rest of two hours, and then to supper at Jack and Jill's with Barney and Sadie Davies. Barney is manager of the Clover Garden and promises to take me there as soon as I get my dancing shoes re-soled. Home again and asleep almost before I am in bed.

Monday. Arose early and kept one good resolution by starting to work early. Fortunately the resolution stipulated only that I start early, not that I had to keep at it long. But I did keep going until noon.

After lunch started out for my first walk alone. Aviators may get a thrill from their first solo flight, but for real excitement they ought to try spending five years under a nurse's care, needing assistance even when they had to brush their teeth. And then attempt strolling down the street, the only aid in sight being their own cane. Meant to walk around the block, but almost played out at the corner of 8th Avenue and 48th Street. Managed to get to Variety's office and enlisted the aid of Betty, who picked me up in an automobile and brought me home.

Some people start out in automobiles and come home walking, but I reverse the process. I could hardly remain awake until after dinner.

Tuesday. The thought that this is copy day woke me earlier than usual, and I worked until noon, getting something together that would satisfy Betty. Some week I'm going to have my copy written away ahead of deadline. That's what I've been saying for years.

To lunch with Eddie Darling in the hotel dining room and later was emboldened by my success of yesterday to try another constitutional walk. (If my doctor knew of it, he would probably call it unconstitutional.) This time I walked only a half block and back again, and I wasn't alone this time. Met Catherine Cameron, who escorted me home, also met Blanche Merrill and her pup.

During the day I saw "goulashes" in action for the first time. Of course, I had seen them in comic strips, but this was my initial sight of them in—or rather on—the flesh. And if there is a funnier sight than sheer silk stockings, spindly legs and flapping "goulashes" I hope I will some time see it. But I probably laugh myself to death at any thing funnier.

Saw a sign asking votes for "Tom Ryan for Sheriff." I wonder if "Mike Haggerty" has gone into politics. Also a sign on a theatrical agency, advising that they were "expert casters." If they know more about casting than I do, then they are experts. After an early and quiet dinner, surrendered to the Ostermoor unconditionally.

Wednesday. If I had only felt as much like sleeping last Sunday morning as I do this morning. But with so much work demanding to be done, getting up is the only thing to do. At work almost at once after the slip of the foot and sticking to it steadily until 1:30. I have discovered that the way to get work done is to grin and do it. Luncheon with John Pollock in the dining room. Afterward for a walk around the block. It is still a thrill for me to start out for a walk unaccompanied by anything more helpful than a cane.

Just outside the hotel door, Sylvia Hahio met me and accompanied me to the job. She visited me at the hospital when having my foot lifted from the mattress by someone else was an experience to think about for days. My prayers and those of my friends are being answered, and I shall never question the goodness of the Providence that maps out all our lives.

Up to my room for dinner and tired, but overjoyed at this visible symbol of rapid-approaching health. Then to bed, well satisfied with the day.

Thursday. Awoke, feeling almost hearty, anticipating a good morning's business session with my amanuensis. (Just a high hat word for stenographer.) Sam Williams came in. His grief at the loss of his wife, Kate Ellmore, was one of the most touching, and at the same time most beautiful testimonies of what real love can be. If these married people who, underneath all the nagging and misunderstanding, really care for each other, if they could see this desolate, grief-stricken husband, they might realize that all the little pettinesses in life don't really amount to anything, for after all they're both living and have each other, and they would know that that is the most important thing in the whole world—that they have each other.

Later, Connie Farber, her mother and mother-in-law, came in to invite me to the dinner I have been missing. Edythe Totten, president of the Drama Club, called.

Luncheon alone and then away for my hike around the block. On the way I met Sam Harris, also Frank Schaefer, Eugene Howard and Pollard, the juggler. Pollard invited me to the movies. I will foot him some day and I say yes.

This walk around the square is all right if you don't weaken. I weakened today and had to send for Betty to get me home, which she did with the usual aplomb and efficiency. She is getting so good that she can "Home, James!" almost at sight of me. But she didn't get rid of me before I saw Bill McCaffery and Dorothy Hirsch starting out to supper together. Bill never took me to supper, and I knew him when.

Friday. Still adhering to my resolve to do my writing early in the morning and at work accordingly. A check from Will Rogers in payment of some books. A note with it said to cash it at once, because Mrs. Rogers had just bought a fur coat, and the first check that arrived at the bank would probably be the last check cashed. Carl Reid came in for a chat about the old days in Seattle and San Francisco. Telephoned Arthur Klein, who is at the Roosevelt Hospital. He is in a cast there. My little message of cheer was that the first four years are the hardest. Anything after that is bound to be easy.

Worked all day, which is not exciting, but does send one to bed with an easy conscience.

Saturday. Doctor reports extremely low blood pressure. Loafing today. A Brinn, Orpheum press department, calls with Mrs. Brinn to introduce their first-born, Robert Theodore, who is indeed a lovely baby. Stayed in bed all day, but wishing I could go sleighing.



MARY HAYNES

The Philadelphia "Bulletin" in its Keith's review last week said: "Out of Keith's entertainment this week there flashes a new vaudeville star, of such brilliancy and magnitude that popular approval casts bounding prominence to the discard and subordinates advertised highlights to the background. She is MARY HAYNES, a self-possessed and talented character delineator, whose impressions of varied femininity, all of which are embodied in original songs—met with a whirlwind of approbation."

DIRECTION
RALPH G. FARNUM
(EDW. & KELLER OFFICE)

MORE CLUB DATES

Vaudeville agents, devoting time to clubs, have been encouraged by the apparent increase in club bookings since the holidays. One booker, who had looked for a dead slump prior to the Yuletide season, has more club dates than he had before and is unable to account for the marked increase.

'NO COIN IN BURLESQUE,' QUOTES SIR JOSEPH

Played at Columbia for Four Weeks—Told It Was Radio Station

"Mister Willie Howard told me to come in and tell you the truth about burlesque," announced Sir Joseph Ginsburg. Sir Joseph was carrying a cigar in each hand and neither one lighted. Sir Joe said that in walking through Times square it always is best to let the cops see what your hands are doing, as Willie said, added Sir Joe that some of the cops are smart. Sir Joseph started to get up-stage in Variety's office when it was suggested that he should tell what Willie told him.

"Willie told me to but I don't have to" answered Sir Joseph. "You know 'Variety' last week didn't have one word about me and all of my friends were disappointed. I asked Willie whether I should tell you that either you must print about me every week or not at all, but Willie said, 'Let 'em die if they want to.'"

"I don't want to see you die, though," Sir Joe said, "and if you print everything this week just as I say it, I'll come in to see you again."

Receiving assurance, Sir Joe shifted cigars and tried to take off his overcoat at the same time. Both cigars were broken in the process, but Sir Joe said he knew Willie wouldn't mind as long as he had not

(Continued on page 11)

"When Summer Comes" People

James Barton is scheduled for the lead in young Theodore Hammerstein's second production of the season, a musical tentatively known as "When Summer Comes." Also slated for the cast are Louise Allen, Billy Gaxton and Irma Marwick.

The piece is being produced by a firm known as Hammerstein-Quinn, Inc., in which several people, including Eric and Sanders, composers of the show's score, are said to be interested.

"When Summer Comes" goes into rehearsal this week with Oscar Eagles directing and Larry Ceballos putting on the dances.

INSIDE STUFF

ON VAUDEVILLE

Mystery surrounds the sudden return of Charles E. Bray to New York. Despite the report Mr. Bray might assume the management of the New Beck theatre through Eddie Sullivan, who is to return to St. Louis (to appease his wife), it is now said Bray had no such intention.

Whether Bray received a communication while abroad from theatrical interests in the west is unknown. However, a couple of executives of the West Coast Theatres in California are in New York right now. They are Sam Lesser and Harry Arthur. Whelan and his partner, the Ackerman & Harris of the coast may have extended an invite to Bray for a conference. A. H. operates a chain of far western vaudeville theatres.

The West Coast has over 100 theatres on the west coast, with nine houses now building. They are playing vaudeville in conjunction with pictures in several of their houses and contemplate playing vaudeville in the new theatres. Just how the West Coast circuit will eventually procure its class vaudeville is their present problem. They have been reported in negotiation with the Orpheum circuit, but later that enters to some extent the Orpheum's own big and junior houses on the coast, along with other cities where the Orpheum through the association of Chicago is booking bills on the Chicago-East coast circuit that Bray created.

However, it is said that Bray will not return to the association. There is a possibility he may connect with some other position on the Orpheum circuit, presumably in the far west.

Sam Williams, bereft by death of his mate, Kate Ellmore, says he is going to retire from the stage. The Williams had their home at Northampton, L. I. To that home Sam is going, and wants to have the friends of his wife and himself around him.

Miss Ellmore is said to have left an estate variously reported as worth from \$200,000 to \$400,000. In her theatrical career when starting to earn a salary of proportions, Miss Ellmore made shrewd real investments, buying and selling real estate freely and seldom without profit to herself. Ellmore and Williams were receiving \$1,350 weekly on the Orpheum circuit with the late Tommy Gray's comedy apartment house skit.

Resident managers having a voice in selecting their own Keith-booked vaudeville may make a large difference to several turns who believe they are drawing a salary against the manager's knowledge they are not. In some instances bookers appear to agree with the acts' opinion of themselves. In the past the manager has had to play the turns he didn't want to and pay them the salary he knew they were not earning, having lost whatever draw they possessed.

In big time circuits it has been known for a long while that the staple drawing cards of vaudeville could be counted on both hands and some claimed one hand was more than enough. Despite this, the "headline" and "drawing card" salary kept up to the original mark, until the resident managers were given a voice in the booking. No one knew better than they what an act was worth to them, especially in the headline spot, and from that account the managers have not been backward in speaking their minds. The result is apparent.

Another result in that some of the negat acts believed by the managers to be worth more money at their box offices may be elevated to headlining honors, even if the bookers don't know them, while many of the older acts will gradually drop back and out of that class.

E. F. Albee has had suggestions before of testimonials for him from contributions from people of the stage, but has discouraged them. That probably will be his attitude on the proposal of a group of vaudevillians and others in Worcester, Mass., to raise a testimonial fund of \$50,000 by popular subscription. The intention was to devote one-half to the Albee testimonial in the form of a tablet or statue and the other half to the N. V. A. benefit fund. Its promoters registered publicly through the plan being sent out on press wires.

An instance of an act getting a route out of the Palace, New York, is the Jim Corbett-Jack Norton turn. The team were considering other offers before Charles Morrison arranged for the Palace booking. They had found it difficult to secure consecutive bookings in the east and were considering leaving vaudeville flat.

On their showing at the Palace they were brought to the immediate attention of the booking managers and secured a route. The act jumped to Providence, following the Palace, to substitute for Benny Leonard. At that time no salary had been set on the act.

COOPER OUT AGAIN

Second and Final Time for Revocation of Loew Booking Privilege

The Loew Circuit has revoked all privilege of Joe Cooper, the highest bidder for the violation of the rules of the organization and unreliability.

This marks the second revocation for Cooper. His first was in the nature of a suspension with this latest set down pronounced final by the Loew booking head.

The withdrawal of Cooper's booking franchise is said to have followed Cooper's failure to deliver an act after he had accepted a Loew route for the turn. Subsequent events developed the act had no booked Cooper it couldn't accept the route for several weeks, but the agent negotiated the booking nevertheless.

PAYTON BACK IN WILLIS

Cores Payton and the management of the Willis (Bronx) have adjusted controversy over contractual obligations claimed by Payton with the result that Payton re-opens at the uptown house tomorrow (Thursday) with a tabloid edition of "East Lyna."

Associates' Northwest Split Week Spokane, Jan. 13.

Mike Newman, playing Association's road show vaudeville at the local American, will add a split week for that time in March. He will take over the Everett theatre, Everett and Island, Bellingham, Washington.

Newman was formerly with Sid Grauman on the coast. He is now head of the Mike Newman Theatre Enterprises.

INCORPORATIONS

Polish Music & Art Co., Inc., New York; patent, theatrical, pictures; 250 shares preferred stock \$100 par value; 250 shares common stock no par value; S. Huruk, L. Chranowski, M. Hausman. Attorney, V. H. Kalkendahl, 141 Broadway.

Patheco, Inc., New York; photographic picture "business" shares preferred stock \$100 par value, 1,000 shares common stock no par value; M. Dohne, P. A. Gray, J. J. Skelly. (Attorneys, Couderc Bros., 2 Rector St.)

Land of Joy Co., Inc., New York; theatre, pictures; 100 shares preferred stock \$100 par value, 100 shares common stock no par value. Directors: L. Schwab, F. Mandel, J. Van Natta. (Attorneys, Couderc Bros., 2 Rector St.)

The Work Co., Inc., New York; theatre, pictures; 100 shares preferred stock \$100 par value, 100 shares common stock no par value. Directors: L. Schwab, F. Mandel, J. Van Natta. (Attorneys, Couderc Bros., 2 Rector St.)

Bureau & Tobias, Inc., New York; music, pictures; 100 shares preferred stock \$100 par value, 100 shares common stock no par value. Directors: L. Schwab, F. Mandel, J. Van Natta. (Attorneys, Couderc Bros., 2 Rector St.)

Double S Operating Co., Inc., New York; theatre, pictures; 100 shares preferred stock \$100 par value, 100 shares common stock no par value. Directors: L. Schwab, F. Mandel, J. Van Natta. (Attorneys, Couderc Bros., 2 Rector St.)

Exposition Organization Co., Inc., New York; promoting exhibitions; 100 shares preferred stock \$100 par value, 100 shares common stock no par value. Directors: L. Schwab, F. Mandel, J. Van Natta. (Attorneys, Couderc Bros., 2 Rector St.)

Mrs. Babcock's International Musical and Educational Agency, Inc., New York; booking agents; \$10,000.

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NICK, THE GREEK, GOES WEST— BROKE

\$1,000,000 Loss by Biggest Plunger—After New Bankroll

Nicholas Florio, better known in the sporting fraternity as "Nick the Greek," left for the west last week broke. He promised to come back in a couple of months with a new bankroll, and those who know him don't doubt it.

Nick is reputed to have lost between \$750,000 and one million within the last four months. His tab with Arnold Rothstein is said to approximate half a million. Rothstein's skying of Nick's markers is indicative of the Greek's standing.

Nick has a great rep out west as a stud poker player, but his specialty is craps. All his losses around New York were incurred over the green baize of the dice table. He was beaten at his own game of percentages, they say. Out in some western cities they won't fade Nick. Here they took him, but refused to go higher than \$1,000 at any shoot, and so when he might have gotten back his coin with a few tosses, his winnings were kept to a comparative minimum. He played 'em both right and wrong all through the fall.

Nick made a big up-lap last winter at the Jefferson Park track, New Orleans, making bank. In the east last summer he did not mingle with the bookies party, however. The plunger's takings were of such a spectacular nature at New Orleans that he was compared with the famed Pittsburgh Phil. There is little doubt but Nick is the biggest plunger of his day.

Frank Keeney's Winnings
His winnings were comparable to those of Frank Keeney, showman and horseman, who cleaned up half a million on the Metropolitan tracks last summer, incidentally breaking seven bookies.

It's a curious thing that most men around the big game craps tables have their own businesses. Such players are not identified with big mercantile establishments, and so it is astonishing how much money is displayed by them around the table. Having a shop of some kind is the ace in the hole, and it is true of Nick the Greek, who has several cafes, one quite well known in Chicago.

Nick was mentioned backing several shows there, but there is no truth to that. He's too smart.

Mrs. Pauline Draper's Overdose of Medicine

Mrs. Pauline Draper, 23, said to be the wife of an actor, was found lifeless in her apartment at 120 West 57th street, a few days ago, suffering from an overdose of medicine, which she later said had been taken as a sleep producer. Mrs. Draper said she had been ill for some time and for the past week she had been unable to sleep and took the medicine.

Employees of the house were startled when the signal on the telephone switchboard was unanswered. They went to the apartment and found the woman lying on the floor writhing in pain. Dr. Wallace was called from Bellevue hospital and after a short examination, she remained at home. Mrs. Draper has lived at the 57th street house for some time and it was understood there that she was separated from her husband.

SAM'L GRIBB HAD 17 TICKETS

Samuel Gribb, 25, salesman, of 1671 Vyse avenue, Bronx, was held for further examination in West Side Court by Magistrate Overburger on the charge of selling theatre tickets in front of Belmont. When arrested, according to the detective, he had 17 tickets for the Belasco show.

The detective testified observing the defendant accusingly near the showhouse. The defendant denied he was a ticket speculator and said that he was on his way to deliver the tickets.

LADY COP OUT FOR PICKPOCKETS, LOSES PU

Anna Jacobs Watched the Picture Instead—Gold Police Shield in Loot

One among the many pickpockets that infest the theatre district along the Radio is happy. Among his loot is a bright gold shield, numbered 31, once the property of Anna R. Jacobs, policeman attached to the Special Service Division. The shield, with 312 and three railroad paces was lifted in the Capitol theatre. And Miss Jacobs was in that theatre for the specific purpose of capturing any pickpocket.

Her picture was interesting. And the lady cop forgot all about the pocketbook on the seat beside her. Until the lights went and Anna reached for a handkerchief, happy the once more virtue had triumphed.

But, the pocketbook, the bright new shield, the 312 and the much needed handkerchief were absent. All Anna could do was to forget she was a member of the police department and like the rest of us hurry over to the West 47th street station and report her loss.

ATHENSON MUST MOVE

G. A. Athenson, producer of "Goats," that Stella Larimore and James Crane starred in appeared in West Side Court as a defendant on a disorderly conduct charge. He was discharged, however, after promising the court that he would move from his apartment, 230 West 43d street.

He was hailed into court on a summons gotten out by his landlady, Emanuel Clamson, who charged him with refusing to move. Athenson was at a loss to understand what constituted the disorderly conduct charge.

According to the producer's explanation to reporters, he stated that his landlady had brought him to the Municipal Court on the charge of not vacating his apartment. He declared that he was paying \$35 a month rent. He averred Clamson wanted to increase his rent to twice that amount. He refused and took the matter to the Municipal Court. He declared that he was upheld and because of the fact his landlady caused his arrest.

Athenson owned the show "Goats." It appeared at Union Hill, N. J. Crane was taken ill. The show was postponed. Athenson is alleged to have made a libelous statement about Miss Larimore. He was sued for libel and told reporters the case was discontinued. He said that he is going to reorganize "Goats."

Man Puts Up \$1,000 as Bail, but Miscounted \$1

George F. Zimmer, who is in the moving picture house business and lives in an apartment at 211 West 58th street, is being paid by Police Lieutenant McClintchey, of the West 47th station.

It appears that on Sunday evening another tenant of the same apartment house, Orville M. Cawthon, president of the Cawthon-Coleman Drug Co., in Selma, Ala., was a prisoner on the 47th street station on a charge of felonious assault, made by the colored janitor of the house, Thomas Gerald, by name. Gerald was also a prisoner on a similar assault charge preferred by Cawthon.

Zimmer went to the Night Court to bail Cawthon and counted out the \$1,000. After he had left the courtroom making the recount discovered that Zimmer had made a mistake, the surplus being \$1.

BENNY LEONARD IMPROVES

Benny Leonard, lightweight champion, who was seized with an attack of grippe while performing at the Alhambra theatre a week ago, was so improved that his physician, Dr. Sol Rotenberg, 753 West End avenue, permitted him to get out and walk about the apartment.

Dr. Rotenberg said it would probably be a week before the champion would leave the house and then would go to Palm Beach to recuperate.

MARTHA MORTON of DOOLEY and MORTON

Gordon Dooley and Martha Morton are at the Hippodrome this week (Jan. 12). It is their tenth consecutive week in New York City. They still have five more weeks to play in Greater New York before taking to the road to finish their Keith route. Act is available, starting first of April.

**DIRECTION
RALPH G. FARNUM
(EDW. S. KELLER OFFICE)**

EXCLUSIVE CLUB IN NEW GARDEN

\$500,000 in Stock to Selected List—Will Rival London Sporting Clubs

Tex Rickard expects to establish in connection with his new Garden, to be erected on Eighth avenue between 49th and 50th streets, a club which will resemble and rank with the best of the London sporting clubs from the point of view of class of membership.

In arranging the financing of the new building the New Madison Square Garden Corporation is amending its charter to permit a large increase in the common stock of the company. This stock is being distributed among the leading financial and industrial men, downtown, by a syndicate headed by Harvey D. Gibson, president of the New York Trust Company, and Matt C. Brush, president of the American International Corporation. Joined with them, among others, are Mortimer N. Buckner, Senator T. Coleman Du Pont, Morgan J. O'Brien, Jr., Richard Hoyt, P. A. S. Franklin, president of the International Mercantile Marine; Grayson M. P. Murphy, Henry Fuller, Charles H. Sabin, chairman of the Guaranty Trust Company; G. H. Walker, E. N. Harkness and several others.

These men have available for distribution among themselves approximately \$500,000 worth of Garden stock which they will parcel out in amounts of less than \$10,000 to each individual while scrutinizing the list of possible purchasers. The reason for it is that they are going to form a club, consisting of the holders of this common stock, and each member will be entitled to first refusal on choice seats for all the important boxing events and in addition will have the use of club-rooms and gymnasium in the new building.

It is said that five purchasers are already available for each block of stock that is to be sold. The matter is entirely out of the hands of Rickard and directed by his banker friends—who are, certainly keeping it exclusive.

William Fox Hold-Up Suspects Discharged

Murray Friedman, 35, 1047 Prospect avenue, Bronx; Charles Adcock, known to the police as "Blonde Charlie," 28, 1847 Prospect avenue, Bronx; and James Meehan, 27, also a salesman, of 71 1/2, matamoras avenue, were freed in West Side Court by Magistrate Charles Overburger. They were arrested in connection with the holdup and robbery of William Fox and his wife on New Year's day as they were returning to their apartment, 885 West End avenue. The thugs stripped Mrs. Fox of over \$20,000 worth of jewelry.

STREET VENDORS WISE

Selling Merchandise Sold to Crowd Drawn by Nude Pictures

The sidewalk haberdashers are beginning to capitalize on the "Artist's and Model's" lobby display of nude pictures at the Astor theatre. It continues to play to heavy stag audiences daily.

The street vendors are setting up their stands adjacent to the lobby. "Artists" have even brazened their way into the lobby to sell their wares and get a jump on the outside competitors.

RICHARD J. LENO ACCUSED BY GIRL

Indicted in Jersey—Also Known as St. Paul

Richard J. Leno, alleged president of the Flying Arrows Productions, Inc., with offices at No. 1653 Broadway, and who says he resides at 376 Second street, Jersey City, N. J., was in the West Side Court Monday morning as a fugitive from Hudson county, where he is charged with a serious crime by a young woman, whose story to the Hudson county grand jury in August, 1922, resulted in an indictment against him.

Leno was arrested at his office on Thursday afternoon by Detective Stephen O'Donnell, of the West 47th street police station, on a Jersey City warrant endorsed here by Magistrate Goodman.

According to the story of the Jersey detective, who came to the West 47th street station for advice and assistance, the young woman only at one time in vaudeville and pictures.

When questioned Leno admitted that at one time he had appeared in vaudeville under the name of St. Paul. He was placed under arrest and later bailed at the West 47th street station by Bondman Benjamin Green, whose sister is Sylvia Clark, and who is in vaudeville with the Keith Circuit.

RIOT ON ROOF

Charges of disorderly conduct, that had been preferred against Alice Alling, 27, 381 Central Park west, and Pearl Berland, 24, 197 Van Buren street, Brooklyn, were dismissed when their case was brought before Magistrate Charles Overburger in West Side Court. The case was dismissed after the complainants announced they did not demand prosecution.

The Alling and Berland women were arrested after a near riot had been caused in Loew's New York Roof, in which it was said that the women were engaged in a fight. Mollie Newmyn, 29, 117 Jefferson avenue, Brooklyn, and Mrs. Florence Diamond, 80, 381 Central Park west, participated in a hair-pulling and scratching bout.

MARGARET YORE'S MISTAKE

Margaret Yore, showgirl and singer, was removed from the stage evening from her room at 143 West 48th street to Bellevue hospital suffering from the effects of bichloride poisoning and alcoholism. Some time before the evening dress was passing her room when they heard moans and groans. A policeman was called and an ambulance responded to a call from him. Dr. Wright, who responded, decided that she better go to the hospital and took her there where, after antidotes were resorted to, she was in a state of serious danger, but would probably be a patient for a week or more.

Miss Yore is good to look at, about 25, and explained that she took a bichloride tablet by mistake instead of aspirin.

Usher in Robbery Arrest

Arraigned in West Side Court before Magistrate Overburger charged with burglary, John Croson, 26, of 325 West 35th street, laborer, and Charles Stanley, 25, who told the court that he has no other address, were held in jail at 100, 9th avenue, were held in bail of \$10,000 for further examination.

"GYP" AGENTS DID CLEAN-UP ON STAG

Wild Show at Fashionable Place—No Stripping

Shady agents furnishing stag shows did a rushing business last week. The presence of many visitors for the Motor Boat and Automobile Show necessitates much entertaining, and, as most of the affairs were strictly stag, the rough entertainment was called for.

The price for a show holding a five-piece orchestra, three 95 percent, nude codd dancers, a female impersonator and a monologist, was \$750 in one instance and that meant about \$500 straight profit for the agent for one of the girls, half drunk during her dance, rebelled against stripping any more, sweating back at the men and saying that she hadn't been paid much and therefore wasn't going to do much.

At this same stag affair a well-known comedian, out of work, appeared with a monologue filled with dirt.

A new racket was pulled by one of the entertainers, the female impersonator. Dressed as a Salvation Army girl, he made the rounds with the tambourine out, and the men, about 250 in number, all agreed it was on the level. He said that the "girl" was taking up a collection and the size of it determined whether or not she would "go the limit." Consequently, the suckers fell for it and from the look of her tambourine it looked like at least a century for her share. Then, discarding the cloak, the regulation codd costume was revealed, and during the dance the dancer began dropping a place of clothing here and there, and when the chemise was finally reached he pulled off the wig and uttered a released gasp about "you can't tell a book by its cover."

Of the girls who appeared, none of them were up to the standard in professional dancing. It was of the most disgusting and revolting kind and carried further than is usual even in stags. And it was all done in the very clean-up place, right off Fifth avenue and 45th street.

WHEN MUSIC FLOPS

Paddy Herman's Stolen Sax Couldn't Charm Cop

If anyone ever tells Ray Pratt, 25, a bantamweight pugilist, 150 West 64th street, the story about music being able to soothe men and beasts, he will never forget the encounter. Ray, who fights under the name of Paddy Herman, is convinced it's all bunk. The pugilist tried his soothing qualities on Policeman Hickey, West 68th street station, without avail and landed in jail on a charge of burglary.

Pratt was walking up Broadway early the other morning thinking of the music he had heard in the police station. In front of 1859 Broadway his attention was arrested by the glare of lights coming from William Mayer's music store. Glancing to the right, he saw a policeman and several cops, some with batons and some with batons. He saw a policeman and several cops, some with batons and some with batons. He saw a policeman and several cops, some with batons and some with batons.

LUNCHEON FOR FATHER FAHY

More than 100 priests, managers and others who attended a luncheon of the Cheese Club at the Tavern on West 48th street vociferously applauded the Rev. Father Martin Fahy and his chaplain of the Catholic Actors' Guild, when he severely flayed in a speech unscrupulous operators of so-called dramatic schools.

ENGLISH AL MOORE AND HIS U. S. ORCHESTRA (11) **16 Mins.; Four (Special)** **Palace**

English Al Moore is not wholly new to vaudeville. He has been playing around some with his band, which has the boys in immaculate white sailors' uniforms and the engine-conductor in dress parade attire.

For another band to venture into the Palace following the cream of band acts, at this late stage, is as courageous as it is difficult. To the Moore band's credit, the impression from the start was favorable despite the critical skepticism. The progress was smooth until the final impression when the getaway spoiled the final impression.

In sequence, the darkened stage disclosed a battleship, an appropriate moonlight on the water's scene. The intimacy of the naval setting excuse the familiar scene back-up to the accompaniment of "Walters of the Minnetonka," which is marketed with "Arrangement" for the opening "Arrangement."

The bass player follows with some comedy radio announcements that won some laughs, and the introduction of Moore, who tenored "I'll Forget You" nicely. The soprano sax disclosed excellent tone as the instrumental introduction in the course of this number.

The hot numbers like "San," et al. that followed were snappily sold. The trombonist contributed some comedy by-play. In a "baby" number, the big boy bass effected a "nancy" with another big musician doing vocal straight for him. The end sax player disclosed some corking acrobatic dancing and ground tumbling, the latter impressing highly despite its edge being taken off by the open Arabian troupe, the Sile Tahir Co., ground tumbling specialists.

Closing number of "Stars and Stripes," with the light-house and the same general scene background done by Lopes, missed for the simple reason Lopes is the more dandy of the two. The good work up to now was marred by this closing, which should be altered.

It's a good act for the best of bills, however. It's not a topliner, however, but is possessed of intrinsic entertainment merits that should find favor generally. **Abel.**

PLATTIER BROTHERS **From Cleveland** **12 Mins.; Full** **Coliseum, London.**

London, Dec. 29. This team of musical clowns are said to be making their first appearance in England.

The Plattier Brothers do not do an original thing, and the act is almost a replica of the Arnaut Brothers. Dressed in the style of the Arnauts, they open with a violin and guitar duet. They then do a routine of acrobatics while playing. For an encore they announce "Mr. and Mrs. Nishigale," who is the same whistling duet of the Arnauts, though the male bird is differently attired.

They were splendidly received. **Jolo.**

LEE SISTERS **(Singers)** **12 Mins.; Full** **Coliseum, London.**

London, Dec. 29. A comely looking pair of young ladies attired in Watteau dresses and white wig. They open on a darkened stage, one playing the harp and both harmonizing a long song. They follow this with a waltz number, then one warbles the "Pipes of Pan" echo song with the off-stage playing the echoing. The pair then harmonize a medley of old classics.

Furiously a concert turn designed after the fashion of the Kouns Sisters, but not as vocally gifted. **Jolo.**

LEW MURDOCK AND MILDRED MAYO **"Footloose" (Dancing)** **8 Mins.; One** **Palace.**

Lew Murdock has a new partner in Mildred Mayo, a cute and a stepper. The act title, "Footloose," is highly appropriate. The limberness of their limbs is the kingpin of the routine.

The flipper and flapper idea is a plausible excuse for the eccentric legman, and they make the most of it. Their act is a combination of extra recalls and qualifies the turn as a corking deucer in the best layout. Their voices are shy, but if they could handle lines the combination suggests great possibilities. **Abel.**

HOUDINI **Illusions** **Full Stage** **Hippodrome**

Houdini is back, after three years (says the Hippo program) in New York. But Houdini is always here, if not in the stage, in the papers. There is no better known name, nor one more frequently used for expressiveness in all the English speaking world. Houdini on the vaudeville stage "doing an act" as he is doing this week is to see Houdini wasting his time. He doesn't need magic, an escape or an illusion act for vaudeville—he has other and better stuff. Nothing could be better than his spiritualism expose with a Houdini lecture upon it, to be followed the same or the following week with the exposes worked out. That should be all out of town. Just now he is talking about "Margery" of Boston, the fake medium is uncovered, but this doesn't fit in at the Hipp for an encore after his straightjacket release.

Of course, Houdini's needle trick is among the best, and his trunk substitution not yet excelled by any illusionist for workmanship or speed, but all of that is just a bit behind the Houdini of now, as such as it is the opening concept from the picture that comes him \$100,000—and he couldn't escape from that one.

As Herman was the suave leading magician of his day, with his Satek, good-looking Harry Keller was the king of his generation in the mystic, and Thurston with his current place as the continuous, leading magical road show attraction, so is Houdini the Master Magician at the Hippodrome.

Nothing finer may be said about any man in his business or profession than that he is a master of his craft, and Houdini is superlative. He has gained what he has won by work of the mind, hands and feet from the time he did 20 shows a day in a dime museum for \$20 a week until at present, when his salary may be set by himself wherever he plays.

Houdini is intellectual, and besides that, among showmen he is the peer of all actor-showmen anywhere. Houdini as an actor is a showman on and off—more so, perhaps, off than on. As an intellectual, Houdini should be an educator upon the stage, for he has dove into the ultra-guillotine—the thing that has made monkeys of wise men and fools—spiritism.

That's Houdini's forte in this day. The straightjacket, the substitution, even the needle-trick, with the handcuffs forgotten—they all look like baby play for this Houdini.

In short, Houdini has outgrown the act that made him. The Tell 'em about the spirits, Harry, and tell 'em also, Harry, the only spirits railing the devil nowadays are those in bum boozes.

Make up two acts for two weeks. 27 Mins.; Full (Special) 5th Ave. Henry Fink is not new to vaudeville. At least he's listed in Variety's files as far back as 1911. However, this act must be fresh, borne out by Fink's admission in his own certain speech. Singing five songs, Fink is accompanied by a seven-piece musical combination, titled the "Ritz Orchestra." The boys provide two selections.

The presumption is that Fink is a song writer, he ostensibly taking credit for "Ida" and "The Curse of an Aching Heart." Maybe he is, but he can't prove it by the melodies he launches through his present turn. Neither is "Ida" Fink's song, although his continuous efforts to gain laughs were a reason for the 27 minutes.

The current layout is woefully lacking in melodies, all of which sound spicily written for the song having something to do with "Mrs. Ginzberg's card party" and in the punch spot of the routine.

A fat moment of applause couldn't deter Mr. Fink from instituting a seven-minute encore, during which he did a Ben Bernie by introducing his boys to the house. But that's as far as the resemblance went.

Fink has a good sized job on his hands to whip this spot holder into shape for big time. Not by any means does it qualify to remain on the stage for the 27 minutes less than a half hour. Close to 10 minutes should come out and Fink's comedy efforts with 'em. Either that, or a rewrite man called in.

The type is similar to others of the stage and size. No better nor worse. **Sigs.**

BROOKS JOHNS AND WARDMAN PARK HOTEL ORCHESTRA (12) **Full Stage** **Hippodrome**

A rather indolent turn for his size that Brooks Johns inflicts upon vaudeville this week. Johns is as indolent as his act, but neither Johns nor his act is vaudeville.

It seems that the Wardman Park Hotel (Washington) Orchestra gets the worst of the showing. Its 10 musicians are strung, the entire width of the Hipp stage, making even this size band look skimp on that huge platform. Why they were not boxed in and grouped is the act's own secret.

About the best applause maker was a little dancing girl with one number. Nothing else got much and the act did not earn an encore. It closed the first half.

Johns sang two or three numbers, strung his band and looked at the girl in a gold frame up-stage for the finale.

The Johns act if it wants to hang around vaudeville had better get itself staged. **Sims.**

MASON AND COLE REVUE (8) **Singing, Dancing and Comedy** **19 Mins.; Full (Special)** **Broadway**

Gene Mason and Fay Cole have been around and are intended to time for some while in both two-acts and other miniature revues. The present offering is unquestionably an expensive one and fairly satisfying, too, but in some respects the troupe might have been spent more magnificently.

Four girls are carried, on a soprano vocalist, the second a dancer, and the other two a sister team who dance "much better than they sing." The scene is supposed to be a studio with a girl artist, who is using the girls as models for costume designing. Miss Cole affords the comic relief appearing as a fifth model who never does anything correctly.

Mason sings a bit and dances a tango with Miss Cole that suffers by comparison with the tepid work of at least two of the girls. The comedy bits are original and mildly amusing, but do not bring the laughs the might be expected. The turn finishes with a number in which each of the girls represents one of the big Broadway revues. The costumes for this are the rich variety with huge bouffes for hoop skirts affixed, but for some reason they do not hit the eye proportionately to the money probably spent on them. Miss Cole's outfit in this finale is much too skimpy for a woman of her generous proportions.

The "snab" is all right for the smaller big time, but a "pop" air about it prevents higher rating.

HENRY FINK AND ORCHESTRA (8) **Songs and Instrumental** **27 Mins.; Full (Special)** **5th Ave.**

Henry Fink is not new to vaudeville. At least he's listed in Variety's files as far back as 1911. However, this act must be fresh, borne out by Fink's admission in his own certain speech. Singing five songs, Fink is accompanied by a seven-piece musical combination, titled the "Ritz Orchestra." The boys provide two selections.

The presumption is that Fink is a song writer, he ostensibly taking credit for "Ida" and "The Curse of an Aching Heart." Maybe he is, but he can't prove it by the melodies he launches through his present turn. Neither is "Ida" Fink's song, although his continuous efforts to gain laughs were a reason for the 27 minutes.

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A fat moment of applause couldn't deter Mr. Fink from instituting a seven-minute encore, during which he did a Ben Bernie by introducing his boys to the house. But that's as far as the resemblance went. **Sigs.**

ARTHUR BYRON AND OLIVE WYNNDHAM AND CO. (4) **"Tea for Three" (Comedy)** **18 Mins.; Three (Farior)**

Lewis & Gordon are presenting Arthur Byron and Olive Wyndham in a vaudeville condensation of "Tea for Three." The "Tea for Three" Sidney Mather as the husband and Kathryn Keys as the maid complete the cast.

The 20 minutes' limitation targets the actors for the shunning of the details of the Meggie comedy bit of a couple of seasons ago. But the purpose is fully served. The laughs are many, and the humor contagious as the act grows older. Mr. Byron was excellent as the sarcastic odd angle of the triangle. Miss Wyndham as the wife was impressive, and Mr. Mather as her husband by no means a poor third in the historic role.

It's a class turn for the class houses.

"AMATEUR NIGHT IN LONDON (7) **Comedy Skit** **20 Mins.; Full Stage** **23d St.**

This skit looks like a set-up for small time, and is the type of entertainment that should elicit with it a day's audiences.

It is a new slant on amateur nights as they used to be back in the days of old Minn's when "Iemon acts" were compensated for selling prays and the "hook" was worked over-time to separate the embryonic performers from their audiences.

In this frame-up the act is set in a cheap London music hall, with the characters simulating a cockney dact, six working on the stage and one as a plant in a stage box. Five contestants are trotted forth, with four of them angling for laughs, with more or less stupid comedy and the plant making comedy wisecracks from the box. One, however, proves to have a splendid voice and after fooling them with a mediocre routine goes into the song, which has a certain dramatic quality. A lanky young woman contributes a travesty on Oriental dancing that's a howl. A knockabout comic as an amateur acrobat nearly breaks his neck at the slightest provocation. The last act, a generally got them. For a finish the entire personnel in fancy costumes satirized an amateur opera troupe in a manner that fairly bowled them over.

From beginning to end the act is a joke, but seems to have the proper brand for the small time audiences. Not a great act, but has its value as a laugh getter. **Edbs.**

KELLY AND KNOX **Talk and Songs** **14 Mins.; One (Special)** **City**

This mixed team have a good idea that seemingly gets lost in the act. During the five minutes mainly through absence of spontaneous wit that might otherwise have set it pretty for any time.

The story evolving the romance of the "lower end" couple is not entirely original, but this couple's angle is, and it starts out well, but lets down too early through lack of additional laugh-getters that lifts up again only when the man does some good vocalizing. With more comedy and faster playing it could get over anywhere. In its present stage it looks like a struggle even for small time. Get fair returns in No. 5 on this bill with a soft audience. **Edbs.**

JOHNSON AND REXETT ENTER-TAINERS (14) **Revue** **20 Mins.; Full Stage (Sp ecial)** **City**

This outfit looks as though it might have been a floor show from one of the Loxox avenue cabarets. It comprises a male comedian, a singer, female dancer, and a 11-piece jazz orchestra, all colored.

The act is the routine small time flash which will have a time of it, but enough to support the large ensemble of the orchestra. The act has little other than the dancing of the man to warrant anything better. The latter's eccentric acrobatic was well done and sewed things up pretty for the act. The girls' vocalizing was not far from serving the purpose of spacing the orchestra's contributions which, although likeable, held nothing above the average combination.

The stage play in no way liked it, well enough in No. 4. **Edbs.**

LAURA PIERPONT and Co. (2) **"Such Is Life" (Dramatic)** **18 Mins.; Full Stage** **23d St.**

This new playlet by Elaine Sterne is somewhat of a departure from the line of vehicles Miss Pierpont has previously done. It's a character study of life in the slum and shows the side with a fast but as the bullied wife of a ne'er-do-well, who, not unlike the proverbial woman, turns with a vengeance and runs out of the house and her life with the aid of a horse-whip.

The action is set in a tenement in the slum district. Minnie, the wife, whose beauty has evidently lost its glow through a life of drudgery in a tenement, her husband may continue a life of leisure, is hard at it turning out washing for more affluent neighbors to keep a roof over both. She is about tired of the monotony of her life, and so with the latter-erecting that any time she is tired she can pa-out of the picture without hurting his feelings and bragging that there is a new man of more attractive women that would want to marry her. She has a chance to work her fingers to the bone for a swell feller like him. By way of accentuating his resemblance she cuffs her about a bit, appropriates the rent money to rest it down on a sure thing, which, as he says, will give him a role to blow the town and Minnie.

One of her early neighbors, drops in to frustrate further torture. She has a dress she wants Minnie to make over for her for an eventful trip to Niagara Falls, for which she has saved for 20 years. After learning of Minnie's desire to run away from her present miserable existence, Annie passes up the idea of the trip to give Minnie the \$75 she had hoarded to take her back to her home town and also throws in the dress so that she can breeze into that burg in style. Min leaves the money on the table while changing into the dress. The husband returns.

Also upon seeing Min doled up he attempts to win her back, which makes her temporarily elated, but when she finds he has taken the money, she demands that he return it to Annie. Upon his refusal she asserts herself for the first time by grabbing a horse-whip and yelling him until he returns the money and, of course, the dress.

Miss Pierpont is splendid as the wife. It is a role which gives her several good scenes that she carries for top value especially in the anti-climax when she accomplishes the transformation of an ugly duckling into a handsome woman and asserts herself. John Wray gives a fine portrayal of the worthless husband, while the character work of playing Annie contributes the comedy relief.

The sketch has elements that should make for its success. It has drama, suspense and a surprising amount of comedy to provide adequate balance. Lewis & Gordon are the producers. **Edbs.**

BON JOHN SYNCOPETS (7) **Bon Musical Act** **14 Mins.; One and Two** **American Roof**

Mediocre female septet. As a musical aggregation their efforts are shortcoming and the display of versatility in a series of specialties is marred by the inclusion of a talented amateur class "big" caliber.

The costume is a uniform boudoir get-up. They open ensemble with a pop ditty, going to "two" for the instrumental formation. The drummer fakes the instrument and is included for her vocal contribution. The rest of the line-up is equally divided as to ability on the instrumental or the song and dance specialties—either is just average.

They topped the American show and may satisfy in the smaller. **Abel.**

THREE DANUBES **Acrobatic** **7 Mins.; One and Full (Special)** **5th Ave.**

Three men on a trampoline and though sturdy crossed the trampoline get away from the convention by using dialog within the trampoline. The actual work performed in mid-air is sufficient to overcome the verbal deficiencies.

The act opens in "one" before a jail door, permitting of some mediocre crossfire between the jug house keeper and the two inmates. The entire conversation smacks as homesick and is not as convincing as seems to be the necessity of prolonging the running time.

A complete souseraut with a half twist is the feature acrobatic. The trampoline in a favorable middle class house opener. **Sigs.**

SELL "THINGS" for the GIRLS

THINKING OF SPRING

What a toasty-turvy place New York is. We receive our magazines nearly a month before the date of issue, and read the morning newspapers at midnight.

And now that we have slush and galoshes, I suppose it is fitting that we should think of Spring—or as the shops prefer it "Southern Wear." January is the month of straw, linen and light silk nates, while in July the mode is velvet, felt and ermine ones.

How fresh and beautiful the shops are these days—the color, gaiety, the eerie loveliness of the displays is enchanting.

MASTER JEWELRY DESIGNERS

Don't you remember when "diamonds was diamonds" and no thought whatever was given to the layout and workmanship of the mounting?

Today, down at the M. Brayer Shop, 108 Delancey street, Mrs. Werner is designing little masterpieces of jewelry. Sometimes the work on these pieces take from six to eight months. Many of her pendants are as soft and pliable as flexible bracelets.

The M. Brayer Shop carries everything from the latest little novelties to the most exquisite and beautiful creations, and at very moderate prices.

Do you like police dogs? I saw the most adorable puppies with a pedigree that reaches from Riverside to Rhine. They are for sale, and cheap, too.

ROBERT'S FOR PERMANENT WAVES

There is no use talking—the bob and permanent wave that Robert gives at his smart salon, 675 Fifth avenue, is "different."

The bob is individual and chic and the permanent wave has such a long and loose wave that it actually looks natural. It costs but a dollar a curl, and lasts from six to eight months. Robert has nothing but the most skilled European operators, all under his personal supervision. Call Plaza 1523-0684.



Here's something everyone interested in the spotlight life of New York should see. It's at the Reinhardt Galleries this week and next. The Spanish master, Zuloaga, has made fascinating portraits of some of the striking figures of our town. There you see them—Michael Strange pictured as Hamlet, her husband, John Barrymore's greatest role; Julia Hayt in the role of her beautiful self; and Marguerite Kahn, daughter of Otto Kahn, as a Spanish princess. There are also Spanish nobilities and bull-fighters—altogether a thrilling exhibition.

EXTRAORDINARY FUR VALUES

Remember the little ground-hog has not appeared yet and there are some wintry weeks before he does, so I would suggest that you take advantage of the wonderful sale of fur now going on at the Hudson Bay Fur Company, 462 Sixth avenue.

There are some stunning models left, reduced from one-fourth to one-third of the original price. A full

length Hudson seal for \$50; and many other attractive coats and jackets for \$75. There is a 10 per cent discount given all professionals.

NAT LEWIS' SMART SHOP

You will be the loser if you miss this unusual sale at the Nat Lewis' Shop, 1578 Broadway, between 47th and 48th street.

There is a 50 per cent reduction on everything, and what a variety of articles that covers. Robes, mules, handkerchiefs, stockings, gloves, bags, vanities and all sorts of perfume novelties.

This smart shop seems to have "a corner" on all of

Creamy nude tints are the smartest things for sport-toga. Stunning striped and plaid pajamas are also popular.

COURTEOUS ATTENTION AT COOLIDGE

One of the most conveniently located hotels for professionals is the Hotel Coolidge, 131 West 47th street. "A minute's walk from everywhere."

You will find it a delightful place to live and many of the rooms and suites have just been newly decorated. Mr. Joyce, the manager, and incidentally, the brother of the noted Alice, assures me that the most courteous attention will be given all artists of the profession.

The rates, for the comfort and service, are very reasonable—\$2.50 a day for room with bath—and \$3.50 to \$5 a day for a suite.

Do not be distressed any longer, when you find a run in a new stocking. I have found a shop that repairs

VARIETY'S NEW SHOPPING SERVICE BY MAIL ORDER FROM OUT-OF-TOWN

Girls of the show business, I shall be happy to help you in your shopping wants if you wish, and right here in New York.

There will be no charge for the service. It is Variety's Shopping Service, for the girls of the show business while they are outside of New York City.

Variety Guarantees Every Purchase

There will be a guarantee with every purchase I order, that the girl giving the order through me is to have thorough satisfaction, in fit or material or article, or correction made or money refunded.

Protective Service Needed

The show business always has needed a protective

service of this kind for the girls. This is it.

If you should want me to make a purchase of any amount for some one thing a consultation may be needed over, suggest you write first so we can get down to a basis when I can tell you the cost or other details. If sending for articles you know, make out check or money order payable to Variety, 114 West 46th street, New York City. Do not send money (currency).

Service Free to Everyone, Everywhere

Variety's Shopping Service is extended freely a d without charge to any girl in any branch of the show business (taking in pictures) anywhere in the United States or Canada.

Anabelle Lee

the necessary and important accessories of the well-proved woman. The mules, I'm sure, will interest you; they are of patent, kid and brocade. The bags are a sheer delight. I urge you to see them.

The latest fashion in hair ornaments is the initialed comb, in colored stones to match the gown. There is a smart shop on the Avenue that is carrying the exclusive for only \$5. They are very effective in a bob.

MME. RENNA'S HAIR RESTORER

Gray and faded hair adds years to one's appearance. That is why so many popular artists go to Mme. Renna at the Hotel Langwell, 123 West 44th street, who is an expert in restoring hair to its natural tint and color. Her vegetable coloring is pure—absolutely without any poisonous substances, and is therefore safe, harmless, and sure.

Mme. Renna's Scientific Muscle Facials are famous. She herself will give you one, and if you knew what a privilege that was you wouldn't delay another moment in calling Bryant 1347.

them perfectly for 50-cents. I shall be glad to pass on the good news to you.

HOBIERY AT A REDUCTION

Here is a chance for a real bargain. Black opera length hose for only \$2.50 a pair.

So many professionals have asked me where they could buy opera lengths at a reasonable price that I was delighted when I found them at the Lichtenstein Shops, 1663 Broadway (next to the Palace) and 2565 Broadway (adjoining the Riverside). They are all silk to the top, and are a beautiful wearing stocking, being of an extra heavy quality. The usual price is \$4.95, and as the supply is limited I suggest you visit one of the Lichtenstein Shops immediately.

Anabelle Lee

MCCORMACK OFF RADIO

(Continued from page 3)

more according to Mr. Wagner who states the radio casting has had no effect on the tenor's drawing powers.

His Carnegie concert a week ago Sunday was a sell-out as will be the "request" program this coming Sunday at Carnegie when McCormack will feature a program of numbers he has recorded for the Victor disks.

Mr. Wagner was approached with the report that the Steiner Brothers of New England had complained to the Wagner-McSweeney concert management about the Irish tenor's radio work. The Steiners are concert bookers in New England and also Victor dealers controlling a chain of Victor stores. It was reported that they had notified Wagner-McSweeney they would draw on the further booking of McCormack as a concert attraction in view of his radio work on the theory it hurt the "Victor" sales and drawing powers, but Mr. Wagner denies any such complaint and added that if the Steiners wouldn't book him someone else would.

Appropos of the radio situation, Mr. Wagner opined that theatre business would return to normalcy as soon as the admission sales do, that the preposterously high box-office prices were keeping them away from the theatre; that the concert field is healthy because it does not exceed the usual \$15.00, \$20.00 and \$25.00 top. Mr. Wagner incidentally mentioned "The Magnolia Lady" for which he paid \$4.40 admission as an instance of exorbitant seating.

The second Victor artists' radio program tomorrow (Thursday) night has Mrs. Frances Alda, another Wagner star; Frank La Forge, the Florentine Quartet and the Victor concert orchestra on the bill.

INSIDE STUFF ON LEGIT

Variety's comment last week concerning the "Instruction" angle of a theatrical review caused much talk along Broadway. One manager went so far as to offer proof one critic wrote from Instruction and cited Mrs. Duse reviews, both here and in London, as proof.

Several summers ago this critic wrote a scathing denunciation of Mme. Duse after seeing her in London. His review was one of a series written abroad and was called to his paper here. At that time he called her an old woman and was generally derogatory. Later, however, Duse was brought here by Morris Gest and the reviewer changed, being laudatory in the extreme.

With a group of New York dailies, it is believed by the newspaper fraternity that instructions or "requests" to critics are not uncommon.

Indicative of the value to the paper's notices to the theatre is the number of first night tickets sent out. Most of the papers receive a set for both the critic and dramatic editor, and often for the dramatic reporters and even retrospective staffs.

With the smaller papers, "The Graphic," shortly after opening, requested two sets of tickets for each opening. This was done to provide the dramatic editor with a set and also a full set for the guest critic, the paper claiming the guest critics wanted to bring some of their family along. This request, however, was politely refused in some instances and in others ignored completely. "The Bulletin," also, is in the "one set for openings" class. Among the papers getting three sets and often more are the "Times," "World," "Herald-Trib," "American," "Sun," "Telegram" and "Post."

Earle Boothe, whose initial production as a manager is "Is Zat So?" at the 35th street, is well remembered for his participation in the Equity actors' strike of 1915. He later was employed by Ted Shubert, being headquartered at the Century, New York. Upon leaving that firm a malicious story was current that Boothe was never overseas.

The facts are that Boothe (once a stage manager for the Selwyns) and four other professionals, enlisted in the army at Governor's Island the day after war was declared by the U. S. He went in as a private and was mustered out a lieutenant colonel, being decorated with the Distinguished Service medal.

Everett Butterfield (who staged "Is Zat So?" and owns a piece of it) enlisted with Boothe and emerged from the service with the rank of captain. Basil Broadhurst enlisted as a private at the same time, also leaving as a captain. William Harrigan, the actor, and Louis Stone,

Davis of the Victor Talking Machine Co., undertook the radio concert as a personal experiment to determine the reaction from such performance. The tenor's Victor record sales are said to have been hurt most by the radio, publishers of the song.

now in pictures, completes the quartet who enlisted together, all winning commissions.

They were in the 77th Infantry Division. Overseas they organized a stock company and after the armistice took over the municipal theatre at Bourges, France. For a change of pace they put on musical shows, using real chorus girls.

Boothe is known as an organizer. He was in charge of motor car speed contests on the coast, also in the industrial field for a time.

George White in leasing the Apollo for five years from the Selwyns is understood having agreed to pay a rental of \$150,000 annually. That sounds like big money. So far as the Selwyns are concerned the rent means assured profits in excess of what the house has made playing attractions booked by them. White looks at it differently. He figured it out this during the 30-week run "Scandals" last summer and fell at the Apollo, the house made a profit of \$38,000. With the house in his possession he might make that much more with his revues each season, with the balance of the year maybe earning as much.

The first payment on the rent was made last week. White is said to have attracted a wealthy backer on the renting scheme, but when asked where he dug up the coin he replied: "I'm wondering where I got it myself."

An inside on "The World's" panting editorial of David Belasco connects Bide Dudley of "The Evening World." It was around Xmas when all of this happened. The day or night before Xmas, Dave had sent from the Kansas City or Toledo local had an engagement for the following or next day with Mr. Belasco, for an interview for "The E. World." Or maybe Bide intended writing a play around Dave, since Bide has tried nearly everything else in playwrighting.

Anyway, on the day Bide was to have met Dave, Bide, as usual, got up that morning. The first thing he did, also, was to see what the "Morning World" had which might be worth reprinting in "The Evening World."

Finding nothing worth while, he finally turned to the "World's" editorial page to kill the rest of his smoke, when he spotted that Belasco editorial.

What did Bide do? He passed up Dave.

From accounts Macfadden's "Graphic" is commencing to annoy the other tabloids downtown. "The Graphic" is up to 150,000 and ran over 200,000 last Saturday. It got a running start through the crossword contest it inaugurated but nearly all the other dailies jumped in on that one. However, "The Graphic" still has an edge on the contest through putting out much easier puzzles than its competitors. It is said one or two of the other dailies handling the crossword contest have been making the puzzles a bit too hard for the mentality of their readers.

The republic staff of "The Graphic" was shunted right into Heaven at Xmas time when in their pay envelope they found a note of appreciation from the paper, with a cash bonus. The appreciation mentioned it was unusual for so young a paper to enjoy a financial gratifying but it

(Continued on page 44)

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EQUITY AND THE MANAGERS

Equity as the representative of the legitimate actor inviting the legitimate manager to its general meeting marks an epoch in American theatricals. That meeting will be held Jan. 26 in New York.

Equity's motive is above question. It's for the protection and preservation of the speaking stage of this country. How the managers who may be invited will sense the proposal of course is problematic. But there must eventually be at and beyond that meeting of employer and employee is a forecast of unity between the two great factions of the stage.

Radio is the cause of Equity's open meeting. It is the date for Equity's annual general meeting. To throw it open notes a departure by the actors' society. Yet, for Equity to throw open its general meeting and invite to it not only managers, but dramatists might bring out, Equity believes, nothing is so important for its members to determine by themselves as the all-absorbing subject of the menace to the speaking stage, whether those include radio and its possibilities only, or others in addition.

Managers receiving an invitation to attend the Equity meeting must at least recognize that in this spirit made so manifest that Equity sees that with a common enemy there should be a common defense.

Acknowledging there are two sets of managers, the respective members must see in this invitation that Equity has taken the initiative for each of them. One set is known as the Shubert side. That side signed with Equity a contract with specified provisions. The other set is the P. M. A. or "round robins," who did not sign but mutely decided to abide with such regulations as Equity proscribed for "Independents." Of the other legit managers' associations there is none that is or could be called active, not even the L. T. A. (International Theatrical Association).

Equity steps in, perhaps under a belief the managers by themselves seem unlikely at present to get together as a whole on radio or anything else. That Equity will act as the intermediary, calling them by invitation upon neutral ground—actors' ground. Upon the ground of the general meeting of the Actors' Equity Association, the organization that during a period of seven years has been looking out for the interest of the actors without considering the managers excepting in so far as that consideration might benefit Equity.

Managers don't dislike Equity. Instead they prefer its functioning and scope. They felt Equity looks after the actors' troubles. That releases the manager, permitting him to give all in his stock of his vaudeville plays or operating theatres. Equity may not fully believe this but it is so. Equity may be of the opinion that through having won a battle, rancor is left. That is not so.

Those who signed an agreement with Equity must be content. Those managers who did not ("round robins") are of the impression they made the best bargain, since they are not tied down by contract. As Equity is satisfied with the outcome, nothing could have been more opportune than that Equity has passed the palm to the managers on the universal plea of self-protection, to find the best ways and means of procuring it through an open discussion under the auspices of the actors' association.

No one can foretell what this may bring forth. It's a very good start. The actors, through Equity, have said: "Come on, let's all get together against a threat to our business." The future is a long while. This Jan. 26 meeting may be the splendid beginning of a never-ending pacific path for the legitimate actor and manager.

MAKING BOOKERS RESPONSIBLE

Last week Variety carried a very important story on the present status of vaudeville bookers in the Keith-Albee agency. It is only to be expected that the booking of a bill is the heart of the vaudeville business who could thoroughly understand how important that story was. In vaudeville, in our unpracticed observation "booking" is not only the heart, it is the beginning and the finish, if there should be a finish.

Making the bookers independent of one another, making them responsible to themselves and to the office, only they are working for. To let every booker stand or fall upon the bills he books, and to give every booker independence. That is ideal booking in vaudeville, still in our purely theoretical opinion.

You may see a Keith theatre. It may have cost over \$200,000. You will see in it everything that is elegant and costly construction and equipment; it will see perfect courtesy, perfect discipline and yet you may see a bad show. Maybe not bad, but also maybe, not a vaudeville bill that jibes with the magnificence of the theatre's surroundings.

You may see a good show and you expect to see a good show under the name of Keith's. If you see a good show it's what you expected and that's that. But if you see a bad show! Everybody hears about it.

Management may be perfect, the resident manager may think up new schemes to aid his business; he wants his house to do business and does everything physically possible for that end. Everybody in and around the house works for the house—the spirit is as splendid as the theatre—but it's the bill after all. Everything, all things, have been wasted and useless energy spent in a vaudeville theatre if "the show" is not there.

That must be why that someone in the Keith's office or more than one perhaps made up his or their mind that each booker must stand upon his record, and his record will be the shows he books. These shows will tell at the box office. In addition the house manager will have his say in composing the programs from the booking office for his own house. But if the resident manager has his say in the booking of his house the manager will not have to give much thought over his bills, for he will know the booker is working solely for a good show. The manager may suggest or he may protest, but if the booker is working in harmony with the manager the chance of friction is slight.

It's spirit-breaking for a vaudeville booker to be limited. He may be limited in several ways. The booker may believe he is without authority; that he has a superior also a booker. Or that he can not be certain the bills he thinks out for weeks ahead will be at the theatre on the opening day. Maybe someone whom the booker believes has authority over him may want one act or two out of that program and that booker made up. Perhaps at the last minute the booker must scurry about to fill in vacancies caused by other bookers who took acts away from him.

Giving bookers personal responsibility should develop an improvement in big time bookings in the east. Yet there may be a head to a booking office and with individual results, if the bookers are aware the head of the office will permit of the full opportunity. Really, with a genial head

COLUMBIA BURLESQUE NOW

An exposition such as this Columbia Burlesque Special Number of Variety is doubtless a matter of opinion as to value. That opinion divides with the negative possibly admitting the publicity to a meager extent since Variety is but a trade paper, and the affirmative probably sensing the showmanly angles including the Columbia Amusement Company, the operator of Columbia Burlesque, to authorize a special edition of any trade paper.

It is a matter left to the decision of the Columbia Amusement Company's executives, and they only, since the Columbia Amusement Company itself has spent nine times as much as any single advertiser in this issue. Therefore, as a matter of dollars and cents, the Columbia, first, must have considered its own pocketbook.

This is not written to extol Variety as an advertising medium and we can say now what we could not say when the Columbia Amusement Company authorized a similar special edition of Variety three years ago. At that time it cost the Columbia Company six times as much as any single other advertiser paid to Variety.

It's not the customary publicity the Columbia is seeking through this paper for Columbia Burlesque. It's trade publicity that circuit wants.

Without a request from us and without the knowledge of anyone connected with the Columbia chain, Variety's correspondent at Montreal, Mr. John Gardiner, on the editorial staff of "The Standard," an influential Canadian paper, wrote a story on Columbia Burlesque and what has been accomplished under that banner in what was thought to be an impossible city (Montreal) for burlesque, other than for the rowdy element of the town.

It is suggested that our readers feeling any concern read Mr. Gardiner's story concerning the history of burlesque in Montreal and the standing of Columbia Burlesque there at the present. And we take the liberty of suggesting to the Columbia Amusement Company that it has the Gardiner story placed in use as propaganda. That story from Montreal, dropping in here from the skies, typifies all the Columbia Amusement Company has been trying to tell the show business and everyone else for the past seven years.

That the Columbia and its officers, after three years, did again decide to employ Variety once more as its trade publicity medium is a high compliment to Variety. It denotes if nothing else that the Columbia must have been content with its initial experiment of three years ago, which also was the first time burlesque had ever so extensively gone in for trade publicity.

Theatricals know Columbia Burlesque. No one in the show business but has an idea Columbia Burlesque stands for something and that that something is different from other burlesque, or the burlesque they have known of or have seen in other theatres not as the Columbia wheel. The Columbia people are aware of that, so their plan must be to cement the impression—to keep Columbia Burlesque before the show business, to make it impressive that Columbia Burlesque is different, and to reap whatever benefits may be gotten from this sort of trade print.

A benefit could come to the Columbia through offers from manager to the circuit to play Columbia Burlesque. A benefit could be that actors seeing burlesque as others have seen it for years and not knowing Columbia Burlesque is different, would reform their opinion upon finding they can play consecutively 33 week out of a season in Columbia Burlesque, one of the most responsible circuits in America. Or a benefit, and no small one, either, could be the building of good will in the show business for Columbia Burlesque.

Good will is so elusive a quality that even the glibest show business is never fooled by a wrongful effort to obtain it. Good will can not be purchased—it must be won. It may be won only by the principles that good will implies, principles of business, of action and of sincerity.

But yet there may be another beneficial aside to the Columbia in its promotion of this issue. It's almost attempting to break through a Gibraltar of public opinion for the Columbia to convey the same impression to the public that the show business has of it. The Columbia has made a brave try and has succeeded in part. But the Columbia would like to see the audience indirectly impress upon all of the people who attend the theatre that it at least should take a chance once in a while to see a burlesque house to discover the kind of entertainment furnished. And on the presumption that Variety may be a mouth-piece that goes to that great class of dramatic men of the dailies throughout the country, the Columbians must believe that to instill the universal theatrical thought of Columbia Burlesque in their minds that they, as the opinion makers of shows and the show business with lay readers, may sooner or later or more frequently convey their thoughts to their lay readers when having occasion to comment upon Columbia Burlesque.

There is a commercial aspect to the present struggle of Columbia Burlesque to broadcast its expansion and advancement to the outside. It's the difference of opinion between a theatre owner and a producer. That phase is touched upon in a special article in this number. Boiled down, it amounts to this: should a theatre manager say what is best for his theatre or the show producer do as he pleases with the show he places in that theatre? That is the long, short and middle of the current controversy (in burlesque) over "clean burlesque" with the Columbia Burlesque the exemplification of both terms.

The Columbia Amusement Company books and operates theatres, but plays the shows produced by others. It does not produce itself. The producer may pass out or leave the Columbia wheel tomorrow; the theatre will remain. Did a producer ruin a theatre with his show, he could move to another theatre for his second try, with the theatre left to solve its own problem of coming back. But the theatre can not ruin a show.

Burlesque is an enigma to those not conversant with it, internally and on the stage. The logic of its cause, however, is not puzzling when put forward by such a cause as Columbia Burlesque represents—clean shows for clean people. As a circuit of 33 theatres which means an investment into the millions, for many of those theatres are owned outright by the Columbia Amusement Company or its subsidiaries, Columbia Burlesque, without asking for it (as this is not inspired) is entitled to the whole-hearted moral support of those within and without the show business who may know of its accomplishments to date and its aims for the future.

of a booking staff there is team work. Where there is no team work there should be individual power and responsibility.

Vaudeville bookers collectively have different opinions about the make-up and playing of a bill. That is but natural. It has been proven in vaudeville that it is not the oldest booker who has the best or most modern ideas.

That was quite a story in Variety last week about the present status of big time bookings in the east. Yet there may be a head to a booking office and with individual results, if the bookers are aware the head of the office will permit of the full opportunity. Really, with a genial head

Wrongful Impression

"The New York News" (devoted to the Negro race) in a recent issue published a story, quoting and crediting Variety, in which the impression was left with the paper's readers that Variety in its story had stated colored women entertainers in cabarets had been harassed and annoyed. Variety's story referred to a woman cabaret entertainer who had been subjected to annoyances but no reference was made as to her race. In fact she was a white girl, pianist and singer, in a Broadway cabaret.

"The News" says it had no intention of leaving the impression Variety had mentioned a colored female entertainer and merely utilized Variety's story as a base for a similar one affecting the colored girl entertainers.

The Waldorf theatre, including Jand, at Lynn, Mass., was purchased by Mary K. O'Connor, representative of Moe Mark, owner of the Strand theatre interests, from Mrs. Fannie Gerlich, administratrix of the estate of Samuel Gerlich. Mr. Mark has held a lease on the theatre for three years. It is understood that the sale price was around \$30,000.

Damage estimated at \$25,000 was caused by a fire Saturday at Brooklyn, Mass., in the City Theatre block, in which three firemen were injured. While the lobby of the theatre was damaged severely by the flames, the auditorium was hardly affected by smoke. The Brooklyn Stock company is playing at the theatre.

"The Bluebird" (act) penciled in as one of the opening attractions at the new E. F. Albee, Brooklyn, has been released by the Keith Circuit to enable the turn to open at the Palace, Chicago, Jan. 18, to be followed by a tour of the Orpheum Circuit.

Karyl Norman is in vaudeville to stay for a while, having accepted a route for his new act, at the Palace, New York, last week. Norman's two piano players remain in the turn.

Someone calling himself Robert C. Roberts has been representing to mid-western people he had been connected with Variety. Any one of that name never has been employed on this paper.

The Rialto (old Orpheum) a stock house at Sioux City, Ia., and tenanted by the Earle Ross Players, when damaged by fire Jan. 1, is to be rebuilt by the Rialto Amusement Co.

The Willis, New York, will resume eight act bills on Sundays beginning this week. The recent experiment of cutting to five did not hit with the upturners.

Vaudeville and picture theatres of Ellenville, N. J., are now open Sundays. Through the Jersey blue laws the Sabbath had been a quiet show day previously in that town.

The Shubert Theatrical Co. has been given a verdict of \$1,350 against Frances White. Miss White admits this balance is due on advances made her.

Allan Fagan has become associated with the Harry Krivitz casting office.

George Choos will open "The Sapphire Ring," a play from the Hungarian, in Washington, Feb. 23. The piece is by Laszlo Lakatos and has been running in Budapest. The adaptation used by Choos was made by Isabel Leighton.

TEST PERIOD FOR BROADWAY SHOWS

HOUSE DEMAND DECLINING

Some Producers Stop for Season—Auto Show Following New Year's Helped Last Week—Attractions Continuing Under Stop Limit

This week and next will be the test period of the winter for Broadway. Full speed was attained New Year's week and strong business carried over through last week, with the automobile show of material benefit.

There are a number of current attractions which ordinarily would have passed on before this but the demand for houses has dropped because of a distinct decline in new production. Several prolific managers have declared themselves through for the season and it will not be surprising if controllers of houses will be forced to augment original producing programmes in order to keep theatres lighted beyond Easter. Attractions known to be playing under stop limits are being encouraged to remain until more likely successors crop up.

A revision of prices was made this week for two high-scaled musicals—"Kid Boots" and "Annie Dear," both advertised at \$4.50 top. The latter attracted at \$5.50 and the cut goes for the entire lower floor. "Kid Boots," now in its second year, is still \$5.50 top for the first 10 rows, the \$4.50 scale applying for the balance of the lower floor.

However, another musical heavyweight boosted prices. It is "The Student Prince" at Jolson's which went from \$4.50 to \$5.50 last week. The result was an increase in gross to nearly \$45,000, about \$5,000 over the normal pace indicated prior to New Year's.

"The Student Prince" is now Broadway's leader, with the "Follies" and "Rose-Marie" the contenders. Last week the latter smashed down \$37,700 in the usual eight performances, going clean throughout the week. "The Follies" was quoted slightly higher than "Rose-Marie." The revision for "Kid Boots" is surprising in face of last week's business which was \$31,700. That attraction and the other leading musicals were favored by the auto show crowds. The new "Auto Show Revue" held its rating as one of the biggest demand shows on the list and grossed \$31,500, et cetera business. Lady Be Good" now regularly \$4.50 top is credited with \$28,000 and is a fixture. "Artists and Models" was quoted at \$24,500 and may stick through the winter.

"Big Boy" with Al Jolson started off at the Winter Garden theatre house after the star became ill and there were no performances Friday or Saturday.

"Topsy and Eva" did well though no exceptional last week when takings were estimated at \$18,000 at the Harrie. It is likely the show will hold up and may better the pace, it did in Chicago. "Betty Lee" turned in another promising gross, bettering \$20,000 at the 44th Street. "I'll Say She Is" got around \$18,000. "My Girl" grossed \$13,500, a capital figure for a musical show of the type played in a moderately sized house.

New Non-Musicals
The new non-musical have "Old English" in the lead. The Arlins show beating \$17,000 at the Ritz last week. "Carnival" bettered \$10,000 at the Cort and is claimed to be growing, though not highly regarded at first. One of last week's new attractions promising, "Is Zat So?" at the 39th Street got nearly \$9,000 while "Mrs. Partridge Presents—" drew the same money at the Belmont.

The pace of both is strong considering the size of the theatres concerned. "Lass o' Laughter" entered the Comedy lane in the week, the Scotch attraction of registering very well. "Other" was a Saturday premiere at the Shubert with opinion divided over its chances. "Candida," lifted from special matinee usage to regular presentation at the 48th Street, surprised by grossing close to \$12,000. Either Saturday performance "bettered the entire week's gross of 'The Habitual Husband,' which it succeeded.

The standard big money getters among the dramas has no peer over "What Price Glory?" which again hit \$21,000 last week. "The Fire" (Continued on page 44)

TWO OUT

Only two attractions are leaving Broadway's list, indicating a shortage of new productions and the continuance of generally good business up to this week.

"Madame Pompadour," produced by Martin Beck and Charles Dillingham, will close at the Beck Saturday, the end of its 10th week. The Fall opera met with great success in Europe but failed to land here, missing out through weak factors for which the management is responsible. Though Dillingham was interested Beck made the production effective.

MADAME POMPADOUR

"E. World" (Osborn) liked it, as did the "Graphic" (Public Opinion), but these reviews were opposed by "Post" (Anderson) and "B'klyn Eagle" (Pollock). Mostly "caught" by second string critics. Opened Nov. 11. Variety (Abel) said, "Does not merit prolonged stay."

fort. Business started out at \$22,000 and averaged around \$20,000 for the first two weeks. Thereafter it slipped down to around \$18,000. There was a partial comeback New Year's week, when takings bettered \$15,000, but it is claimed the show required \$20,000 for an even break.

"Jack and the Pulpit," produced Tuesday last week at the Princess by Elwood Sostick and Robert Ames, was taken off Saturday. The

JACK IN THE PULPIT

Wholeheartedly "a n n e d" with "World" (Brown) saying, "Almost devoid of merit." Opened Jan. 6.

producers are actors. The play was generally panned, but it is claimed "Jack" will be given another trial later.

CRITICAL DIGEST

Lass o' Laughter

Condemned by most of the papers, "Post" (Anderson) leads in saying, "Poorest shipment of Scotch received here since prohibition." Mention of Flora Le Breton, the "English Mary Pickford," may be ascribed to her favorable appearance.

Big Boy

Warmly welcomed by the press, with most of the columns devoted to Al Jolson. Edythe Baker promoted in other cast mention.

Jack in the Pulpit

Rejected by the dailies, having "World" (Brown) terming it "almost devoid of merit."

"Mrs. Partridge Presents—"

Brooklyn "Eagle" indirectly impressed, but other papers approved, with "Herald-Tribune" (Hammond) saying, "Bright comedy" and "Bulletin" (MacInnes) describing it as "worth while."

"Is Zat So?"

"Slang" show generally liked by the second string reviewers.

EDWARDS-BORLINI DENIAL

The engagement of Eddie Edwards to the manager of the Georgia Wolfe office, to Gene Borlini, actress and Pittsburgh society girl, reported in Variety last week, is denied.

Mr. Borlini is not engaged to Mr. Edwards.

S. OLIVIER, PUBLISHER

Stuart Olivier, former publisher of the "Money Getters" and "American" and playwright author of "The Bride" at the 39th St. last year, has been named as publisher of the "Telegram-Mail" for Mr. Munsey.

TWICE NIGHTLY STOCK AT SPOKANE; NO LEGIT?

Maylon Players at Auditorium with American Playing Out Season Only

Spokane, Jan. 13.

Spokane may shortly be without a home for legit combinations if the Maylon Players (stock) remain at the Auditorium. The American is playing the vaudeville road shows of the Western Vaudeville Managers' Association (Chicago) and will play out the season with them, not booking any attractions.

The Maylon stock is playing twice-nightly, 7 and 9, giving a full performance at 3:30 top as against 1:30. Fourteen shows weekly are two performances, the house really gets 700 for the evening. Intermissions are down to from three to five minutes. House capacity about 1,550. Fourteen shows weekly are within Equity's requirements.

BOUND FOR RIVIERA

The Riviera is the winter vacation spot selected by a number of theatrical people who are due to sail late this month.

Mr. and Mrs. Arch Selwyn and Mr. and Mrs. Sam H. Harris will visit Cannes as last week. At present Harris is in Florida and may join the Selwyns later.

Adolph Zukor is also aimed for that spot, as is Arthur Hopkins, who is in London this week. Edgley Selwyn, recovered from a minor operation, left for Florida late week. All the managers mentioned are finished with producing this season.

Gilbert Miller in on Egan's "Starlight"

Gilbert Miller will be associated with Frank Egan in the latter's play, "Starlight," that stars Doris Keane. Casting will shortly commence for the piece. It will get its eastern baptism around March 15. No New York theatre has been selected for it.

Mr. Egan on his own will produce "White Collars," another of his coast successes. Rehearsals are on now for with an incomplete cast. Among the engagements are John Marston, Percy Helton, Allan Moore, Robert Craig, Mona Kingsley, Frances Underwood, Lenita Lane.

A report came out with Louis McLoon in New York that legal entanglements might engulf the "White Collars" production. Egan and McLoon had battled in the coast courts. McLoon has Jos. P. Bickerton, Jr., representing him, while O'Brien, Malviney & Driscoll are Egan's New York attorneys. Egan feels confident over his legal position and does not anticipate annoyance.

C. A. Bird's Operation

Horrell, N. Y. Jan. 13. Charles A. Bird is resting comfortably at the local Bethesda Hospital, following an operation yesterday for a rupture. Mr. Bird went under the influence of ether at 11 a. m., coming out nicely at 3 in the afternoon.

The ailment had developed before Mr. Bird left California. He deferred the operation here from last Friday until yesterday in order to have a trained nurse the surgeon recommended reach the town.

Took "Angels" and Flew

New Orleans, Jan. 13. Representing himself as Al Cotton and also said to be known as Ed Williams, Cotton blew into the burg last week, advertising for partners with money to launch a musical comedy.

Al got the money from two "angels," two more than he suspected, and then Al flew. Nothing left behind but the marks.

CUTS IN DIALOG

Many cuts in dialog have been made in "Ladies of the Evening," the Belasco show at the Lyceum. That these editions have been made has occasioned little surprise along Broadway. Most of the showmen figured the lurid character of the dialog was framed for a first and second night splash. Reports from out of town are that some of the lines in the New York version were missing in the provinces.

Business has been capacity, with every evening performance at the same figure, \$2,170, the Lyceum capacity. Because of the theatre's construction, no standing room is sold.

STAGE MGR. AGAINST EDITH DAY'S THIRST

Star Rebelled When Unable to Get Near-Beer Between Acts, Dismissed Him

Syracuse, N. Y., Jan. 13.

When it is permissible for a star to slake her thirst with near-beer? "Between the acts," 'tis said Edith Day, wife of Pat Somerset and star of "Wildflower," declared at the Winter Wednesday afternoon.

"After the show," 'tis also said it was ruled by Stage Manager Porter of "Wildflower."

And so there was a difference of opinion.

As a result, when "Wildflower" left Syracuse Thursday afternoon for Rochester it was minus a stage manager.

At least, it was Miss Day's "You're fired," her words to that effect—voiced in the general direction of the stage manager are permitted to stand by Robert Evans, company manager.

Judging from surface indication, all was not harmonious in the "Wildflower" family household when the company opened here Monday night. And the dissensions, according to backstage gossip, grew in seriousness as the Syracuse engagement progressed.

Miss Day, it was said, insisted upon near-beer between the acts, and used male chorines as messenger boys. This caused delay in curtains, not to mention entrances, and finally Porter objected, with the result already stated.

"Wildflower," it was reported today, is on a road tour in Ohio early in February.

EDITH DAY SAILS FEB. 14

Edith Day will sail for London Feb. 14, to take the lead role in the Sir Alfred Butt production of Arthur Hammerstein's "Rose Marie." On the same boat, under similar engagement, will be Nieriska, who is playing the gypsy girl in "Wildflower." Miss Day leaves "Wildflower" also, but "Wildflower" (likewise Hammerstein's) will probably continue its tour.

It is not reported if Pat Somerset, an Englishman and Miss Day's husband, is going to London with her or with the show.

MRS. STRATTON'S HEIRESS

Los Angeles, Jan. 13.

Jeanette Porter, daughter of the late Gene Stratton Porter, has been made sole beneficiary and legatee in the will of her mother, filed in the Probate Court here last Saturday. Under it she receives an estate of about \$25,000 and royalties from novels and screen productions amounting to \$10,000 a year.

No mention has been made in the will of the novelist's husband, Charles Darwin Porter, who died in an automobile accident last month.

ELSIE JANIS THEATRE

The Frolic, stop of the New Amsterdam, New York, is to become the Elsie Janis theatre when that star appears there in her own "Fuz" revue next month, under the Dillingham direction.

"Man Between by New Producers

"The Man Between," new, by Walter Archer Frost and Lincoln Osborne, has been accepted for early production by the Forest Producing Corp., a new producing group.

ABE ANELLO ARE REALLY SORE AT EACH OTHER

Erlander Orders "Comic Supplement" Out of Amsterdam

The relations between A. L. Erlander and Flo Ziegfeld are understood to be comparable to the attitude of two strange bulldogs. Friction arose during the Equity matter last summer and boiled over last week when it became known Ziegfeld had secured Hearst's Cosmopolitan for his forthcoming "The Comic Supplement." Erlander had pencilled in the attraction for the Knickerbocker, it appears, at Ziegfeld's request.

Erlander called Ziegfeld into his office and asked about the Cosmopolitan deal, which Ziegfeld confirmed. Asked whether he didn't know that Erlander had negotiated with Hearst for the house, Ziegfeld replied in the negative. Erlander charged him with disloyalty, Ziegfeld, thereupon declaring himself, said something about this being a free country and that he intended to protect himself.

Ziegfeld also said he intended to string along with Hearst in the proposed building of two theatres above 53rd street, though he appeared skeptical as to the actual erection of the proposed theatres.

Erlander Ordered Settings Out

Last Friday immediately after the conversation between the managers, Erlander advised that settings for the "Comic Supplement" were cluttering up the New Amsterdam stage and the roof theatre. The information came at the wrong time. Erlander was burning up and he ordered the settings thrown out of the window. He also gave orders that no rehearsals be permitted in the New Amsterdam or the roof for "The Comic Supplement" or for any show except the "Follies." That caused a migration of "Supplement" people to the Selwyn theatres across 42nd street, choristers arriving in practice clothes hidden by wraps. Ziegfeld shows "Kid Boots" and "Annie Dear" are parked in the Selwyn and Times Square.

Ziegfeld is interested in the New Amsterdam lease along with Erlander and Dillingham, but the latter are said to pair together. Erlander is also jointly interested in the "Follies." It was reported the house programs contained the credit of controlling the house in this way. "Ziegfeld, Erlander and Dillingham," orders "giving" that the Erlander-Ziegfeld and Dillingham name line-up be restored.

Edw. J. Cohn Divorced

Detroit, Jan. 13.

Mrs. Aimee H. Cohn, of New York, has been awarded an uncontested divorce from Edward J. Cohn, manager of the Shubert-Detroit theatre.

Mrs. Cohn charged desertion one week after their marriage on June 2, 1922. Mrs. Cohn received \$2,500 in lieu of her dower rights.

Georgette Cohan's Husband Dies

Elkhart, Ind., Jan. 13. William Souther, a young New York broker, husband of Georgette Cohan, died here early Monday following an operation for appendicitis. George M. Cohan, who was in Chicago, hurried eastward.

Mr. Souther, 32, was associated with a Wall Street brokerage concern, but Mrs. Cohan started and went on a new business venture.

Georgette Cohan was forced to leave "The Rivals" when attacked with peritonitis, and has been a patient at the Polyclinic Hospital, New York, for several weeks. She was to be discharged early this week, but news of her husband's death placed her abed again, despite the fact the couple had been separated for some time.

SHOWS IN THE BALCONY; LEGITIMATE THEATERS AT LEACH THEATRE

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. Variations in business necessary for musical attraction as against dramatic play is also considered.

Estimates For Last Week

"Abbie's Irish Rose," Republic (19th week). Automobile show credited at least partially for continued good business. Last week some grosses better than previous week. "Abbie" hugged \$15,000, corking for run leader.

"Annie Dany," Times Square (11th week). Business nearly as good as for New Year's period, takings \$22,500; should turn a profit both ways.

"Artists and Models" (14th week). Has drawn well but not exceptionally regarded among musicals. Estimated about \$24,000. "Badger," Ambassador (12th week). Moved here from 49th Street, which is close by. Comedy drama that is not intended to last. Just best \$7,000 last week. Probably will be two-for-one here.

"Betty Lee," 44th Street (4th week). Off to promising start, second week placed on par with holiday week with approximate gross over \$20,000.

"Big Boy," Winter Garden (30th week). Opened Wednesday night to sell out at \$11. Al Jolson taken with his lengthy and his performance given Friday or Saturday. \$26,000 claimed refunded.

"Candide," 48th Street (2d week). Revival, nightly, not so good. Equity Players need not worry about new attraction for time. Nearly \$15,000 last week, \$15,000 expected for both performances Saturday. That figure better than "Habitual Husband" got in week.

"Carnival," 49th Street (3d week). Best stop limit figure of \$10,000 last week and seems to have more of a kick than anticipated. The "Stork" named to succeed may have to find another house.

"Chauve-Souris," 49th Street (1st week). Musical, good, promising, half and Russian troops for second American appearance. First public performance tonight (Jan. 14).

"Dancing Madhouse," Maxine Elliott's (23d week). Claimed to have been better last week than during New Year's. Takings went to \$12,500. On form ought to last into spring.

"Desire Under the Elms," Earl Carroll (10th week). Moved to Broadway from Greenwich Village Monday. O'Neil drama doing well downtown with pace there about \$400 weekly. Expected to do better.

"Follies," New Amsterdam (30th week). Rated better last week than New Year's, the rest good, strong play from auto show crowds. Between \$29,000 and \$40,000 quoted.

"Hi! Say She," Casino (35th week). Little difference in pace, which accompanied New Year's. Last week's gross quoted at \$18,000. Ought to last through winter.

"Is Zat So," Broadway (13d week). New comedy of much promise. Only deterrent probable \$3.30 top established in most shows. Expected to be excellent business for initial week with nearly \$9,000 estimated. Very good in this house.

"Isabel," Empire (1st week). Second show for Margaret Lawrence this season (initially in "His Arms"); new production by Frohman office. Joe Bartlett's "The Ladies," one-act following "Isabel." Jack in the Pulpit, "Isabel."

"Kid Boots," West 47th (5th week). Auto crowds playing this smash strongly and takings went to between \$31,000 and \$32,000. Is today's leading musical point of run and consecutive big business.

Part of lower floor now \$4.40. "Lady Be Good," Broadway (7th week). With new scale of \$4.40 top operating normal pace indicated last week \$28,000. That means capacity for this musical.

"Ladies of the Evening," Lyceum (4th week). Capacity for all performances with standard. Last week's takings \$17,500. That is possible in this house with top price of \$3.30.

"Lass o' Loughtra," Comedy (2d week). Opened Jan. 8; Flora Le Breton, English beauty, highly praised, though show not regarded as much.

"Madame Pompadour," Martin Beck (10th week). Final week. "China Rose" next week.

"Migra's Men," Wallace's (4th week). Management appears satisfied to break even, approximate pace last two weeks. Guaranteeing wages. Gross probably \$9,000 to \$7,000.

"Minick," Bijou (17th week). Several weeks more, but business ready to depart. Probably spotted in Chicago, locale of play. About \$5,000; profitable for this one.

"Mrs. Partridge Presents," Belmont (2d week). Off to a strong start. With \$5.50 opening adding first week's takings nearly \$9,000; big money in this house.

"My Girl," Vanderbilt (8th week). Tucked away another good week. Takings between \$11,000 and \$14,000; excellent for musical of this type. Should last out season.

"My Son, Bayes" (18th week). Going along to moderate takings but making money and quite satisfactory attraction for roof house; estimated between \$5,000 and \$6,000. Cut rates help.

"Music Box Revue," Music Box (7th week). Favorite with auto show. "My Son, Bayes" went to \$15,000; means over capacity with limit of standees. Running ahead of other shows.

"New Broome," Fulton (9th week). Another three weeks listed, but Craven show may be allotted another theatre. "Puzzles," Elsie Janes' revue, will follow. "Broome," \$5,500 to \$10,000.

"Old English," Ritz (4th week). Good. Ardis attraction dramatic success judged from form to date. Last week takings over \$7,000 capacity \$2,500.

"Othello," Shubert (2d week). Walter Hampden starring in Shakespearean revival. Opened Saturday.

"Our Part," Knickerbocker (11th week). Will run through January, probably going on four next month. "Our Part" has been doing well. Last week estimated around \$16,000. Matinees have been beating \$3,000.

"Pigs," Little (20th week). Making a good thing of it. Last week's takings excellent. Around \$9,000 last week.

"Professional," Garrick (1st week). Third production this season by Theatre Guild, which has two successes to its credit already. Opened Monday.

"Quarantine," Henry Miller (5th week). Standing up to expectations; exceptionally good matinee draw and business strong on lower floor. Last week \$12,000.

"Rose-Marie," Imperial (20th week). Actual gross for New Year's week close to \$23,000 (11 performances). Last week with usual slight advance, takings \$37,700, complete capacity.

"Seaniya Pitzka," Frolic (3d week). Held over though business quite mild at best over \$6,000. That rate said to better an even better. Question if this Russian troupe will last against new "Chauve-Souris."

"Shades of National," Broadway (1st week). Actual gross claimed for New Year's week around \$19,000. Last week very strong also with gross estimated at \$7,000. Dramatic hit good for season.

"Simon Called Peter," Broadhurst (10th week). Attraction moved here from Broadway last week and guaranteeing house. About finished and will be succeeded by "Daphne" and "The Girl in the Red Coat" between \$8,000 and \$9,000; principally out rated.

"Student Prince," Johnson (7th week). Claimed to be climbing to Broadway leadership with \$43,000 grossed last week; not far from capacity in big out of the way theatre. Score up from \$4.40 to \$5.50 explains jump.

"The Bully," Hudson (4th week). Announced as indefinite; show and house management strong and show costs little to operate. Estimated around \$7,000.

"The Broadway," Morosco (14th week). Rated as one of most successful attractions of season and should last until summer. Last week \$19,000.

"The Grab Bag," Globe (15th week). Another hit that figures to run through winter. Last week extended through summer. Business last week claimed nearly as good as New Year's. \$26,000.

"The Green Hornet," Booth (14th week). One of 45th street's hits (everything on block is money show). Takings consistently over \$4,000 for two weeks.

"The Harlem," Belasco (7th week). Fine agency call indicates house set for season. Business quoted at \$18,000 last week. Means capacity for this musical.

"The Show-Off," Playhouse (50th week). With nearly a year's run accomplished business continues to turn out well. Last week's takings around \$10,000. Capacity late in week.

"The Youngest," Gaiety (4th week). Playing to better trade than

first indicated. Last week's gross between \$10,000 and \$11,000, satisfactory. "The Dark Angel," mentioned to succeed, may be spotted elsewhere.

"They Now What They Wanted," Garrick (8th week). Moved up from Garrick Monday. In larger capacity than Theatre Guild's direction now, "They" should rate with non-musical leaders. About \$8,500 at Garrick.

"The Valley of Content," Apollo (1st week). Tom Wilkes production starring Marjorie Rameau. Tried out by him on Coast. Opened last (Tuesday) night.

"Topsy and Eve," Sam H. Harris (7th week). Wilkes' Chicago wonder drew good business last week. Grossed \$18,000, somewhat under Chicago pace.

"Two Married Men," Longacre (1st week). William Harris Jr. produced this one; first new attraction for his season. Opened last (Tuesday) night.

"What Price Glory," Plymouth (20th week). Leader of non-musicals continues with undiminished smash draw. Last week around \$21,000, capacity.

"White Cargo," Daly's 63d St. (63d week). Earl Carroll's ace in the hole. Making money here and on road with several companies. Paced about \$5,000.

"Outside Times Square" (2d week). "Desire Under the Elms" was moved from here to Earl Carroll theatre today. "Patience" moved from Provincetown to Greenwich Village. "Little Clay Cart" at Neighborhood Playhouse. "The Way of the World," Cherry Lane; Shaw's "Man of Destiny," Bramhall; "Two Gentlemen of Verona," Lenox Hill; "S. O. L.," moved from Punch and Judy to Princess instead of closing; "Emperor Jones" at Punch and Judy.

"The Swan," Broadway (1st week). Indications are for not more than two new show any week.

"Rain" (Broad, 1st week). Opened Monday, with good advance. "Meet the Wife" held up fairly well in orchestra trade, but with holiday influx over was lucky to get \$9,000.

"Stopping Stones" (Forrest, 2d week). The big noise on the street here, and looks as sure as a show to be a clean up to its six-week visit. Notices exceptional. Last week, thanks to tremendous matinee business, did \$34,000, not far from capacity.

"Greenwich Village Follies" (Shubert, 2d week). Rather floored by the heavy opposition across the street, and wisdom of two-week stay soon apparent. Claimed \$24,000 last week, probably a bit high. "Ritz Revue" in Monday.

"The Swan" (Garrick, 2d week). As promising as any dramatic attraction that has come here this year. Notices glowing, and although first couple of nights were off, fine Wednesday and Saturday matinees, the latter a complete sell-out, helped.

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Stars of "Sitting Pretty" Go Shopping or Anywhere Else for Business—Chicago Legits in Epidemic of Balconitis—"Show-Off" to Walloping Hit, \$17,000 First Week at Cohan's Grand—"Music Box Revue" Doing \$30,000

Chicago, Jan. 11.

An epidemic of balconitis (disorders of name will bring considerable reward from the worrying leg-it managers) struck the town last week for the first recognized ailment of the new year.

The affliction lessened the total grosses over the figures that might be expected from the strength of the lower floor pull. Shows that did escape the epidemic just did so by the skin of their teeth, for the marked slowness of the balcony sales was the outstanding gossip.

"Show-Off" ignored everything and went off to a bang start at Cohan's Grand. This town always gives a wise-cracking attraction a royal send-off.

By the activity for the "Show-Off" the Blackstone field will take on a new battle front. "High Stakes" is now at the Adelphi, where, with the "Show-Off," call the going for "White Cargo" threatens to be slowed up.

Irene Jordan's take this trip at the Blackstone is really hurt by the weak balcony trade, same experience suffered by "The Swan" earlier in the season.

Big for Musicals. All the musicals had great downtown sales the past week, and despite the balcony slump, by the "Music Box Revue" and "Sitting Pretty" the roarer at the Harris ("No, No, Nanette") continued on.

Its record-breaking way. Late comers, however, had more of a chance to buy balcony seats at the Harris than for many weeks. Capacity was hit just the same, figuring little short of \$13,000.

Working the Dollys. More losses were checked up for the "Dollys" for the two Shubert houses' musicals, "Sitting Pretty" and "Sitting Pretty." The Dolly Sisters are being handled much after the fashion of the Duncan Sisters. They are eating at all noon-day luncheons and going everywhere with them.

"Sitting Pretty" is still in the big money arena, but the way the "street scene" line up at night in front of the Adelphi is making happy the wise birds who wait until curtain time to purchase seats below the box-office price.

A total disappearance of the balcony trade is holding down the "Lollipop" business, which is doing good business at the lower end of the street.

Estimates for Last Week. "The Big Mogul" (Central, 1st week). "Take O'Hara" finally got here, opening Sunday, center of the Streets' total loss for everybody concerned.

"The Tikade" (Great Northern, 1st week). Popular appeal campaigned for DeWolf Hopper revivals. Started Sunday.

"No, No, Nanette" (Harris, 27th week). Another cast change, Bernard Granville replaced by Welington. Grossed \$22,000, but capacity just the same. Grosses below \$22,000.

"Plain Jane" (Wood's, 7th week in Chicago). All kinds of sales used to prolong engagement. \$150 mid-week matinee successes. Checked around \$18,000.

"Lollipop" (Salwyn, 2d week). No window sale at curtain time, advance and mail orders holding gross around \$18,000. One week more and then "Scandal."

"Music Box Revue" (Illinois, 4th week). About same speed as for "The Swan." On corresponding week of respective engagements, although difference of dollar in price. Grossed about \$26,000.

"Sitting Pretty" (Apollo, 2d week). Still at fast gallop, helped by big capacity on week-end performances. Figure \$21,000.

"Sitting Pretty" (Garrick, 4th week). Reaping benefit of Dolly Sisters' personal appearances. Around \$22,000.

"Little Miss Bluebeard" (Blackstone, 2d week). Weak pace (Summers' show) holding what seems will be \$16,000 gross average for engagement.

"High Stakes" (moved from Great Northern to Adelphi, 4th week in Chicago). On strength of \$9,000 gait should go higher at new spot. "The Little Follies" closed up sad.

"Appa" (Broadway, 16th week). At last getting to be recognized around town as steady pace-maker. Figured high at \$14,000.

"White Cargo" (Cohan, 15th week). Spotty trade during week, gaiting \$10,000, O. K. anytime both ends.

"The Swan" (Garrick, 2d week). Hit atmosphere around box office after getting away to roaring success. Play away with \$17,000 gross.

"Sakura" (Playhouse, 4th week). Shows apart at matinees but no hope for big money. In \$8,000 class. "The Swan" (Garrick, 2d week). Hit atmosphere around box office after getting away to roaring success. Play away with \$17,000 gross.

"Abbie's Irish Rose" (Studebaker, 57th week). Late ones hurrying to see it before departure, two weeks here, another about the same. "Dream Girl" mentioned to follow.

"ORIGINAL B'WAY CO." (Broadway, 1st week). The Auditorium followed "Sweet Little Devil" with "Battling Butler," a show which is nothing short of a knockdown and the box office took the count only up to \$12,000. The show was handled kindly enough by the critics, although the unrivaleding of the company as "original Broadway company" came in for comment that was not particularly helpful.

Baltimore, Jan. 2. The Auditorium followed "Sweet Little Devil" with "Battling Butler," a show which is nothing short of a knockdown and the box office took the count only up to \$12,000. The show was handled kindly enough by the critics, although the unrivaleding of the company as "original Broadway company" came in for comment that was not particularly helpful.

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BALABAN & KATZ—FAMOUS PLAYERS VERY GOOD—FAMOUS PLAYERS

Aaron Jones Reported Manipulating Transaction— B. & K. Will Operate McVicker's to Protect Other Properties—Must Handle F-P Pictures

Chicago, Jan. 13.
McVicker's, the lately reconstructed theatre of that name in its time the most important legitimate house of this mid-west city, has passed in operation control from the Famous Players-Lasky to Balaban & Katz as a result of a deal consummated in New York last week in direct line with the prediction made in Variety several months ago. The deal was closed in New York with Adolph Zukor, Sam Katz, of Balaban & Katz, and Harold B. Franklin, director general of the F. P.-L. theatres as the principals. The deal does not effect the ownership of McVicker's, vested in Jones, LaLoe & Schenck. Famous Players likewise retains an interest in the profits, with Balaban & Katz undertaking the operating and guaranteeing all the overhead.

The deal came as a surprise to some of the wise ones. Balaban & Katz were forced into a position where they had to acquire McVicker's as a protest their Roosevelt theatre, and the new Masonic Temple theatre no building, though not having sufficient first-run pictures available to play those houses, whereas the McVicker's, with 40 pictures annually, did not have sufficient time at McVicker's to play all of their product.

Intensive F. P. Distribution
Concomitant upon the deal transferring the house is also a contract which assures Famous Players-Lasky of intensive distribution of all of their product, not only so far as the Chicago theatre, but also Balaban & Katz are concerned, but throughout Illinois, in which Balaban & Katz virtually enjoy a booking monopoly through their subsidiary booking office in Chicago, named the Mid-West Booking Office. This office has been built up in association with W. D. Burford, Theilen and the Rubins Bros, who have been expanding the scope of the organization during the past couple of years.

Sam Katz, it is known, wants to become, if possible, the head of the picture theatres of the country. If he can possibly weld them into one chain, and it is possible that he figures that putting over this deal with Famous will give him a chance to get in on the inside with that organization.

Deal Closed
The deal for McVicker's is reported closed and the house immediately swung over to Balaban & Katz, who will operate it in the future. It is generally conceded Aaron Jones was responsible for the manipulation and squeeze Balaban & Katz on the terms laid down by Famous Players and their associates here. It is said that Jones dedicated the terms of the contract, which makes B. & K. pay heavily for the right to play Paramount pictures.

The fact that a lone house like McVicker's was so admirably managed and handled that the strong B. & K. combination speaks highly of the management of the theatre, locally and from the home office end.

TAB GRAND OPERAS

S. L. Rothfahl this week begins a series of tabloid opera presentations at the Capitol, New York. His first is "La Boheme" with most of the standard French and Italian repertoire prepared to follow.

From time to time Rothfahl has done light operas in tab form.

Price's Reissue of

"Manhattan Madness"

Oscar Price is to remake one of the greatest early film successes of Douglas Fairbanks for the Associated Exhibitors. The piece, when originally issued by Triangle, was entitled "Manhattan Madness." It was one of the pictures that put Fairbanks over as an acrobatic hero on the screen. The picture will be made in New York.

ONE REEL STOLEN

Sixth Reel of Seven of "Monster" Mysteriously Disappears

Roland West has been held in New York over his sailing time for back home to Hollywood through the mysterious disappearance of one of the seven reels containing the filmed "Monster," his picture production. Mr. West expected a substitute reel to arrive yesterday from the coast by air mail.

The sixth reel lost or stolen contains most of the "stunts" of the picture. It is the peculiarity of section that has made the mystery more baffling.

An uptown showing of the seven reels of "The Monster" was given in a Low house. Nick Schenck ordered the reels to be delivered to the Capitol, New York, for Sam Rothfahl to look the picture over, and then the picture complete was to be delivered to the Low office in the Low building. Mr. Schenck's instructions appear to have been followed, but when Nick called for the reels next day, one was missing.

Mr. West was informed and identified the missing reel as the sixth of the seven.

Mr. Schenck is reported as so incensed he offered \$500 reward for the return of the lost reel, determined to learn how and why it had deserted its companions.

It seems probable the distribution of "The Monster" will be placed by Mr. West with Metro-Goldwyn.

Condensing to 2 Reels

"The Isle of Vanishing Men," screened in production length, is being converted into a two-reel production by Forbes, Garfield, who expects to find a quick market for it in its new shape.

TWO STOCKS HIT HIGH

F. P.-L. and Loews, Inc., Both Active During Last Week—May Reach 30

Two of the amusement stocks hit new high marks during the week just closed. Famous Players-Lasky common went to 100%, while the preferred in that security touched 110. Loew's Inc., went to 25 during the week.

Those who are dabbling in Loew expect that it will touch 30 within the next few weeks. They base their opinion on the fact that the circuit is rated as having a losing house, the Lexington in New York. For the greater part the investors are figuring that the Capitol is a big money-maker and are counting that in on Loew, not knowing the inside on that deal.

Famous Players-Lasky, on the strength of the remarkable showing made by the executives of that organization in clearing off the company's indebtedness by Jan. 1, is doing a regular skyrocket performance. There is, however, a question whether or not the fact that De Mille has left the production department may have accounted for the slight drop of three-quarters of a point that there was in the preferred on Monday.

The ticker recorded the following for the first day of the week:

Loew's Inc.	110	110 1/2	110 1/2
Famous Players-Lasky	100	100 1/2	100 1/2
Loew's Inc.	25	25 1/2	25 1/2
Famous Players-Lasky	100	100 1/2	100 1/2
Loew's Inc.	25	25 1/2	25 1/2
Famous Players-Lasky	100	100 1/2	100 1/2
Loew's Inc.	25	25 1/2	25 1/2
Famous Players-Lasky	100	100 1/2	100 1/2
Loew's Inc.	25	25 1/2	25 1/2

* Warner Bros. * CURB *
* No transactions or quotations listed

PROHIBITION FILMS

Des Moines, Jan. 13
The Iowa Anti-Saloon League is using picture houses to circulate propaganda against the dangers of alcoholism.
Of two screen features now ready for this purpose are "Selling the Nation" and "Let We Forget."

MD-WEST MEET IN CHICAGO PRODUCTIVE

Attractions Booked—Another Meeting in February

Chicago, Jan. 13.
The Mid-West Theatre Managers' Club, at their meeting last week accomplished more than all of the preceding meetings combined. The two-day session was full of action, solely due to the vast attendance. The meeting was also attended by innumerable agents, producers and all those connected in supplying the wants of the cinema theatres.

The entire first day was devoted to thrashing out the previously recorded combined booking system. It was decided that the organization will go in or support any combined booking arrangement regardless of the attraction. The recently contracted Wayburn unit which opens the latter part of the month will play the dates contracted for which number about 15 weeks. This undoubtedly will be the only unit to play the houses operated by the managers club in the form of a circuit. Several other suggestions of agreement were not entertained by the managers as a body though numerous attractions were booked individually.

Harry Arthur, of the West Coast Theatres, and Marco Wolf (Fanchon and Marco), production manager for West Coast Theatres, were also in attendance as was Guy Wonders of the Rivoli, Baltimore.

It was reported at the conclusion of the meeting that the managers will meet approximately every six weeks with the next meeting set for Feb. 16-17.

The major part of the time in the future will be devoted to exchanging ideas on presentations, publicity, producing, etc. They will also report on the attractions that have played for them so that a manager when being submitted the turn will know exactly what it consists of and what merits it may possess from an entertainment and box-office standpoint.

EPSTEIN AT COSMOPOLITAN

Long Associated With Schenck, Now Under Hearst Contract as Mgr.

Los Angeles, Jan. 13.
M. S. Epstein will manage the Cosmopolitan Studios in New York for two years under contract with William R. Hearst. Mr. Epstein leaves here for New York on Jan. 16.

Under the pending Hearst-Metro-Goldwyn deal that will virtually take Hearst out of pictures, other than the Marion Davies-Cosmopolitan production, it may be made here, the newly rebuilt Cosmopolitan Studios will be for rent.

Mr. Epstein has been associated with the Jos. M. Schenck organization for several years. He is looked upon as a skilled and expert picture man.

Two Electricians Killed

Los Angeles, Jan. 13.
Carl C. Barlow was killed and Cecil Hart seriously injured in an accident at the Metro-Goldwyn-Mayer studios. Both men were electricians.

The fatality was caused by an overhead trolley, upon which was a Cooper-Hewitt "bank light" and the two men, breaking away from its cast iron support and crashing 25 feet to the studio stage. Studio officials give as the reason the crystallizing of the iron support. The stage, at the time, was being prepared for work of the following day.

It is the first accident of its kind to happen here.

GOT \$50; MISSED \$4,000

Los Angeles, Jan. 13.
Four bandits, with a blonde girl, the latest hired up W. M. Slater, assistant manager of the Tallia, a local picture theatre, at 9 o'clock Sunday night.

Tallia faced the guns of the robbers. He handed \$10 to the girl gangster, saying that was all the money in the office. When the thieves demanded he open the safe, which contained \$4,000, he replied he did not know a combination. Because of the crowded house the bandits let it go at that and escaped in a motor car parked with running motor in front of the theatre.

DE MILLE WITH UNITED ARTISTS

Fairbanks Announcement on Pacific Coast

Los Angeles, Jan. 13.
Douglas Fairbanks has announced Cecil De Mille will join the United Artists group, and will begin production on his own shortly.

De Mille is said to be negotiating with the estate of Thomas Ince, of the Culver City studios. Mrs. Ince states De Mille made an offer for the property along with others, but that no action will be taken until an estate meeting is held about Jan. 20.

It is reported here that during the past year De Mille disposed of most of his Paramount stock because of alleged trouble with Paramount extending over two years. Those on the inside say he had been prepared to step out on a moment's notice. The actual reason for De Mille's withdrawal is said to have been caused by a dispute over division of profits of the pictures made by him for Paramount.

Ince Liquidation

The motion picture properties of the late Thomas Ince are undergoing a process of liquidation at present. The outlook is that the organization in the past that has been under the direction of Colvin Brown for the past four years will remain intact until the affairs of the estate are finally cleaned up.

The studios are virtually closed down with the operating staff reduced to a minimum so as to hold down the overhead.

During the past few weeks there have been several proposals for the operation of the studios, one coming from H. O. Davis, who wanted to make a series of eight pictures at the studios, providing he could make releasing arrangements in the east. The difficulty seemingly is that Davis had no definite names as possible stars in the series of productions. The proposition was, therefore, the proposition did not meet with particular favor by the distributing organization in the east.

Along Broadway this week it was pretty generally conceded that Cecil B. de Mille would align himself with United Artists because of the series of conferences he was known to have had with Douglas Fairbanks prior to leaving the coast. The statements issued by Famous Players and de Mille following the agreement to part company were both dignified and all concerned released denials of any "dirty linen." The director in his statement said that he had abandoned his trip to Europe and was devoting himself at this time to preparing a production schedule and selecting stars for his new work.

De Mille's Stars

The fact that he was selecting stars is what gave Broadway the most concern. Stars are not made overnight, and de Mille has been with Famous Players-Lasky had a hand in the development of some of the screen's biggest drawing cards. Some are still with Famous, others as with other organizations, and while they have drifted from his personal direction on the screen it is known that he has stood in the guise of a father confessor to a great many of them in their business decisions. It is not seen at all unlikely that some of them would be willing to cast their lot with whatever organization the director goes with.

De Mille was to have sailed for Europe last Sunday, but the passage for himself and his party was cancelled.

PICTURES RADIO CAMPAIGN FOR NEWS REEL

Pathe First—Broadcasting Schedule — Keeping Track of Results

The Pathe News reel has started a nation-wide radio campaign whereby a systematic broadcasting schedule will serve as an exploitation medium for the news reel service. Ten radio stations have been already tied up in this campaign with others to follow.

A brief radio talk twice weekly will be founded on the current news reel release as the topic for discussion. The stations include WEBC, Boston; WJLK, Cleveland; WJLO, Des Moines; WCK, St. Louis; WLV, Cincinnati; WKY, Oklahoma City; WOBE, New Orleans; KRFC, San Francisco; KFOA, Seattle; WCAY, Milwaukee.
This is the first time a motion picture enterprise is employing radio as a medium for exhibitor service and a close tab on the results is being kept by the Pathe executives.

SENTENCE COMMUTED

I. H. Morgan's Testimony Found True After Four Years'

Kansas City, Jan. 13.
Irving H. Morgan, former auditor for the Standard Film company of this city and serving a 30-year sentence for the murder of his wife, was granted a commutation of sentence, by Governor Hyde, Saturday.

According to the testimony offered at the trial, Morgan's wife, Elizabeth Handley Morgan, was killed when she fell from a train near Clarence, Mo., in 1918, after being pushed by Morgan. He declared she had confessed illicit relations with persons, afterwards stated to be members of a vice ring in this city, and that he was shocked she pushed her from him and she fell to her death. He was released in November, 1918.

Unable to believe the story Morgan told, the police disregarded it but later were compelled to recognize the truthfulness of the report, by a mother whose son had become implicated. Arrests followed and several members of the outfit are in prison.

Since his imprisonment Morgan has been a model prisoner and has been in charge of the prisoners' work, where he has handled some \$300,000.

"Wizard of Oz," May Go Out as Road Show

Plans now afoot in the Chadwick office indicate that "The Wizard of Oz," which is now in production, will be sent out as a road show. The picture will have its initial screen presentation as a "pre-release" at the Forum, Los Angeles, next month. Chadwick executives want to give it a Broadway showing at one of the big houses, with a special presentation for the purpose of securing it an indefinite engagement. This date will follow the L. A. opening.

As the picture now stands it is in about nine reels.

FOX ON COAST FEB. 1

Los Angeles, Jan. 13.
William Fox is expected at the West Coast studios about Feb. 1. At that time it is expected the first of the John Golden productions in association with Fox will be started.

Three Golden plays are to be made there this season, including "Lightning" and "Seventh Heaven." Neither directors nor cast have been chosen for either of these productions, but it is understood that outside directors are being sought.

Robert Frazer Opposite Pola

Los Angeles, Jan. 13.
Robert Frazer is expected to play opposite Pola Negri in "The Charming," which Sidney Olcott will direct for Paramount.

11.7% GAIN FOR FILM INDUSTRY OVER '21; FILMS' COMBINED OUTPUT \$86,418,170

Dept. of Commerce Report on Census Bureau Data— Increase of Value Despite Reductions in Personnel and Producing Companies—97 Establishments Reporting—Marks Drop from 127 in 1921—Covers All Processes of Production

Variety Bureau

Washington, Jan. 13. The motion picture producers cut the number of persons employed in the industry, the number of producing companies, and their payrolls, in 1923 when compared with 1921, and still made a net gain of 11.7 per cent, in the value of pictures produced.

The Department of Commerce, in making this announcement according to data collected at the biennial census for 1923 by the Bureau of the Census, reports that the producers reporting as primarily engaged in the production of motion pictures had a combined output of \$86,418,170.

The industry classification "motion pictures" embraces all processes and activities connected with production, such as construction of scenery, stage settings, properties, etc., and the "shooting" of scenes, also, the development of exposed films, the printing of projection films and other laboratory work necessary to the preparation of the projection films for use. It does not, however, include distribution and projection in theatres, which, to quote the report of the department, "represent by far the major operations of the industry as a whole."

87 Reported

Of the 97 establishments reporting for 1923, 48 were located in California, 16 in New York, eight in New Jersey, seven in Illinois, five in Pennsylvania, three in Michigan and the remaining 19 in seven other States. California, the leading State, reported 62.9 per cent of the total value of output for 1923, and 61.5 per cent, for 1921. Officials of the department see wherein this is indicative that the industry is being centralized in California.

In 1921 the industry was represented by 127 producers. The decrease to 97 in 1923, states the department, being the net result of the loss of 52 producing companies, which had been included for 1921, and the addition of 22 new companies. Of the 52 establishments lost to the industry, 26 had gone out of business before 1923, 19 were idle during the entire year, four were merged with other companies, and three reported an output valued at less than \$5,000 for 1923. (No data is tabulated at the biennial census for establishments under \$5,000.)

Basic Employed

The basis employed by motion picture companies in determining the value of their output varied considerably. Of these establishments, 13, whose combined output formed about 85 per cent of the total for the entire industry, merely reported for value of output, the cost of production to the extent of payments for salaries, wages, contract work, and cost of materials. Some establishments reported the amounts received for pictures sold outright; some, the amount of rentals or royalties received; others, an estimated value based on rentals or royalties received; still others, their total receipts for the year.

Macy's Voting on Films

The proposed deal whereby Macy's department store was to install pictures as a business draw is expected to be consummated this week.

It is understood that the film show plan placed before the store heads by a New York picture man has been individually indorsed, but needs the majority vote of the directorate. This vote is predicted for this week.

"Introduce Me" for MacLean. The title, "Sky High," announced for the next Douglas MacLean production has been changed to "Introduce Me."

EMERY IN PROVIDENCE TIES UP 2ND "40"

Tough Town Made Tougher—How Local Situation Shapes Up

Providence, Jan. 13.

The first real break in this hard-boiled neck of woods where the public demands and gets—two features at 40c, top came when Alton C. Emery snapped up Paramount's second 40 release of the current year last Friday for exclusive showings in the cinema houses.

This leaves the Strand, which built its reputation on Paramount films, only house in the town to advertise Famous Players pictures in electric lights, without any Paramount photoplays whatever after Feb. 1, when the first run-out. In despatching of the first out, Paramount releases last year, the Strand and the Emery interests purchased them jointly, and then drew lots for them.

As the result of this latest coup by Al Emery, his "house"—the Majestic, Modern and Rialto—will have after Feb. 1, Paramount, First National, Fox, Producers' Distributing, Associated Exhibitors, United Artists and Warner Brothers' distribution, while the Victory, Keith-controlled, has Metro-Goldwyn and Universal, leaving the Strand with Vitaphone and independent bookings, and a third of the First National films.

Some of the opposition mob, learning that the Modern (Emery) is to drop back into the two feature class after the showing of "The Thief of Bagdad," this week, signed up all the second features which Manager Sol Braung had tentatively lined-up, it is said.

Learning of this Al Emery succeeded in landing the Paramount new releases.

Cut-throat competitive methods have been in vogue all during last year, but a coup like knocking off into the town was avoided by the mob as an open break.

The situation at present is further complicated by the fact that Strand stockholders own part of the Emery chain of theatres, and Al Emery controls some stock in the Strand.

MILLIKEN GETS 10 YEARS

Head of Fake School Draws Sentence Upon Conviction

St. Paul, Jan. 13.

Thomas R. Milliken, whose mythical picture acting school brought him \$50 each from scores of Northwest girls, was sentenced to 10 years in the Federal penitentiary at Leavenworth by Judge John F. McLean last Tuesday.

Milliken, according to post office inspectors, used the mails in his scheme to defraud. Letters characterizing the motion picture industry as an easy step to fame and fortune were mailed to a "bucket list." The girls came to St. Paul, and at the request of Milliken deposited \$50 for "costumes" and returned to their homes to await a call for a try-out before the camera.

Milliken conducted his "motion picture acting school" for several months, during which time he gathered together several thousand dollars. He was arrested by post office inspectors while planning a trip abroad.

Coming East

Frank Moran, now on west coast, due in New York next week.

PHOTOGRAPHIC EXPORTS GAIN

'24 Value \$14,740,245—'23 Value \$12,830,215

Variety Bureau,

Washington, Jan. 13. Exports of photographic goods for the 11-month period of 1924 aggregated a total value of \$14,740,245 as compared with the similar 1923 sum of \$12,830,215, say officials of the Department of Commerce. The gains occurred mostly in the shipments of camera and motion picture film.

Motion picture film exports for the first 11 months of 1924 and 1923 were as follows: Raw film, 56,130,857 ft., worth \$1,218,900 in 1924, and 50,298,961 ft., worth \$1,046,965 in 1923; negatives, 7,769,480 ft., valued at \$1,343,597 in 1924, and 7,916,050 ft., valued at \$1,775,257 in 1923; positives, 156,172,187 ft., worth \$5,538,356 in 1924, and 122,048,958 ft., worth \$5,021,147 in 1923.

The exports of motion picture machines disclosed a drop in number but a greater value in 1924 when compared with the same period in 1923. Exports, in these respective periods, amounted to 960 in number valued at \$343,464 and 1,099 worth \$523,289.

BOARD DISAPPROVES OF MINISTER AS CENSOR

Worcester Film Reviewers Reject Church Co-operation—Selection Stands

Worcester, Mass., Jan. 13.

Following a declaration of local film theatre managers that the censoring of pictures was not being done as fairly as it should be, the Worcester Ministers' Union has elected a representative to serve with the Worcester Board of Motion Picture Review. This action, by the clergymen, was coincident with their announcement that the reviewing organization does not desire the co-operation of the city's churches. The Rev. Benjamin F. Wyland, pastor of the Union Church and leader of the attack upon the "censors," was the minister selected to join the censors without their knowledge. The review board, he did not sought a member of the Ministers' Union.

The reviewing board is composed of 57 delegates of whom three are elected by each of the 19 welfare organizations on the invitation of the board and the chief of police.

A few weeks ago the Worcester Theatre Managers' Association applied to the chief of police requesting that there be a larger representation of members at the time they review a picture, asserting it was wrong for only a small percentage of the 57 to decide upon a picture.

Auto Crash Kills One, Injures Two

Lynn, Mass., Jan. 13.

David Bernosky, Lynggoe picture theatre owner, was instantly killed and two other men injured when the former's light truck and a heavy touring car collided on the Lawrence-Boston highway, near Reading, Sunday. Bernosky's truck was hurled backward through a fence and rolled down a 10-foot embankment.

J. F. Hogan, driver of the touring car, was arrested, charged with manslaughter. The police claim they found a bottle of liquor amongst the wreckage of Bernosky's machine. Harry Frichards, riding with Bernosky, was thrown clear and escaped serious injury. Bernosky is survived by his widow and two children.

FILM INDUSTRY STATISTICS

The statistics for 1923 and 1921 are summarized in the following statement:

	1923	1921	Per cent of increase (a)
Number of establishments.....	97	127	-23.6
Persons engaged.....	9,933	10,716	-7.3
Proprietors and firm members..	29	57	.....
Salaries employees.....	3,496	.....	.....
Wage earners (average number..	6,408	10,459	.....
Maximum month (Mar.).....	7,539	(b)	.....
Minimum month (Nov.).....	6,469	(b)	.....
Per cent of maximum.....	73.8	.....	.....
Salaries and wages.....	\$38,425,472	\$37,693,351	1.9
Salaries.....	\$21,824,319	(b)	.....
Wages.....	\$16,601,153	(b)	.....
Cost of materials.....	\$30,656,770	\$31,190,160	-1.7
Output, total value.....	\$86,418,170	\$77,897,591	11.7
Motion pictures:			
Theatrical.....	\$82,719,470	(c)	.....
Educational.....	\$1,076,473	(c)	.....
Advertising.....	\$931,664	(c)	.....
All other products.....	\$1,670,509	(c)	.....
Value added (d).....	\$55,761,400	\$46,307,221	20.7

a A minus sign (-) denotes decrease. Per cent not computed where base is less than 100.
b No comparable data.
c Not reported separately.
d Value of output less cost of materials.

F. P. L. THEATRE DIVISION'S 2D CONVENTION JANUARY 19-23

Over 100 District, City and House Mgrs. Expected—Sessions from 9 A. M. to 6 P. M.—Radio and Centralized Booking Plan Important Subjects

The second annual convention of the Theatre Division of the Famous Players-Lasky Corp. is to be held at the Biltmore Hotel, Atlanta, Ga., Jan. 19-23. In addition to the special train of executives from the home offices of the corporation it is expected more than 100 district, city and house managers will be in attendance.

Last year Harold B. Franklin, director general of the Theatres Division, conceived the idea that an annual convention of the forces directing the theatres of the organization would be a "good thing." There was one held in New York early in 1924 and the results through the ensuing year were such that it more than justified the expenditure made at the time.

This year's convention, it is assumed, will be far greater in its scope than the first meeting. Each day of the advertising will start from 9 a. m. to 6 p. m. with an intermission for luncheon. A most complete schedule has been arranged in which every possible detail of theatre operation has been given a place.

In addition to the district manager and the house managers of the Class A theatres, there will be the representatives of the famous Players Canadian Co., the Gray and Seenger Circuits, and Courtland Smith and Major Jack Connelly of the Will H. Hays office. A special train will leave New York the afternoon of Jan. 17 which will carry the representatives of the home office to Atlanta. Jesse J. Lasky, Eugene Zukor, S. R. Kent, Walter Wenger, representatives of both the production and sales divisions of the organization; A. M. Botsford, chief of the advertising department; Charles McCarthy, director of publicity; Claude Saunders, Mel Shauer, John Clark and Dr. Hugo Rosenfeld, as well as experts in projection, lighting equipment and organs, will accompany them to that they will be in readiness to solve all problems and offer suggestions. The fact that Adolph Zukor is sailing for Europe Jan. 17 will prevent him from attending.

John Mansfield, of the Theatres Division, is leaving for Atlanta three days in advance of the departure of the special train to make the final arrangements. The motion picture theatre will be one of the important topics to come up for discussion. Other subjects are the proposed centralized booking plan; the protection in looking that the houses playing first runs should have over subsequent runs; the full year quota plan for each city, district and theatre; house policies, needed the balancing of programs, Sunday closing, children's matinees and departmental co-ordination.

Following the convention S. R. Kent and Harold B. Franklin are to make a short trip through Florida to the houses of the organization in that territory.

The program for the convention as laid out is as follows:

Opening Session (Jan. 19 at 2 P. M.)
F. P. L. Metak, Treasurer Southern Enterprise, Inc.—Welcoming address.
H. B. Franklin, Director Famous Players-Lasky Corp.—Opening address.
John D. Clark, Director Sales Mgr. F. P. L. H. Botsford, Assistant to H. B. Franklin, H. Botsford and Booking Mgr.
Attend 9:30 performance Forsyth Theatre.

Tuesday (Jan. 20, 9 A. M.)
H. D. Goldberg continuing on Product and Booking and General Subjects continuing after the luncheon hour, which is from 12:30 to 2 P. M.
Walter Wenger, General Manager Production and Booking Mgr.
Jules Delmar, B. F. Keith Office—Vandenberg Theatre, Boston.
Attend performance that evening at Atlanta.

Wednesday (Jan. 21, 9 A. M.)
Lam Stewart, Advertising Manager So. Enterprise, Inc.—Advertising.
Claude Saunders, Exploitation Mgr. F. P. L.—Exploitation.
A. M. Botsford, Advertising Mgr. F. P. L.—Advertising.
Luncheon 1 to 2 P. M.
C. E. McCarthy, Publicity Mgr. F. P. L.—Publicity.
Mel Shauer, Ad. Sales Manager F. P. L.—Ad. Sales.
Ed Olmstead, Publicity Dir. McVicker's Chicago-Radio.
J. F. Barry, Editor "Close-Up"—"Close-Up" and Weekly Reviews.
Thursday (Jan. 22)
Courtland Smith, Secretary, M. P. P. D. of Am. Inc.—Legislation and Taxation.
Dale Harrison, M. P. P. D. of Am. Inc.—Public Relations.
H. Botsford, Director of State of Texas—Address.
Hon. John T. Alago, Jr., Mayor of Jacksonville, Fla.—Address.
Arthur Lucas, Lucas Theatre, Savannah, Ga.—Address.
Dr. Hugo Rosenfeld, Director F. P. L.—Goodwill.
Luncheon 1 to 2 P. M.
Walter Wenger, Canadian Corp.—Production and Building of Program.
J. L. Ryan, Republic Unitarian Co.—Organs.
M. J. Mullin and L. E. Schneider, Purchasing Mgr. Enterprises—Durability and Supplies.
F. L. Botsford, Treasurer So. Enterprises, Inc.—Resume of Last Year's Business.
Friday (Jan. 23, 9 A. M.)
J. E. Mansfield, Home Office Theatre Dept.—Physical Operation.
W. Griswold, Field Representative—The balance of the morning session is to be devoted to the discussion of general subjects beginning the afternoon from 2 p. m. on, there will be individual sessions for the discussion of individual problems. The convention will close with a banquet at the Biltmore at 7:30 on Friday evening. Speakers will be A. M. Botsford, who will act as chairman; Jesse L. Lasky, S. R. Kent, Eugene Zukor, H. B. Franklin, John D. Clark, John Arthur Harry Reichenbach.

“BIG” BUSINESS BACKS “T” AFTER “Y,” WITH AGES AYRES OFFERING

“Tomorrow’s Love” Made Poor Showing at Rialto—Colony Dropped Around \$8,000 in Second Week with “Thief.” “So Big” Makes Good Display at Strand—U Rumored Having Astor for “Phantom of Opera”—Grind at Central Got \$7,842

Business all along Broadway last week suffered from a reaction of the tremendous taking of the box offices during New Year’s week. The storm that made traveling difficult last week because of the snow-filled streets may have had the effect of keeping some of the prospective customers away from the box offices. The Capitol topped the street with takings amounting to \$47,500. The Wife of the Century, not a particularly good picture from the box-office standpoint. The Strand has been Moore in “So Big,” while at the Rivoli Pola Negri came out with a box-office take of \$27,590 in “East of Suez.”

At the Rialto, Agnes Ayres returned a flop with “Tomorrow’s Love,” getting \$15,380, even though the picture was fairly good entertainment value. The Piccadilly, with “The Narrow Street,” pulled \$13,550 to the box office. While for the first time at this house it seemingly was reason enough to hold the picture over for an additional week. Possibly the picture is better than it was, although the receipts at that house fell from around \$24,000 the week before to \$16,933 last week, the second full week of “The Thin Red Hag.”

Run Pictures
 Of the pictures in for a run in legitimate houses “The Ten Commandments,” the oldest on the street, topped all the others in receipts, getting \$9,126. “The Iron Horse,” the second oldest, got \$8,955. “Romola” finished third with \$7,830. Fox had a change of bill at the Capitol, where he is presenting pictures for a grind policy, and brought “The Dancers” into the house on Monday last week, the picture getting \$7,842 up to Sunday night.

Thomas Melghan in “Tongues of Flame,” playing the little Cameo after already having had his first week on Broadway, got \$4,166 for the first week and remained over.

Universal is carrying about for a house on the street “The Phantom of the Opera” for a run. Rumor is that picture is to come into the Astor, where “The Iron Horse” has passed. The U. is supposed to have taken the house under a lease for a year.

Last Week’s Estimates
 Cameo—“Tongues of Flame” (Paramount Players) (\$46; \$0-35). After having played two weeks on Broadway, Rivoli and Rialto, this Thomas Melghan feature went into the Capitol last week and was new for current week. It got \$4,166. Next week, “Broken Laws.”

Capitol—“The Wife of the Century” (Metro-Goldwyn) (\$300; \$0-155). Although this picture did biggest business on Broadway last week it did not receive the same attention. The Capitol’s show as much as anything held up the business. This week “Her Night of Romance” started off with small, but one of best shows Capitol has had. Next week, “Green.” Take last week, \$4,166.

Central—“The Dancers” (Fox Film Corp.) (\$22; \$0-75-99). This film picture of successful playhouse on Monday and played to good business, getting \$7,842 on week, ending Sunday. It will remain there until Jan. 25, when Tom Melghan’s “Dick Turpin” will be the offering. Dick Cohan—“Romola” (Inspiration-Metro-Goldwyn) (\$140; \$1-12-70). Last week sixth on Broadway, with take around \$7,900. Thus far Broadway run has cost over \$5,000 in losses. At present there is determined retrenchment policy that will cut the expense so that picture will be able to go along and operate on basis of about \$8,000 a week.

Colony—“The Thief of Baghdad” (United Artists) (\$100; \$1-12-70). Last week eighth on Broadway, with take around \$7,900. Thus far Broadway run has cost over \$5,000 in losses. At present there is determined retrenchment policy that will cut the expense so that picture will be able to go along and operate on basis of about \$8,000 a week.

Criticism—“The Ten Commandments” (Paramount Players) (\$608; \$1-12-70). It looks like this picture will break both long run as well as Broadway money record of “The Covered Wagon.” Money record already gone by board, for this picture

pulled several weeks near \$20,000 mark while it was at Cohan, chance that “The Wagon” never got \$20,000, \$9,126.

Lyric—“The Iron Horse” (Fox Film Corp.) (\$406; \$1-65). Although Fox people do not seem to have intention of drop showing this picture they will undoubtedly go on for runs at some of big picture houses, such as Aldine, Philadelphia, and houses of that type. Last week showed \$8,000 on Broadway, after here over six months.

Piccadilly—“The Narrow Street” (Warner Bros.) (\$190; \$0-35-99). While “The Narrow Street” did not business enough to actually warrant holding over on strength of box office, it is at the Piccadilly for second week. Picture is one week proposition at most. Returns, \$13,550.

Rialto—“Tomorrow’s Love” (Paramount Players-Lasky) (\$190; \$0-35-99). This feature starring Agnes Ayres delivered worst week’s business this house has had in great many weeks, although picture itself is fairly good. Returns, \$15,380.

Rivoli—“East of Suez” (Famous Players-Lasky) (\$200; \$0-35-99). Fox’s first pull-out good week’s business in Rivoli. Picture last week, getting \$27,590.

Strand—“So Big” (First National) (\$270; \$1-12-70). Picture last week, although the work of the star, Colleen Moore, universally praised. Business very good.

“HANDICAP” BEATS SWANSON IN WASH.

Gloria Swanson Outdrawn by Starless Film in Capital—“Tornado” Disappoints

Washington, Jan. 13. (Drawing Population, 450,000). Gloria Swanson has at last met her “Waterloo” in this man’s town. It wasn’t a big name, either, that outdraw her, but a racing picture. It had the “localities” watching the houses when it was first noted that “The Dixie Handicap” was forging ahead of Paramount’s biggest Washington colt-getter.

Nazimova, who came across a big comeback, at least locally, though aided by Milton Sills. “The Tornado” got nothing much for Universal’s Rialto.

Estimates for Last Week
 Columbia—Gloria Swanson in “Wages of Virtue” (Paramount) (\$232; \$5-50). Lacking “grand” display of cinema, this picture skidded somewhere from \$2,000 to \$3,000 below usual. Got enough, though, to warrant holdover for another week. About \$15,000.

Metroplitan—Nazimova and Milton Sills in “Madonna of the Streets” (First National) (\$142; \$5-50). Picture not appealing enough to bring the house over \$10,000.

Palace—“The Dixie Handicap” (Metro-Goldwyn) (\$232; \$5-50). Outdraw Swanson. Little stunt in itself. Just under \$15,000.

Rivoli—“The Tornado” (Laeumle) (\$173; \$5-50). Disappointment. Dropped from previous grosses that Charles Raymond, new manager, had been plugging upward. Around \$6,000.

This Week
 Rialto—“The Narrow Street” (Warner Bros.); Palace, “Green” (Metro-Goldwyn); Metroplitan, Colleen Moore in “So Big” (First National); Columbia, Gloria Swanson in “Wages of Virtue” (Paramount), second week.

MISS MULHOLLAND IN N. E.
 Florence Mulholland, formerly a member of Roxy’s Gang at the Capitol, New York, is no longer with the troupe, but is now singing in picture houses in New England. Following her resignation from the Gang she went to one of the Emery houses in Providence, R. I., and used the billing of “Roxy’s Gang.” Upon the insistence of the Capitol managers in New York, she had to read “Formerly of Roxy’s Gang.”

\$9,000 TOPPED LAST WEEK IN PROVIDENCE

State Rights Picture Doubled Up With Paramount—Another With Metro

Providence, Jan. 13. (Drawing Population, 300,000).

Every house in town reported good grosses last week despite competition, which was keener last week than it has been in months. The pictures at the Strand weren’t such strong draws as some of the opposition houses offered, so Manager Reed booked in Florence Mulholland, always a good draw since her radio debut from WJAR, and succeeded in packing the house every night.

“Janice Meredith” at the Modern, the one deluxe presentation house in town, grossed better than “Peter Pan,” hitting \$9,000. Exploitation of the historic angle of the picture through teachers in the public schools helped the supper shows, the kids jamming in to see the picture after school.

Last Week’s Estimates
 Modern (1,500; 25-50)—“Janice Meredith.” About best gross in town. Good afternoon business all week. Over \$10,000.

Majestic (2,800; 25-40)—“Is Love Everything?” (Associated Exhibitors) and “The Last Man on Earth” (Fox). Heavy exploitation brought best gross in some time. Slightly under \$9,000.

Strand (2,200; 25-40)—“Two Sons of a Woman” (State Rights) and “The Garden of Weeds” (Paramount). Fairly good picture bill. Florence Mulholland pulled up gross to over \$9,000.

Victory (1,950; 25-40)—“The Unwanted” (G. B. Samuelson) and “The Bandolero” (Metro-Goldwyn). Week started off with rush, slowed up slightly Wednesday and Thursday and picked up later to tune of \$7,400.

Rialto (1,445; 25-40)—“The Mirage” (Producers Distributing) and “The Love of Monks” (Warner Brothers). Fine bill. Did consistent business at \$4,500.

Faye’s (1,610; 25-40)—“Broken Lovers” (State Rights) and independently booked vaudeville. Powerful picture for this house, which did business all week, grossing about \$7,400.

Emery (1,736; 25-40)—“Troubles of a Bride” (Fox) and Loew vaudeville. Picture played in picture ads. Very good bill at \$7,000.

ALEX. BEYFUSS, SUICIDE

Alexander Beyfuss, 35, formerly general manager of the California Pictures Corporation in Hollywood, committed suicide by shooting himself in his room at the Shelton Hotel, 549 Lexington avenue, New York. No reason could be learned for the act.

The body was found by a maid when she entered to clean the room. Beyfuss was fully clothed, and had shaved just before he died. Apparently, he had stood in front of a mirror when he fired the shot, which entered his right temple. A short note was found directing that Benjamin P. DeWitt, his former attorney, be notified in the event of illness.

Although Beyfuss had been in the picture profession 14 years, it was said at the office of the Associated Exhibitors that he had not been active for the past year or two. When registering at the hotel about a year ago, he gave as reference the Associated Exhibitors. Beyfuss appeared to be in good health and no one at the hotel was able to offer any explanation.

Beyfuss entered the motion picture business after having been in the newspaper and advertising business in San Francisco. The formation of the California Motion Picture Corp. was for the purpose of producing pictures associated with the stories, and Beatrice Michelson was the star of the organization.

With the formation of the California M. P. Co., Beyfuss came east and was associated with the formation of the Alco Distributing Corp., the first of the exhibitor franchise movements, and which was later the foundation on which the Metro Corp. was organized. The Alco blew up overnight. While interested in that organization, Beyfuss

“ARGENTINE LOVE,” \$15,000; “TORNADO,”

“Commandments” for Ford’s for 2 Weeks at \$1.50—“Tongues of Flame” Off

Baltimore, Jan. 13. (Drawing Population 850,000).

The town dug itself out of the snow bank over the week end, and Ford’s joined the picture houses for two weeks of “The Ten Commandments.” While the management reports the venture satisfactory, evidently no one deputed from the other houses. Keaton in “The Navigator” at the New Theatre, a disappointing success, while “The Tornado” at the Garden was responsible for an unusually heavy week at that house.

The uptown Parkway took on “Tongues of Flame,” recently deputed at the Century, and failed to do anything sensational.

Century (3,300; 25-75)—“Argentine Love.” Either due to title, Bebe Daniels or both, proved exceptionally good draw, grossing \$15,000.

Rivoli (2,300; 25-75)—“Inez From Hollywood.” Not unusually strong from crowd point of view, but Manager Wonders augmented the bill with Vincent Lopez, Jr., Orchestra. Motor patrons slackened somewhat first two days of snow in the specious Plaza parking area, but this was removed by midweek, and the box office was satisfactory.

New (1,800; 25-50)—“The Navigator.” Heavy week, \$12,000.

Ford’s (50-150)—“The Ten Commandments.” Program included two weeks at this legit stand. Management reports everything satisfactory, but it is doubtful whether it will show anything sensational at scale. Over \$15,000.

Hippodrome (3,200; 25-75)—“The Sea Hawk.” First time locally at regular scale, but with a night scale straight through for first run. Demonstrated heavy drawing power by \$12,000.

Garden (2,800; 25-50)—“The Tornado,” and vaudeville. Film no doubt eclipsed the variety portion and accounted for record of standing room proportions, getting big figure at \$13,000.

Metroplitan (15-50)—“The Age of Innocence.” Program included David Davis Tent Band. Satisfactory week.

Parway (1,400; 25-50)—“Tongues of Flame.” This Melghan feature failed to show anything big as second run draw. Receipts slipped back slightly to about \$5,000.

This Week
 Century—“East of Suez”; Rivoli—“Love’s Wilderness”; Ford’s—“The Ten Commandments” (second week); Garden—“The Navigator”; Hippodrome—“The Price She Paid”; Metroplitan—“A Cafe in Cairo.”

NED HOLMES OFF “ROMOLA”

Ned Holmes, who became associated with Metro-Goldwyn when that organization took over the handling of the picture “The Tornado,” “Romola,” will sever his connection with the organization and that particular feature with this week.

Mike Cavanaugh, who has been handling the picture at the Cohan New York, will continue. Cavanaugh had charge of all of the road showing of “Scaramouche” for Metro.

BARBARA LA MARE’S FURS

Los Angeles, Jan. 13. Judgment of \$1,347 was rendered against Barbara La Marr, picture star, by Superior Court Judge Valentine in favor of E. Burton, who brought an action as assignee of the Willard George Company to collect for the purchase of furs.

Miss La Marr did not contest the suit.

produced a version of “Mrs. Wiggs of the Cabbage Patch” and several other pictures, including a screen version of “Faust.”

Later, he associated himself with the Herbert Brenon picture, there to become one of the organizers of the Herbert Brenon Film Corp., which made “War Brides,” with Mme. Nazimova, and “The Lone Wolf.”

With Walter Hoff Seely, who was also in the Alco, Beyfuss was associated with the Robertson-Cole organization as general manager, both he and Seely finishing there about the same time.

On registering at the Shelton Hotel about a year ago, Beyfuss gave M. Herbert Payne as reference. The Paynes, it is understood, were his first friends in some of his early film ventures.

KROX FILM “THE FIFTH HORSEMAN”

“5th Horseman” Couldn’t Even Get Kluxers to Look at It

Tepeka, Kans., Jan. 13. (Drawing Population, 75,000).

Klaxman has been said to have a Klan membership of 4,000, but unless the figures have been exaggerated all the Tepeka klansmen failed to view their own picture, “The Fifth Horseman,” at the last last week, that picture doing the last worst of the season.

Excitement for the Novelty (pop vaudeville), where bills far below the average were featured, all the other houses shared in a big revival of theatrical business. Photo was no especially “big” pictures here.

Estimates for Last Week
 Novelty (700; 40-25)—Falling off in first first week attendance kept up as serial, “Into the Net,” continues. Last half carried bulk of load, despite weak vaudeville, because of excellent screen comedies. \$2,350.

Cozy (400; 25-15)—“The Navigator” (Metro-Goldwyn), biggest crowd of week. Low prices drew gross lower than some others. Approximately \$2,100.

Orpheum (500; 30-20)—“In Hollywood” (Metro-Goldwyn), picture for opening of “Joy Week.” “Her Night of Romance” (First National) also.

Isle (700; 40-25)—“The Fifth Horseman.” Klan propaganda, did not even draw out kluxers. Production cheap, but message, without much except propaganda. About \$1,100.

COMBO, POLICY BEATS STATE’S FORMER GROSS

Cleveland House Does \$20,000 During Aftermath of New Regime

Cleveland, Jan. 13.

The acid test was given Loew’s State last week with the vaudeville and picture program. The big house was not found wanting. The opening week of the combination policy beaten during the holidays, and a big gross was expected and obtained, but when the second week kept humming with capacity material it was a surprise. The picture did more business last week than customary of late. Even the Hippodrome drew opposition to the State, claims to be doing a bigger business.

Phil Spitznagel, back at his first love the Allen, put on his first last week and did not do the usual business. That can be attributed to the change being given indifferent publicity.

Estimates for last week:
 State—“The Dixie Handicap” boosted this house to about \$20,000. About twice as much as its best week during regular pictures.

Allen—\$300; 30-50. Phil Spitznagel’s jazz week with “The Wife of the Century” only hit around \$1,000.

Stillman—\$1,600; 40-75. Second week of “He Who Gets Slapped” opened about \$3,000.

Hippo—\$4,000; 25-50. Vaudeville and “It’s a Life” brought in about \$1,400.

Summit—\$2,900; 25-40. “Sunadow” got the house a lot of money when the gross reached \$3,500.

Three Actors Hurt in One Day While Working

Los Angeles, Jan. 13.

Three motion picture actors were all injured in one day while participating in scenes for their respective companies. In the first place, the most seriously injured of the three, as he will be unable to work for at least two weeks. Caldwell was on location, mounted on a splinted horse when the animal shied and ran across a tree, fracturing Caldwell’s knee cap.

Joe Bonomo sustained a broken rib and internal injuries when he tried to stop a runaway team in one of the scenes. He will be held up for a day or two.

Ronald Colman sustained his injuries when he was mauled during in a mob scene at the studio and badly bruised during a fight that ensued in the scene. He was out of the running for a few days.

"HE" FAIR IN PHILLY; "ROMOLA" SUCCEEDS "COMMANDMENTS"

Return Engagement of Famous' Special Successful—"Hot Water" Over \$11,500 at Stanton—"Peter Pan" Terrific in Neighborhoods, but Only Fair in Downtown Second Run

Philadelphia, Jan. 14. Just when it was beginning to look as if all downtown film houses were provided with inexhaustible money-getters, announcement was made of two changes in theatres devoted to the indefinite-run policy.

"The Ten Commandments," at the Aldine, is finally announced out, and "Romola" is for a run, commencing next Monday. "Commandments" was playing a return date.

On the same day "Hot Water" successful run at the Stanton will give way to "North of 36," which comes for a limited stay. The Arcadia, on the other hand, appears to be set with "The Sea Hawk" for several more weeks, and no underline has been announced. This picture has been the biggest box-office long-distance wallop of the 1924-25 season in this city.

Of the weekly change houses, the big Stanley, after the smoke and excitement of "Peter Pan," had cleared away, did a fairly good week's business with "He Who Gets Slapped," though not commensurate with the predictions made by the Stanley officials, who boosted this one as the biggest treat of the year. With the aid of slight holdover of the holiday rush (students not yet returned to school, etc.), it did \$25,000, up to average of house, but \$10,000 or more under New Year's week.

The Fox, with "Born Rich," had a fairly good week. This house is in crying need of good pictures. It hasn't had more than two or three all season that were really worthy of house, and only for splendid surrounding bills selected and arranged by Erno Rapee, managing director of the Fox would have been in a bad way, instead of apparently having caught on in steady if not sensational style.

"Peter Pan" did terrific business in the neighborhood houses, but was no more than a moderately good draw at the Palace, second-run downtown house. Lloyd's "Hot Water" did as well as anything in town, though tumbling off \$4,000 from the preceding week at the Stanton.

This week's picture attractions include a bill at the Stanley that should keep the box-office boys busy. Mary Pickford's "Dorothy Vernon of Haddon Hall" is the principal film attraction and as an added feature Julian Eltinge was engaged for a personal appearance. The Pickford picture was considered for an indefinite-run house, but it is reported that the price caused a halt in the negotiations between United Artists and Stanley people. Bringing to the Stanley for a single week was a surprise move that is causing much talk, and the apparent effort to bolster up the bill with Eltinge is even more surprising.

The Fox has "White Man" as its film feature, but is emphasizing more than that the presence on the bill of Josef Rosenblatt, noted cantor and tenor soloist, who is advertised as making his first appearance in any theatre. He is singing operatic arias and "Elli Elli." The bill should create a lot of comment and do some real business.

Estimates of the Week

Stanley (4,000; 35-50-75)—"He Who Gets Slapped" (Metro-Goldwyn). Not the sensation here as on Broadway, but did good business. Rated at around \$25,000. That is average, perhaps slightly above business.

Stanton (1,700; 35-50-75)—"Hot Water" (3d week). This Lloyd comedy called by critics not up to his

standard, has nevertheless been a splendid money-getter, and last week, with \$11,500, looked sweet. Stays this week, then "North of 36." Aldine (1,500; \$15)—"The Ten Commandments" (Paramount, 5th week). The second run for this De Mille feature has been a really successful one. Last week it started to drop, with around \$12,000 quoted, perhaps a bit high. Arcadia (800; 50)—"The Sea Hawk" (First National, 3d week). Second run for this one, still holds

up, with \$4,500, big for tiny house. Stay indefinite.

Fox (3,000; 95)—"Born Rich." Picture was not a big hit, but house's regular clientele, drawn by fine surrounding bill, held up business to around \$14,000. Kariton (1,100; 50)—"Locked Doors" (Paramount). Fair draw, estimated at about \$2,750. "Silent Watcher" this week. *

MISS VIDOR AND PARAMOUNT

Los Angeles, Jan. 13. Florence Vidor, who was under contract to Thomas H. Ince productions at the time of the death of the producer is now reported to have signed with Paramount. The contract is said to be for a two year term and calls for featured roles.

KOPPIN'S 14

Detroit, Jan. 13. Henry S. Koppin, proprietor of the Woodward Theatre Co., has annexed the Highland Park and the Norwood theatres and has three new houses in course of construction. Mr. Koppin now controls 14 theatres in Detroit, including those under lease and construction.

Mrs. Harold Lloyd in Fire

Los Angeles, Jan. 13.

Mildred Davis-Lloyd, wife of Harold Lloyd, was slightly burned during a fire which damaged the stage used by the comedian at the Hollywood studios to the extent of \$25,000. The fire started from some unknown origin while Mrs. Lloyd was on the stage doing some painting work. It spread quickly. Mrs. Lloyd endeavored to smother some of the flames, which had reached drapes close to where she was working, a wind was blowing and the flames spread fast and destroyed a hotel and cafe set to have been used for the new picture which Lloyd is making for his final Pathé release.

The city fire department confined the blaze to the stage. Mrs. Lloyd, besides being slightly burned, suffered lacerations of the arm sustained through being struck by a falling glass. She was taken to her dressing-room, where a physician attended her, and then to her home. Lloyd was not on the lot at the time of the fire, which broke out at noon.

TRAINED NURSE SUES

Claims Wife of Glenn Hunter Owes \$28—Also Sues Bert Hawley

Los Angeles, Jan. 13.

Claiming that Bert Hawley, whom she describes as a former husband of Wanda Hawley, screen actress, owed her \$30 for services and that Mrs. Alva Hunter, whom she declares is the wife of Glen Hunter, stage and screen actor, owes her \$28 for services, Mrs. Clair Holland, trained nurse, filed claims against both people with the State Department of Labor.

She said she nursed Hawley during an illness and he failed to pay her and then she nursed Mrs. Alfred Miller, mother of Mrs. Hunter, who lives at 328 South Rampart boulevard, during the former's last illness and was not reimbursed for her services.

Glen Hunter, the stage and screen actor, was always believed to have been single. Efforts to locate Mrs. Alva Hunter at the Rampart boulevard address failed to meet with response to both doorbell and telephone.

ELECTRIC LIGHT NAMES

John Gilbert
Norma Shearer
Conrad Nagel
Phyllis Haver
Hedda Hopper

in

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HELEN R. MARTIN

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George Gerhard in New York Evening World.

"It is superb... One of the finest entertainments the screen has reflected... It is seldom that the feature at the Capitol can steal all the honors of the day, but 'The Snob' is that sort of picture."

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"One of the year's best films... Altogether a very worth-while picture."

Regina Cannon in New York Graphic.

"It's a peach of a picture... At the end you wish for more."

Mildred Spain in New York Daily News.

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LOOP'S TOO MANY HOLDOVERS? BUSINESS DOWN LAST WEEK

Chicago, at \$47,000, with "So Big"—McVickers, \$27,875 for "Life"—"Abraham Lincoln" Taken Off Week Ahead of Time

Chicago, Jan. 12. Though no seasonal figures last week at loop theatres, business garnered was not as expected. The four holdovers failed to create a demand strong enough to enable them to come within the figures established, falling off from \$3,999 to \$4,000 each. The other two whose policy calls for a weekly change of program maintained normal business, with McVicker's running slightly ahead of its schedule. The grip in both houses was attributed solely to the features, as both were surrounded by small presentations.

The business compiled by "Abraham Lincoln" at the Roosevelt has been so small the feature is being taken off Sunday, one week ahead of schedule. "Janice Meredith" opening Monday for about five weeks. McVicker's with "Jan's Life Wonderful" fell off \$10,000 from the preceding week, not surprising, though the figure reached is considered good business for this house. "So Big" did not come up to the expectations of the Chicago management. The house figured Coleman Moore would easily attract \$40,000 with a half-way break in the weather. The weather conditions were most favorable, and with one of the best female drawing cards on the First National program the house barely reached \$48,000. "The Deadwood Coach" (Tom Mix) at the Monroe is the first western feature and here to play two weeks anywhere. Though the second week did not prove as successful as the first, business was nevertheless healthy. "The Tornado" at the Randolph is another holdover that fell off about \$5,000 on its second week. The feature is being held over, giving it a three-week run.

Estimates for Last Week
Chicago—"So Big" (First National) (4,500; 50-75). \$47,600 for last week.
McVicker's—"Jan's Life Wonderful" (United Artists) (2,400; 50-75). D. W. Griffith special consistent draw with producer's name heavily displayed; \$27,875.
Monroe—"The Deadwood Coach" (Fox) (973; 50; 2d week). Tom Mix personally credited with draw, though feature one of best presented by him in months; \$4,200.
Orpheum—"The Thief of Bagdad" (Fairbanks) (776; 50; 2d week).

Two Deals for Forum

Los Angeles, Jan. 13. Two deals pending which would take the Forum out of the hands of the Mortgage Investment Company and creditors, who have been operating the house since the B. & H. Circuit, which opened it, had financial difficulties.

Alexander Pantages has offered to take it over on a \$1,500 weekly rental, which was refused, with Pantages asking for additional time to make another proposition.

The B. & H. Circuit, given nine months' grace in which to restructure itself from financial obligations, has entered into a deal with the Producers' Distributing Company, through Christy Brothers, whereby the latter are willing to advance \$100,000 toward liquidating obligations, providing the theatre use 50 per cent of their product, this proposition to be submitted to the creditors at a meeting tonight (Tuesday).

ERWIN K. MARTIN DIES

Los Angeles, Jan. 12. Erwin K. Martin, 37, art director at the Douglas Fairbanks Studio, died of tuberculosis at the Cahuenga Sanitarium, Jan. 10. He was unmarried, and prior to coming to the Coast had lived with his parents at New Rochelle, N. Y.

Martin had been connected with film enterprises for the past 12 years. He was the inventor of the trick photography stunts employed in "Robin Hood" and "The Thief of Bagdad."

Going along nicely with all indications revealing feature will enjoy profitable run; \$10,340.
Randolph—"The Tornado" (Universal) (557; 45; 2d week). First feature given extra week at this house in months. Business garnered more than satisfactory; \$5,500.

Roosevelt—"Abraham Lincoln" (First National) (1,400; 50-60-75; 2d week). Feature failing to attract, with business considered very light for this house. Going out Sunday; \$15,570.

"NORTH OF 36" BEAT "PETER PAN" IN K. C.

Western Did \$13,000 at Newman—"Barbara Frietche" Also Liked, Did \$13,500

Kansas City, Jan. 13. The managers offered a variety of film entertainment last week and the customers liked it, at least all the houses reported much better business.

"North of 36" proved to be the liking of the Newman's staff and following and the papers gave the picture a send-off.

The Mainstreet also struck a popular vein with "Barbara Frietche," "Yolanda" at the Royal drew those who like that sort of thing, but seats could be had at most of the performances.

For the current week the Newman will go after the big money with Mrs. Wallace Reid in person and her film, "Broken Laws." Taking their cue from the record-breaking business done by Mrs. Reid when at the Metropolitan, the Newman management will present her in the larger house this time. The film was given a preview showing before the Woman's Club Thursday night. Mrs. Reid will appear before numerous clubs during this week and also in some of the churches.

The Mainstreet will take a fling along the same lines next week when the Priscilla Dean picture, "A Cafe in Cairo," will be shown and Miss Dean and company will appear in a new sketch which will fit with the picture.

Last Week's Estimates:
Newman—"North of 36" (Paramount; seats 1,980; scale, 40-50). Paramount followers were in their glory. Critics and those who paid for their tickets like the picture and business jumped several thousand over the previous week with "Peter Pan." Hit close to \$13,000.

Liberty—"The Rose of Paris" (Universal) with "Feet of Mud," comedy, added for double bill. Seats 1,000; prices, 35-50. Mary Philbin strongly featured in the drama, with Harry Langdon furnishing the laughs in the comic. This house is continuing its 35-cent policy with but a few selling for a half dollar. Business seems to hold just about \$13,500.

Royal—"Yolanda" (Coppellin; seats 950; prices, 35-50). While they don't like costume productions so well here, many liked it. The new 30-cent price for all seats at night helps. Near the \$5,000 mark. Other first run offering: "Those Who Judge," Globe.

LOS ANGELES ABOUT 15% BEHIND; "MERTON," \$27,500; "PAN," \$19,000

Marks \$9,000 Drop for Barrie's Story in Second Week—Beban's Picture Disappoints at \$21,700—Look for Business Spurt with Tourist Influx

Los Angeles, Jan. 13. (Drawing Population 1,250,000.)

With the holidays over, this area sort of slackened down again. Comparatively speaking, the trade at the first-run houses was about 15 per cent less than it was for the corresponding period in 1924, but the hopes are that business will pick up through an influx of tourists and that by the end of the month it should surpass that of the same time last year.

"Merton of the Movies" finally made its debut at the Metropolitan, having been held back for the play, which recently completed a three weeks' run at the Biltmore. The picture did not seem to arouse un-

usual interest. It was expected that George Beban, appearing in person with 24 people who also are in the screen version of "The Greatest Love," at Loew's State, would smash house records but there was disappointment in this direction. Beban has always been considered a favorite here in the past, but his latest offering seemed to miss from the patronage angle.

The Million Dollar, with "Peter Pan" in its second week, also took the toboggan route. Undoubtedly this house felt the effects of the children returning to school. The drop was about \$9,000 on the week. Though the picture is slated for a four-week run it is hardly likely (Continued on page 48.)

SCRIPT MART AND THE WRITERS

FILM EXCHANGES MERGE

Standard and Film Classics Combine in Mid-West—Charnas President

Detroit, Jan. 13. Standard Film Service will hereafter distribute Warner Bros' pictures in Michigan and Cleveland, Cincinnati and Pittsburgh territories.

This means a merger of the Standard and Film Classics exchanges in the four centers. Harry Charnas is president and Jess Fishman, general manager. These men purchased the interests of Louis Greenstein and M. A. Leberberg, who originally started the Standard-over 10 years ago with Charnas and Fishman.

Headquarters for the company remain in Cleveland.

Cleveland, Jan. 13. Coupled with announcement of a reorganization of Standard Film Service Company there came from the offices of that company in Cleveland as a New Year's greeting definite declaration of a campaign to open all "closed" cities to such pictures released by the Warner Bros. That a pool is operating in which members of Standard Film Service Company are affiliated is announced in connection with the story.

Charnas, who last year retired from Standard Film Service Company to devote attention to Film Classics, organized to distribute the Warner Bros. Classics of the Screen, by the reorganization and general manager, Fishman, until last year manager of the Detroit exchange and who made general manager of Standard, becomes general sales manager of Standard Film Service Company and of Film Classics Company.

SUE FOR ALTERATION COSTS

Minneapolis, Jan. 13. Clinton & Meyers, Duluth, who converted the old Auditorium here into the new Lyceum, ask \$18,000 reduction in their first year's rental of \$25,000 in a suit started in district court.

The Duluth firm are suing the Auditorium Holding Company on the grounds that the owners of the property promised to make certain alterations and did not carry out their plans. The complaint also sets forth that Clinton & Meyers were obliged to expend the money themselves in order to open the theatre. Now they seek to get it back.

Within the last two weeks Max Marcini is said to have turned down an offer of \$50,000 for the screen rights to "Silence," in which Henry B. Warner is now appearing in New York. Thereby he lost a tale of shortsightedness on the part of several of our screen production executives.

It is only a few months ago that an agent of pictures and stories was on the coast. He arrived there after the combination of the Metro-Goldwyn-Mayor interests had been effected and the scene of activities moved to the Goldenrod lot at Culver City. The agent had with him a script of "Silence." At that time Marcini was scouting about New York trying to finance the production of the play, and he figured that if he could dispose of the picture rights to it prior to production for \$13,000, that would just give him (Continued on page 48.)

Wynn Jones' 2 Films

Wynn Jones, at one time foreign representative for United Artists, has two big pictures he is preparing to bring out in New York and also market throughout the country.

One is entitled "The Last Man" and the other "The Life of Richard Wagner" (nine reels).

Fox also produced a picture shown at the Central and the title of "The Last Man on Earth." It and the Jones picture are only similar in title.

FILM HOUSE GUTTED

Mechanicville, N. Y., Jan. 13. The Strand theatre (pictures) here, was destroyed by fire with damage estimated at \$250,000. The blaze was discovered shortly after the last performances at the theatre. The cause of the fire has not been determined.

The Grand Central Hotel and another building adjoining the theatre on the other side were also damaged.

Ivan Productions "Shooting" Providence, Jan. 13.

Ivan Productions, Inc., recently granted a charter by Secretary of State Sprague, will begin to shoot pictures in Rocky Williams Park here about Jan. 15, under the direction of Ivan Abramson, formerly associated with the W. R. Hearst movie enterprises.

The company plans to produce four pictures a year.

Winning, October 22, 1924

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HOUSE REVIEWS

CAPITOL

New York, Jan. 11.
S. L. Rothafel has just about jammed everything possible into the two-hour entertainment at the Capitol this week. There is an operatic cycle, opening presentation, followed after the news reel by the usual diversions that have a light opera and a popular touch, together with a ballet. But two screen offerings, the feature "Her Night of Romance," with Constance Talmadge in a role that is delightful, and the news weekly. The show as a whole is splendid.

That it was a good bill must have been in the air early in the day, for the house was playing to standing room by the time the first de luxe performance was finishing on Sunday afternoon, with a holdout in the lobby, while at six o'clock the sale of seats was stopped. At 8:30 the street in front of the Capitol was jammed.

Rothafel's unit idea in laying out his programs is a good one. It groups the various phases of the entertainment, and the show moves along in a manner most smooth. As an instance, his opening group in Unit No. 1 this week comprises as an overture the selection from "La Bohème" from a special arrangement by Dr. William Axt, splendidly done and giving the first cornet a chance

to stand forth. It was applauded heartily. The lights were dimmed through the number until the final bars, when they were brought up to a full white for the acknowledgment of the applause.

The second number of the unit was "Evening Star" from "Tannhäuser," sung by Jules Schwartz. The background was the same used at this house for the "Star of Bethlehem" tableau Christmas week, but handled so that the regulars were hardly aware of it. The backing has just the one brilliant star, and is flooded with solid blue light from the front, with an effect of overhanging tree branches in the foreground from about the first set of lines. The harp is used in the orchestra for the opening bars of the number which Mr. Schwartz sang admirably, and it is again brought into use for the latter part of the number, with the orchestra picking up the theme.

The final number of this unit was "Meditation" from "Thais" as a violin solo from the pit by Eugene Ormandy, the concertmaster of the orchestra, with Miss Gamberelli assisting on the stage. At the opening of the number she is shown as kneeling in prayer, clad entirely in white, with five white spots playing on her—two from each side of the stage, two from the sides of the front, with blue and amber floods.

Rising from the prayer the dancer turns and proceeds with a dance of supplication, in answer to which a dove finally flutters to her outstretched hands, to remain there for a portion of the dance, and then fluttering away again.

All three numbers were entitled to the appreciation which the audience expressed.

The news followed, and then came Unit No. 2, also comprising three numbers.

The first was "When You and I Were Seventeen," sung by Gladys Rice and Joseph Wetzel as an aged couple with a pantomime background through a transparency, with Miss Gamberelli and Jacques Cartier the youthful lovers of the past. The elder couple downstage are on the right, while upstage behind the transparency the younger couple are to the left, disclosed behind a circular frame in a field with a tree in bloom denoting spring.

A Russian peasant dance with six girls of the ballet ensemble and Doris Niles and a male dancer as the principals. "La Carlina" was the composition employed for this. The six girls in Russian peasant costume with the short blue jackets, short skirts and red boots to the knees with the girls' legs bare comprised the costume. A whirlwind finish by the principals brought a good round of applause.

"Mary's Gang," as the broadcast, are of the Capitol are known, numbering in all eleven singers and a pianist, contributed the final number of this unit. It was selections from the light opera of the late Vic-

(Continued on page 42)

INSIDE STUFF

ON PICTURES

The Metro-Goldwyn-Heard deal may have been signed by this time. It was to have been closed on the coast with the papers forwarded to New York for inspection by the legal luminaries of this end. The deal involves six selected stories to be turned over to Metro-Goldwyn from the Hearst library with the William R. Hearst picture interests as represented by the Cosmopolitan Productions to retain only the Marion Davies producing unit.

Miss Davies has been reported a large stockholder in Cosmopolitan, besides its star. Some have believed she owns the controlling stock in that corporation. It did not appear likely that Marion Davies, after having pictured herself into stardom under what has been virtually an independent company would align her future pictures with the hard and fast rules of a standard distributor and producer such as M-G. Nor is it likely that the Marcus Loew executives of M-G wanted a star of the magnitude of Marion Davies, who has been accustomed to making such pictures as she selected and without limit as to production cost. Metro-Goldwyn, like Famous Players, First National, Fox and other large prolific film producers insist upon exercising a more or less supervisory control on the money to go into any picture. So much so that it is not uncommon nowadays when an appropriation has been placed on the maximum of pre-investment upon a picture, that the director is allowed to share upon all moneys saved under the maximum amount set.

Such procedure might prove irksome to Cosmopolitan and irritating to M-G, if it had a production unit and star working independently within its ranks without regard to the regulations of the organization or the other units within that organization.

As the United Artists is what might be called a free lance producer, with its producing-member stars, such as Griffith, Pickford, Fairbanks and Chaplin, it would seem that the most feasible group for Miss Davies to associate herself with, if at all, would be in the U. A. company, where all are on a par in making their own pictures.

Through the practical removal of W. R. Hearst from active picture production, the Cosmopolitan Studios in New York will be rented for periods and upon terms. That apparently affirms the Marion Davies pictures hereafter will be made upon the coast. The latter is not definite, however, as the Cosmopolitan Studios in New York, just rebuilt, are commodious enough to accommodate several companies.

Douglas MacLean, the fast coming screen comedian, and his general manager, Bogart Rogers, are shortly to come east. Two reasons are (Continued on page 40)

WILLIAM FOX presents

The Dancers

with

GEORGE O'BRIEN

ALMA RUBENS

MADGE BELLAMY

An EMMETT FLYNN production

A 1925 sensational

society drama

Scenario by
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who wooed and won with a
beguiling smile and swayed
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DESIRES

with

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and

Viola Dana

from

Gene Wright's
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Earl Hudson
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Irving Cummings

A First National Picture

HELD
by **PUBLIC**
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on **BROADWAY**

L

**Early Week Audiences
at the Piccadilly Laughed
Till Their Sides Ached!
Capacity Crowds Became
the Rule! ~~~~ New York
Newspaper Critics Were
Unanimous in Their Praise
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From Edwin Bateman Morris' Novel
with

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and
MATT MOORE

Directed by
WILLIAM BEAUDINE

WARNER BROS.
Classics of the Screen

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—*N. Y. Morning World.*



FILM REVIEWS

NIGHT OF ROMANCE

First National release presented by Joseph M. Schenck. Starring Constance Talmadge. Story by Hans Kraly, directed by Sidney Franklin. Shows at the Capitol, N. Y., week Jan. 11.

Constance Talmadge.....Ronald Colman
Joe Diamond.....Jean Harlow
Samuel O. Adams.....Albert Gran
Prince George.....Robert Boodi
Butler.....Sidney Tracy

"Her Night of Romance" proves to be one of the most delightful of the comedy-drama type of pictures that Constance Talmadge has starred in in some time. The last series of this ingenue's pictures have more or less fallen down at the box office, but this one bids fair to again raise the status of Constance as a drawing card. It is a good story with just enough touch of sex to get it over. There are any number of amusing situations that get to the audience and there are plenty of laughs, scattered through the picture.

Miss Talmadge has the role of a marriageable daughter of an American multi-millionaire who is being taken abroad for her health. The "up-off us to her beauty and wealth" have preceded her. To counteract it she disarms her features when the ship's new photographers corner her on landing in England. But as she leaves the ship she stumbles and falls into the arms of a young Englishman who is waiting to greet an English actress returning home from America.

A second meeting comes about

when the young man goes to the compartment in the train to return the young lady's watch which caught in his clothes at the time of the accident. He is very much struck with the change in her appearance.

Then there is a third meeting, out of which the romance grows. The young man's uncle, a prominent capitalist on nervous cases, is summoned to attend the young lady, but the nephew gets the message and poses as the doctor.

Meantime the girl's father arranges to purchase Menford Manor, which is the young man's property. The transfer is made through the agent, and the girl goes to the house to be alone, following a letter she has received from Menford to the effect he has imposed on her. While she is alone in the manor house, Miss Lordship, who has imbibed rather freely to drown his sorrows over having to break off his friendship with the young American heiress, returns, not knowing that one of the new owners has taken possession. The two spend the night under the same roof after several amusing scenes.

In the morning, upon the arrival of a friend, the Lordship, to protect the girl, announces they have been married. With the arrival of the father, matters are further complicated. The best scene is where the father, believing the young couple have been married and ignoring the statement from the supposed son-in-law to the contrary, pushes the latter into the girl's boudoir with a pleasant "good night, kids."

Miss Talmadge handles the role assigned to her exquisitely and Ronald Colman, opposite, is possibly the best leading man she has had in some time. He acts with an ease

(Continued on page 43)

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"THE GLOW-WORM" (9)
Dancing and Song
6 Mins.; Full Stage (Special)
Strand, New York

This number is set full stage with columns framing the rear of the stage. Upstage left is a tremendous bowl, painted with vivid colors. The backdrop was lighted with red from the bottom and a marbled pattern green from the top, the setting being very effective.

Opening, Edward Albano, baritone, began the famous Schubert Serenade with the transparency curtains drawn, but opened near the close of his number. Then, under the leadership of Anatole Bourmann, ballet master, four couples dressed gorgeously in elaborate Colonial costumes did a minute routine of charming simplicity to the Lank's "Glow-Worm," still a knockout number.

Whether the routine used in this minute was the same as that used in the "Days of '88" presentation of last week isn't so important. It looked mighty similar, but its gorgeous setting, colorful lighting and general musical and terpsichorean execution lifted it to pretty high heights. It was roundly applauded. *Sisk.*

"WHEN YOU AND I WERE 17"
Song and Pantomime
6 Mins.
Capitol, New York

As the first number of the No. 3 Unit of the current week's program at the Capitol, S. L. Rothafel worked out a very pleasing little setting for this ballad, which is offered by Gladys Rice and Jacques Virel, who impersonate an aged couple and sing the song. They appear on the stage dancing to the tune of an old-fashioned waltz and with its closing strains walk to a settee at the right of stage, which is darkened.

Going into the second verse of the number, a picture up stage is disclosed through a transparency showing a young couple making love at a country roadside scene in the spring. The pantomime carried on by the younger couple tells the story of the song. A final fade-out on both couples is worked out with the final strains of the number. *-Fred.*

"DEMI-TASSE" (7)
Songs and Dances
7 Mins.; Two and One (Special)
Strand, New York

The "demi-tasse" idea is brought out by the first setting, with the always-on-the-bill Male Quartet in tuxedos sitting about a dinner table, mounted on a platform. In the middle of the table was a large bowl of flowers.

The men opened with a good number, Herbert's "A Good Cigar Is a Smoke," with the familiar lines, "puffing, puffing, etc." and a hummed accompaniment. To this the bowl revolved and on the other side the face of Estelle Carey showed. Getting out her soprano, she sang, as a rebuttal, Rudolf Friml's "A Woman's Smile." Then back into the first melody, and a blackout. The backdrop for this was of black, and two shafts of white light used effectively on the singers. As out of town stuff the first half of this might be used, but as New York presentation material it doesn't suffice.

The "b" section is called "Memories." Before the familiar Interior scene used many times in the Strand stage, Redfern Hollinshead, a rather hefty tenor, sang seated "O Haunting Memories," by Carrie Jacobs-Bond. Then a fadeout through the scrim and another shaft of white light picked up Mrs. Klenova, the Strand's ballerina, who did a simple and effective routine to Drda's "Serenade." Then another fadeout, the dancer disappears, and with some hesitation the tenor picked up his song again. The finish of this one was rough, and did much to kill the whole proposition. Done perfectly, however, it wouldn't have been a riot.

An announcement in a Baltimore paper last Sunday by the Rivoli theatre there said that the National Male Quartet, which had just completed a year at the Strand, New York, were on the current bill, but the Baltimore announcement was wrong. The Strand Quartet was right on the job, singing as usual. And any regular attendant at the Strand can tell you that they haven't missed much time this year, for nearly every week they're in a presentation—not even taking time out to go to Baltimore. *Sisk.*

BOOK IDYLLS
Singing and Dancing
30 Mins.; Special
Senate, Chicago

Chicago, Jan. 10.

Anything in the loop is supposed to be, to the outlying theatres, as superior as New York's Broadway is to the sticks. But movie men in Chicago will have to make their bow and hand the crown with palm to the management of the Senate theatre, 25 minutes outside the loop on the west side, when comparative merit of presentation programs is under discussion.

When Miss Merrill Abbott, dancing director; Harry Gourlain, stage director, and Art Kahn, orchestra director of this house, get together to put on a presentation they need advice from nobody. Art Kahn's recording orchestra is one of the few disc making bands appearing in a motion picture theatre. The band is regularly featured on the canopy outside and is undoubtedly a big reason for the unusual box-office draw this theatre enjoys.

Last week the show was called "Book Idylls" and, as usual at the Senate, is preceded by specialties. The first, Art Kahn and take the spotlight in the pit while a news reel is shown on the screen. The orchestra plays pop jazz tunes with an original and snappy style of rhythm. At the end of the news reel the spotlight shifts to the moni-fol of the big pipe organ, where Louis Lohman plays a number in cadence with the words of the song flashed on the screen in a series of painted slides. It gets applause and is an excellent method for successful plugging.

Then comes the presentation feature, and here again an artistic and original touch is recognized. The method of introducing the specialty is out of the ordinary. The curtain parts, revealing a big book cover of lavender and gold on which in gold letters is the title. The first was "The Chocolate Soldier." The book cover opens slowly and a girl in a typical costume of the operetta steps out to sing "My Hero." At the finish she walks off into the wings. The curtain falls and parts again on another title. This time it is "Midsummer Night's Dream," and when the cover opens, three little blonde stepsisters prance out for a classical dance number. The next title is "Rigoletto," a mixed quartet, in full opera regalia, sing choice excerpts. Then "The Sea Hawk." The first trio of dancers, supplemented by three more brunettes, file out of the book cover. They are in pirate costume. Their buccaneer dance precedes the final book number, "Flaming Youth." Behind this title is

(Continued on page 39)

Playing Paramount's Famous 40, you get in January:

J. M. Barrie's

"PETER PAN"

Herbert Brenon Prod.

THOMAS MEIGHAN

IN

"Tongues of Flame"

CECIL B. DE MILLE'S

"The Golden Bed"

RICHARD DIX

IN

"A Man Must Live"

"NORTH OF 36"

Irving Willat Prod.

POLA NEGRI

IN

"East of Suez"

BEBE DANIELS

IN

"Miss Bluebeard"

"TOMORROW'S LOVE"

Starring
Agnes Ayres

William de Mille
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¹Washington, Jan. 13.

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D. HOUSE GANG WHITE SLAVERY

idnaped Girls Sold at
Auction on Tables

Springfield, Mass., Jan. 13. Arrests were forecast by federal agents and state police investigating the alleged operation of a syndicate controlling several roadhouses in the state and carrying white slavery for the purpose of obtaining and holding girls for its uses.

The "white slave gang" supplying roadhouses is understood to be operating in Springfield, Boston, Worcester and Woonsocket, and it is reported that it reaches into many, N. Y.

The authorities have learned that young New England girls are being sold on tables and auctioned off at the highest bidders in the roadhouses. Two Boston men, two men in Worcester and a woman in Woonsocket are expected to be the first arrested.

Federal officials believe that the white slave gang is the real "port" missing girls who have disappeared from their New England homes within the past year. The authorities received their first information of the operations of the so-called roadhouse syndicate following a raid on a place at Springfield, near Springfield. Seventeen equaters of the place were arrested and fined and a married couple, believed to have been in charge, were sent to jail for two years.

Lucille Parrars, 17, of Rockland, Me., is said to have been the latest victim of the gang. This was learned after Elsie Parker, also of Rockland, had told a story that turned the officials to further efforts. Elsie was used to lure the girl into the hands of the gang. Meeting a man in Worcester when she went to that city to visit her sister, Elsie says that he told her he would get her work as a

"BUTTER AND EGG" MEN

Chicago, Jan. 13. The day of the come-on is passed as far as Chicago cafe owners are concerned. When a party pays a large check at the conclusion of an evening's entertainment he is related to as a "big butter and egg man." It is reported around the Rialto that one of these so-called "butter and egg men" paid \$1,500 for one evening's entertainment and he was so satisfied with the enjoyment received that he repeated the following day, paying a check for \$600.

The small cafes on the side streets look forward to a "butter and egg man" to pay the rent. The appearance of one of these dairy merchants would get the joint off the nut for a week.

CLUB LIDO REMAINS OPEN

The Club Lido, New York, will not close for the season despite the entire crew of 30 waiters, captains, chefs, etc., are being transported to the new Club Lido, Miami. It has been decided to install a new crew in the New York Club Lido. Stele and Mills, the English dance team at the Palace last week, will be the featured attraction. The Eddie Davis-His-Hot Akat orchestra goes south to Miami Jan. 16.

Orlando Returning to Plaza

Nick Orlando's Orchestra, with Aldo Riel conducting, is returning to the Plaza Hotel Grill, New York, Jan. 17. They succeeded Anna Byrne's combination, which followed them when they left the Plaza some months ago.

Changes in Beaux Arts Revue

Lillian Lorraine, Arthur Gordon and Betty Pierce, the dancer, are at the Beaux Arts, New York, as added attractions. Boreo continues as a feature, but O'Hanlon and Zamboni leave the cast this week to go abroad.

maid. She met him and entered a taxicab in which there was another man. The taxicab was driven to a roadhouse. Upon arriving there the girl says she was told for what purpose she had been brought to the place.

A SHAKE-UP IN DRY FORCES PREDICTED

Bureau Helpers Under
Present Law—Congress
May Act

Variety Bureau, Washington, Jan. 13. A grand shake-up is looked for here in the dry bureau, following disclosures brought out by the Congressional investigation of the bureau. It is said that these revelations will be sensational when they break, most of it being based upon evidence dug up by John S. Pyle, a prohibition agent and special adviser to divisional chiefs for over two years.

It is stated that the dry bureau can't function under the present law; that it's a joke; that the bureau officials are fighting among themselves; that physicians are abusing the permit privilege; that the law is being violated by the breweries and wine makers, etc., etc.

Wayne B. Wheeler, counsel of the "anti" bunch, has got mixed up in it also, he is charging that the prohibition enforcement crowd cannot do anything under present regulations affecting industrial alcohol, from which bootleggers are making millions of gallons of "whisky."

Pyle stated before the committee that district attorneys thought their biggest job was the enforcement of the 14th amendment.

Earl W. Davis, chief counsel of Senator Couts's committee, testified that something like 400,000 gallons of alcohol had been improperly diverted from the Fleischman Yeast Co. He said this would make 1,000,000 gallons of whisky.

It is expected here that prior to March 4, and the adjournment of the present Congress, that new legislation will be forthcoming that will tighten things up.

Headwaiters and Capt. Still Killing Business

Hotel or restaurant, cabaret or night club, the same rule appears prevalent for the headwaiters and captains—to kill off the business for the place if the guests won't "give up" (tip) for a table.

The most lamentable instance of a captain in charge of the room's tables turning away a party who would not tip him before securing their seats occurred the other evening at a new hotel on the east side which is attempting to establish its grille. Everyone connected with the place seems to be in accord with the desire of the management to make the grille popular excepting those captains and headwaiters who say "everything reserved" without regard to whom the party may be. They don't feel some soft currency pushed into their itching hands.

A captain at the grille who turned away the party the other evening with that old boy of an excuse saw the party walk past him a few moments later and to a table, they had phoned to someone in "authority." The captain only retained his job in all likelihood because they could not identify the captain who had turned them away.

The this business killing system is in general use is without denial. It is employed by waiters in the gyp joints as well but brings the most harmful results to the class places. Once turning away a table with empty tables in sight they never regain it.

At this hotel where the captain went the limit in refusing business because he had an estimated grat gross for the evening and felt he must get his quota in a hurry, is an executive of the hotel formerly in the outdoor show business. For any man who had to take his show away from a petty larceny sheriff with an attachment for breaking down a corn field and ruining \$1,000 worth of ears of corn, a little thing like a cheating captain would be a pipe. Of late this executive has been ill with possibly the grille crew aware of it.

PHILADELPHIA CABARETS CLOSED—8

Better Class Places Under
Police Drive—Three
More Last Week

Philadelphia, Jan. 13. The situation in local cabarets and cafes has reached the acute stage.

Last week the closing by order of the Mayor of the Madrid, Majestic and Mase brought the list of permits revoked up to eight.

Friday night Eugene Miller and Bert Crowhurst announced that the Walton Road would close indefinitely, rather than continue under the persistent and unjust, according to them, surveillance of Director of Public Safety Butler and his police squad. No evidence of any account had been found against the Walton, but the owners freely admitted that the combination of the strain of the situation and the continued poor business as a result of the fear inspired in patrons by the continual police interference, made it advisable for them to close. They hope to reopen, if the situation looks any more favorable, in a few weeks.

The closing of the Madrid caused excitement in more ways than one. Magistrate Carney, whose frequent defiance of both Mayor Kendrick and Director Butler have resulted in continued attention in official circles for several months followed its closing two nights later by making a single-handed "raid" on the grill of the Ritz Carlton Hotel, where he seized alleged misconduct and caused the arrest of one man.

Carney Goes After Ritz That was Thursday, Friday Carney went to the Mayor and insisted that the license of the Ritz be revoked. Alas, he was wrong, they were as great violators of the prohibition laws as any of the cabarets and cafes already held responsible. He insisted also that dancing, later than the official 1 o'clock curfew, was being indulged in at the Ritz and other big local hotels.

The affair developed into two oral sectors between Carney and the City Hall officials and almost reached the stage of an exchange of blows. Carney insisted he did not doubt Butler's sincerity, but insisted on the same treatment for all places of entertainment, and not discrimination against certain ones, naming the Madrid. Director Butler thanked Carney for the information given him on the alleged misconduct in the Ritz Grill, but both he and the mayor declared that no license revocation could be made on the first charge brought against the establishment.

It is common report here that Magistrate Carney was interested in the Madrid and did not feel that for 30 years it had been connected with it got a square deal. In recent weeks the drive of the police against cafes has not only been directed at the selling of liquor by the proprietors, but any demonstration of wildness or immorality, but has included the carrying or drinking of liquor by any patron.

About the only cafe running a show left open is the L'Aiglon. There the bill has been cut down. The papers, evidently sensing the trend of things, have been throwing out all cabaret advertising accordingly.

The situation that now exists is one of virtually no after the show amusement; the columns of the papers cannot tell the out-of-town visitor where to go and if he walks out of an evening, instead of the many electric lights, he will see only dark and deserted buildings closed for at least three-month periods.

BONGIOVANNI'S UNPAID BILLS

Restaurant Man Leaves
L'Aiglon Cabaret

Washington, Jan. 13. Frank Bongiovanni, formerly of Pittsburgh, and more recently operating the L'Aiglon, it is said here, has gone "bust," having left the place flat with unpaid salaries due the orchestra, waiters, cooks and other help. Bongiovanni has given up his apartment at the Argonne and left no forwarding address.

The new orchestra, Dick Leibert and his Sangamo Band, which went into the L'Aiglon a few weeks ago, are a "peevish" lot of musicians, but they've got nothing on the others left behind.

Bongiovanni, it is reported, telephoned his attorneys that he was through, leaving the cafe with the rent unpaid until January 15, with the owners of the building now reported as holding the place as custodian with their attorneys set for action when the rent comes due again on the 15th, as Bongiovanni had a long term lease, duly executed.

Specht Band at Own Cafe

Paul Specht and his orchestra open at the new Claridge cafe, Philadelphia, Feb. 6. Specht is himself taking over the management of the cabaret after it was produced by General Butler for alleged liquor violations.

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The classics have been mauled, reshaped, vamped and outraged so often, in so many ways, that we are tempted to boast that in these Rhythmodic Classics has been achieved the miracle of transforming good, serious music into good, solid, popular form. Arrangements that are not a discredit to the original composer.

Saxophone parts included in all arrangements. Each arrangement effective for any combination from three pieces to symphony orchestra.

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MISERERE REFLECTION

RIGOLETTO RIGGLES
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Wonderful for Overtures or Specials
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The last word for dancing—and what's more, they'll be good for 20 years.

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FEBRUARY MEETING OF S. L. C. CARRIES ESPECIAL INTEREST

Outdoor Showmen Convinced Organization Must Be Wholly Operated by Showmen-Members—Members Unable to Be Present Probably Represented by Proxies

Chicago, Jan. 13. Interest increases among outdoor showmen as the time approaches for the annual meeting of the Showmen's Legislative Committee here about the middle of next month. During the interim since the informal December meeting also in this city, when it was concluded the best manner to operate the committee would be by showmen-members only, that feeling appears to have spread until several of the influential showmen in the S. L. C. have reached the opinion there is no other way.

This position taken by some of the showmen is said to contemplate the entire elimination of Thomas J. Johnson as a factor with any authority within the S. L. C. Previous to the December meeting Johnson had been nominally its commissioner or supervisor for a couple of years. Johnson's failure to show accomplishments of value and his tendency to incite differences between members and the committee, also to antagonize other channels the showmen preferred friendly with brought about his deposition in December.

Demotion of Johnson. The demotion arrived at relegated Johnson to the sole position as counsel to the S. L. C., subject to instructions from the operating or executive committee which would direct the S. L. C. That appears to have met with the satisfaction of a majority of the strongest members.

To ensure that the S. L. C. will be wholly directed by its showmen-members, it is said that outdoor members who believe they will be unable to attend the February meeting are giving their proxies to other members who are in sympathy with the general feeling. Through the proxies it is believed a full representation of the S. L. C. will be present.

It is not denied by showmen that the February meeting is going to be a most important one. They incline toward the opinion that the life of this outdoor showmen's organization is dependent upon the action taken at the meeting here next month.

Refutation or Rejection. Harry Melville (Net Relas Shows) was elected president pro tem at the December meeting, and is supposed to exercise full power through consultation with his executive committee, also appointed pro tem at the same time. All of the acts and suggestions of the December meeting will come up for ratification or rejection at the general meeting in February.

It is understood there is considerable in several ways accomplished and known of by the executive committee, but all matters pertaining to the S. L. C. are being held in abeyance pending next month's convocation.

First Woman's World Fair

Chicago, Jan. 13. The Woman's World Fair, to be held here in the American Exposition Palace, April 18-25, will show the progress and accomplishments of women in various parts of the world. It is claimed to be the only fair of its kind ever offered to the public.

Society women of Chicago are backing the venture. Among them are: Mrs. Modill McCormick, Mrs. Joseph T. Bowen, Mrs. Howard Linn, Mrs. John Alden Carpenter and Helen M. Bennett, managing director.

Lamar (Mo.) Fair Called Off. Kansas City, Jan. 13.

The Lamar (Mo.) fair, one of the big events of the Missouri winter fair season, has been called off on account of financial conditions. The fair grounds have been mortgaged with the hopes of meeting the indebtedness.

Hoosier Mayor for Fair "Mutuel" Bets

Indianapolis, Jan. 13. Mayor Samuel Lewis Shank, the same Lew Shank who once appeared in vaudeville, appeared before the Indiana State Fair Board and declared it his wish that the Legislature grant permission for the operating of pari-mutuel betting machines at State and county fairs.

"They are violating the law anyway, and I don't call this gambling," said Shank.

COMPETITION FOR CANADIANS

Jones Finding Other Carnivals After "A" Fairs

Chicago, Jan. 13. That there will be competition among carnival men for the contracts at the Canadian fairs this year goes without saying. Several of the larger shows are in the field for the Class "A" circuit, which will endeavor to wrest the honors from Johnny J. Jones.

Capt. John M. Sheesley, Rubin Gruberg and T. A. Wolfe are spoken of as likely contenders, with Sheesley thinking he has an edge through his general agency, A. H. Barkley, connections. Barkley was formerly with Jones.

The Class "B" fairs will also have quite a number of offers, with Pelel Bernard again a strong entrant. Bert Earles will, it is expected, again make a big play for the concession privileges which he has fought for many years. The Canadian fairs are among the biggest dates on the American continent, although the past year or two they have not been so prosperous as usual. Conditions this year, showmen say, do not warrant too much optimism, as the bulk of the money that came into the country through the late crops went to territory more to the west of the fairs. The dates, however, as a rule, can always be relied upon to get a certain amount of money, provided weather conditions are not bad. This is a gamble that must be taken by showmen.

JONES' FUN HOUSE

Biggest One Yet Under Construction

Orlando, Fla., Jan. 13. Johnny Jones and Ed. R. Salter arrived back in Orlando on Jan. 2. They found 150 mechanics and working men renovating and rebuilding all the paraphernalia of the Johnny J. Jones shows.

William Sturgis and Louis Corbell have arrived to take charge of the construction until the big show leaves in April.

Corbell is engaged in building the largest portable fun house ever constructed, and two other new shows are in course of construction. This year over 20 rides will be carried.

OUTDOOR FETE

Newport, N. H., Jan. 13. Winter carnivals in New England are proving as popular as they were last year. One of the biggest winter carnivals will be conducted at Newport, Jan. 22-23-24.

WM. M. JONES GETS 5 YEARS

Also \$2,000 Fine for Former Secretary

Indianapolis, Jan. 13. William M. Jones, Saturday, was sentenced to five years in the federal penitentiary at Leavenworth, Kansas, and fined \$2,000 by Federal Judge Ferdinand A. Geiger. Jones announced he would appeal. A bond for \$10,000 was fixed and 90 days given to file the appeal papers.

Jones is the former secretary of the Indiana State Board of Agriculture. Through the board's control of the State Fair, Jones became the nominal secretary of that annual event. He was indicted with 14 others in the Hawkins mortgage Co. mail fraud case. It was charged that through misuse of the mails victims to the amount of over \$5,000,000 had been found all over the country.

Jones has maintained that he acted in good faith and only as an official of a subsidiary company that merged into the Hawkins concern. Jones insists he thought the Hawkins firm was solvent when he urged stockholders of his company to exchange their stock for that of Hawkins.

ENTERTAINING TITLES

Saturday evening at the Hotel Roosevelt, New York, Morris D. Leavitt, son of Victor Leavitt, entertained Sir Emanuel and Lady Hoyle, following a theatre party given the same evening by the younger Leavitt.

During the war Leavitt, Jr., was with the American air force as a flier and instructor. He met the Hoyles abroad. The English people are now on a visit to New York. Bert Earles, leader of the orchestra at the Roosevelt, gave the Hoyle table especial attention.

BANS BILLBOARDS

Oklahoma City, Jan. 13. Billboards and other signs for advertising purposes have just been banned by an ordinance passed in Pawhuska, Okla.

To Celebrate Famous Battles

Concord, Mass., Jan. 13. Only the signature of President Coolidge now is required to enact into law a joint resolution passed by the New House and Senate, providing for a commission to aid in planning the celebration of the 150th anniversary of the battles of Concord and Lexington. The resolution provides for a commission to be chosen by President and Congress, to be authorized to appropriate \$5,000 to make plans and \$10,000 for participation by the government in the celebration.

WHAT THE WORLD WANTS

Washington, Jan. 13. It is evident that there is a market in Greece for films and photographic apparatus and in Switzerland for photography and radiography supplies, including chemical products and apparatus, as from these two countries come requests for agencies to represent the American makers of these. For instance, the list of those desiring to make direct purchase are the following (always mention the country, commodity and code number in forwarding your reply to the nearest branch office of the department of Commerce, a list of which was but recently published in Variety):

Wanted
Belgium, portable houses of several types (13143); Canada, paper boxes, covers for glass bottles (both 13139); China, high-grade cut glass (13115); Cuba, bakers' and confectioners' machinery and equipment, two fountains (both 13119); Egypt, two tons of candies (13122); France, dried fruit, including raisins (13090); Germany, patented food specialties (13085); Hungary, pearl and stone buttons, motorcycles, rubber shoes (13069); India, picture

POLICE SEEK ROGERS

Canadian Carnival Man Must Pay \$200 Fine or Serve Two Months

St. John, N. B., Jan. 13. The police of Truro are seeking Ray Rogers, carnival concessionaire, fair man, indoor fair and bazaar promoter, who must pay \$200 fine and costs to the courts there or serve a two months' sentence in jail for violation of the prohibitory law.

Rogers seems determined to retain his connection with the Canadian courts. Recently he was prosecuted as a test case on the charge of operating gambling devices in an indoor fair held at Windsor. Rogers was charged with the violation of the prohibitory law. With fifty gallons of rum smuggled from a schooner, Rogers is alleged to have started in his car for his home in New Glasgow and was pursued by prohibition enforcement and police officers. After a thrilling chase the fifty gallons of rum were found, but Rogers and companion had vanished.

Rogers has operated concessions at most of the outdoor fairs held in eastern Canada. He has also promoted indoor fairs under auspices in a number of centers and operated concessions in carnival organizations, also promoting fights and baseball. He plans a tour of eastern Canada during 1925 with a small carnival.

Fond du Lac's Carnival Action Stopped by D. A.

London, Wis., Jan. 13. A petition of the Association of Commissioners by the local business men requesting the county board, at its meeting on Jan. 8, to take steps to forbid carnivals within the confines of the county, was quashed by District Attorney James Murray. He declared that such action was not within the jurisdiction of the board. The district attorney, however, made an exception of the County Fair.

Supervisor W. D. Patton objected to the fact that the county fair was excepted, declaring that it was unjust to the town and villages and that mere location did not matter. It was explained that in order for the fair to meet the local classification which the State demanded in return for the \$5,000 annual aid, it was necessary for the fair to have a carnival. No gambling devices were permitted by the State and two state inspectors are on the grounds constantly to see that this standard is maintained.

The board did, however, adopt a resolution presented by Supervisor Chas. Bing, which put the board on record as "resolving all cities, towns and villages in the county to bar all carnivals from showing within their precinct limits. Jurisdiction in such matters rests entirely with the town or village according to the ruling of the district attorney.

J. Dan Ackerman, Jr. (Republican), for several years secretary New York State Fair Commission, has been retained by the commission. Edgar J. Shanahan (Democrat), treasurer, is slated for retirement at the next session.

GOV. ORDERS FAIR PROBE

Immediately Answers Lowman's Charges

Albany, N. Y., Jan. 13. Governor Alfred E. Smith answered Lieutenant Governor Seymour Lowman's broadside at the financial management of the State Fair commission, which has supervision over the New York State Fair at Syracuse, with a full barrage of ammunition. The governor fired back before the ink in the morning newspapers Friday containing Lowman's attack on the finance officers of the fair commission had hardly become dry. The first move, Governor "Al" made upon reaching the executive chamber in the Capitol Friday was to order an immediate investigation of Lowman's charges.

Veteran political observers at the Capitol view Governor Smith's quick action in the matter as an indication that the chief executive is not going to let Lieutenant Governor Lowman get away with anything while he is at the helm of the state.

Lieutenant Governor Lowman made his charges of a "financial mess" in the management of the State Fair at a meeting of the State Fair commission on Thursday. The meeting was a long one, lasting nearly all day. The commission is now controlled by Republicans, Lowman's vote giving the S. O. F. a four to three majority. Several Democratic heads were chopped off during the session.

Research Director Jos. H. Wilson has announced he will conduct the investigation of Lowman's charges because the governor's books are kept in that city. The governor named Mr. Wilson.

Lieutenant Governor Lowman welcomed the investigation. "I am glad to hear it," he said when told the governor had ordered a thorough probe of the State Fair commission.

"I don't charge the commission with moral turpitude, but I do think it has been lax in the handling of its finances," the lieutenant governor added.

The first Democrat to feel the sharp edge of the Republican axe was E. J. Shanahan of Syracuse, treasurer of the State Fair. In his place the Republicans selected Walter G. Wallace, Republican of Ticonderoga. Wallace is the retiring treasurer of Essex county.

Dennis F. Dwyer of Syracuse, superintendent of the State Fair grounds, was next Democrat to walk the plank. No agreement was reached by the Republicans on Dwyer's successor.

J. Dan Ackerman of Syracuse, veteran secretary of the fair, was retained by the commission. A famous vote. Ackerman, a Republican, held over under Democratic control.

Other appointments made by the Republicans follow:
John Finley, gardener, \$1,500;
Claude Fletcher, race secretary, \$1,200; William S. Bliss, horse show secretary, \$750.

FAIR NOTES

For the first time in New York State fair history, a full company of regular army infantry and field artillery, about 100 New York army planes, will be on exhibition at Syracuse next fall.

At the Watertown, N. Y., fair last fall, Mrs. J. W. Hagan, Philadelphia, and Mrs. E. Schamp, New York, were run down by a racehorse and injured. Their claims have been settled by the Jefferson County Agricultural Society, operating the fair.

WILLIS M. CLARK DIES

Marshalltown, Ia., Jan. 13. Willis M. Clark, 71, pioneer secretary Marshall County Fair Association, after serving 20 years in that capacity, died here last week of chronic diabetes. In ill health for several years, Clark continued his fair activities. Clark was born the octogenarian, New York, he had been married three times, his present wife surviving. By reason of his long fair association he was well-known throughout the state and country.

INDEPENDENTS' TICKET FOR LEAGUE

Driver Brothers Omitted
—Against Regular
Ticket for Election

Chicago, Jan. 13.
Less than a week elapsed before the rank and file of the Showmen's League of America got together and repudiated the regular ticket, palisably controlled by Walter Driver, his brother and man Friday.

They signified displeasure by omitting of the Driver brothers and A. J. Ziv, putting in Tom Rankine, who, in the natural order of things, should be interested, his work in the past and interest in the league being undoubted. Ed. F. Neumann was rightfully nominated as treasurer.

Another man put on the board is Col. Owens. The majority of the members are of the opinion that a man who has the high office of chaplain, should at least be complimented with a seat on the board of governors.

There is little doubt that the new ticket will go over with a bang, in spite of all the egotistical methods of the modern "Omar the Tentmaker."

The nominations are as follows:
President—Fred M. Barnes.
First Vice-President—Chas. G. Browning.

Second Vice-President—Ed. A. Hook.

Third Vice-President—Sam J. Levy.

Treasurer—Ed. P. Neumann.
Secretary—Tom Rankine.

Honorary Vice-Presidents
Ed. F. Caruthers, Fred Beckman, W. T. McGinley, John M. Sheeney, Ed. C. Talbot.

Board of Governors

A. H. Barkley, C. G. Dodson, James Campbell, W. D. Cohn, M. L. Callahan, B. Bettsman, B. Deigan, C. F. Eckhart, W. B. Earles, C. R. Fisher, W. D. Hildreth, Col. Fred J. Owens, Chas. G. Kilpatrick, Louis Keller, Frank Perlon, J. C. McCreary, S. C. Anderson, H. G. McVie, Bob Lohmar, Mike Smith, Joe Rogers, Dr. Max Thorek, Chas. W. McCurrent, H. Coddington, Fred L. Clarke, W. C. Fleming, Rubin Gruberg, S. W. Glover, J. C. Simpson, F. O. Brown, For Berner, W. H. (BUD) Rice, W. J. Coutly, Ivan Odum.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Con Conway

THURSDAY, JAN. 15

BOUUT.	WINNER.	ODDS.
Pepper Martin vs. Ruby Stein	Martin	8-5
Eddie Burnbrook vs. George Levine	Levine	even
Frankie Albano vs. Irving Shapiro	Shapiro	6-5

FRIDAY, JAN. 16

Jack Delaney vs. Tiger Flowers	Flowers	8-5
Larry Estridge vs. Harry	Estridge	8-5

SATURDAY, JAN. 17

Jack McVay vs. Sailor Friedman	McVay	5-7
Eddie Flank vs. Doo Jackson	Flank	8-5

RECORD TO DATE

Selections—13. Winner—11. Draws 0. Lost—2.
(Friday's selection—Taylor to beat Pincus. Bushy Graham substituted for Taylor too late for chart change.)

WISCONSIN FAIRS MAKE CHANGES

Milwaukee, Jan. 13.

Some important matters were transacted by the Wisconsin Association of Fairs in its 11th annual session here. Full 225 members attended and outstanding features advocated were: The standardization of premium awards in an effort to effect a saving for the State; elimination of horse racing evils through new classification system whereby entries would run on the basis of money won in previous events, instead of according to track records; formation of a national organization of county fairs, and the creation of a fair department in the secretary of state's office.

President A. W. Frehn, Wausau, and the entire association staff, were re-elected. Marshfield gets the next convention. Plans were made for an 8-week running race circuit. Five fairs arranged with the World Amusement Service for one of Ernie Young's revues to be produced at night, the first time a Wisconsin fair has attempted this phase of amusement.

Secretary J. F. Malone, Beaver Dam, announced that Wausau, Superior, La Crosse, Chippewa Falls and Beaver Dam had all closed contracts with the John T. Worham carnival shows represented by Doo Danville.

The convention took a definite stand on the matter of premiums after listening to an address by Fred R. Zimmerman, secretary of state, it adopted a resolution endorsing uniform prize lists.

Fair sanitation was discussed by Walter G. Mase, State health inspector.

The big banquet that followed had many features including a 17-act vaudeville show furnished by the Western Vaudeville Managers' Association, Chicago.

Health Warning

Walter G. Mase, Inspector of State Board of Health, in an address, sounded a timely warning against unsanitary conditions and commented upon progress made in eliminating undesirable concession operators.

In part, Mr. Mase said: "The problem of health should be the first concern to any fair association. It has been found in numerous cases that old wells on fair grounds are actually disease beds of the worst kind. Where these discoveries have been made as a result of supervised tests, new wells have been dug.

"Not so long ago patrons took a chance every time they purchased anything to eat or drink at fairs. This condition has gradually been wiped out, however. Within the last few years the gates have been closed to undesirable concession operators including those who failed to keep the premises in clean condition."

BAD BILL AT GARDEN

By Con Conway

A slim crowd turned out to see Jack Bernstein outmail and wrestle Tommy O'Brien at Madison Square Garden last Friday night. The balance of the card saved the show, however. Bushy Graham, Edna stopping Nat Pincus in eight rounds and Harold Smith of Chicago outpointing Jack Snyder in a rattling fast 10-rounder.

Crucial subbed for Bud Taylor of Chicago and really knocked out Pincus in the first round. Nat went down from a right cross. He staggered erect at 4, but realising he was in a bad way, he decided to being hit (a disqualification) and took another count. The timekeeper and referee were bailed up on the count, the referee thinking Pincus had been counted out. He waved Graham to his corner, but when the timekeeper informed him he hadn't counted out Pincus they resumed fighting. Pincus was badly outclassed by the up-starter. Graham will make oceans of trouble for any of the bantamweights. He is a classy boxer with a corking right cross.

Bernstein and O'Brien hauled and maulled their way through a bout which was walked out on from the first round. It may have been O'Brien style, but Bernstein looked poor in this bout than in any of his others. O'Brien showed nothing but a wild round-house right. He has been touted as a contender but on his showing here against Edna Kid Wagner and Bernstein he isn't going anywhere. Bernstein's exhibition will probably crash him for the coming lightweight elimination tournament which the boxing commission is to stage to force Leonard to make weight or relinquish the title.

On their Friday night showing Leonard could come in in a wheel-chair and retain his title. Smith and Snyder put up a fight, both boys fighting like wildcats all the way. Smith won decisively but Snyder's friends, present in considerable numbers, gave the decision the usual razz.

The receipts were about \$14,000, another tribute to the judgment of the New York boxing fan, who saw nothing in the card to get excited about. Those who figured the Bernstein-O'Brien bout would be a bit handicapped the fight perfectly.

FIGHTER IN FILMS

Jack Perry, known as local fighter, who appeared as the ring opponent of Benny Leonard in his last picture, has decided to forsake the fight stuff and make films his permanent profession.

Stanton's Wise Crack

Here's a crack for winter racing chaff. Jerry Stanton, a popular railway supply man, and a splendid host, was in Saratoga last summer and saw the great French horse Epinaud train.

Taking an occasional flyer, he strung along with the Wertheimer thoroughbred. Stanton lost three times because Epinaud was noosed out in that many races by American.

Talking about it later, Jerry remarked: "Well, I'll make one more bet on that skake—that he misses the boat."

OBITUARY

JAMES H. CULLEN

James H. Cullen, 55, died Jan. 12 at Windsor, Ont., of pneumonia. He had been seriously ill when suddenly stricken after going to the Canadian town to play a vaudeville engagement. The remains will be shipped to Chicago for interment.

Jim Cullen was a vaudeville monologist, and one of the first acts to play the Orpheum Circuit. Mr. Cullen was looked upon as a fixture on the Orpheum route with his return each season made a special story event in all Orpheum cities. He had played over the Orpheum's full route 15 times.

The veteran vaudeville man was billed as "The Man From the West," and when not working lived in either Chicago or Los Angeles. While he had played New York many times, he was a big favorite in the western towns and always was delighted to play the Orpheum repeats.

Cullen was known as a "good fellow" and everybody had a good word to say for him. He had never appeared on the stage outside of vaudeville and always worked alone. Mrs. Cullen, who survives, invariably traveled with her husband.

TO THE MEMORY OF

my beloved wife

HARRY J. MORRISSEY

late Stage Manager

Olympia Theatre, New Bedford, Mass.
Who passed away suddenly
Jan. 4, 1925

May his soul rest in peace

BILLIE J. MORRISSEY

For many years the Cullen act was booked by James Plunket, Cullen a few years ago changing to the Alf T. Wilton offices. About three weeks ago he left New York for Chicago, was in fine appearance and excellent health, the vaudeville man evidently catching cold before reaching Windsor.

Cullen is also survived by a brother in Pittsburgh, who manages the Buchanan theatre there. He was known as a man of thrift and is believed to have left his widow well off.

FRED FISHBEEK

Fred Fishbeek, 36, motion picture comedy director, died after lingering lung affliction at his home in Hollywood, Cal. Jan. 17.

Fishbeek, who directed "Fatty" Arbuckle at one time, will be recalled as having in a San Francisco hotel at the time of the death

MONUMENTS

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of Virginia Rappe, and was one of the principal witnesses for the comedian at the latter trial.

For a number of years he made comedies on the Mack Sennett lot, and at the time of his last illness was handling the megaphone for the Lloyd Hamilton comedies.

He was survived by his widow (Ethel Lynn), a mother and brother. Funeral services were held Jan. 8 at the Hollywood Cemetery Chapel by Rabbi Sigmund Hecht, after which the body was shipped to New York for burial. His widow and mother accompanied the body.

ETHEL BRANDON

Ethel Brandon, who for years played the role of "mother" in many productions, passed away in Bellevue hospital. She died from heart failure. She had been in the hospital for the last two months, removed from her home, 244 West 45th street.

When Miss Brandon was taken to the hospital she stated that her nearest friend was Harold Russell, according to the hospital records. Her daughter was on the road with a show and was immediately notified. In the meantime a doctor from the Actors' Equity attended her prior to her removal to the hospital.

The deceased had been in the show business almost all her life.

She appeared in countless big productions and gained considerable fame for her "mother" roles. Her father's name was John R. Gore and her mother's maiden name was Jan Jane Potts.

JAMES MARCO

James Marco, about 60, best known professionally as the Jim Father of the Marco Twins and vaudeville, lately appearing with Thurston, magician, died in St. Mary's Hospital, Rochester, N. Y., Jan. 11. Marco had been a member of the N. Y. A. but had perished in his membership to fall in arrears. Word was conveyed to the N. Y. A., however, by the theatrical management in Rochester, with word sent back to have complete arrangements made for the deceased vaudeville's funeral.

Jim Marco for years was identified with vaudeville and he was a familiar figure along the Rialto when not working.

HARRY MURPHY

Harry Murphy, 42, vaudeville, formerly of Basil and Murphy, and who had done "straight" in several blackface turns, died Jan. 10 in Lutheran Hospital, New York.

Murphy had been suffering with a carbuncle which developed serious complications which caused his demise. A widow and child survive. The funeral was held Tuesday morning, with high mass solemnized in Church of Our Lady of Lourdes.

PAUL MARTINETTI

News has been received in Paris, from Algiers, of the death of Paul Martinetti, pantomimist, well known stage circles, and particularly Great Britain. He retired about 15 years ago after playing in England continually from 1876. Martinetti was born in the United States in 1851.

He first played in London under the management of F. B. Chatterton, his acting of Jacques Strophe in the wordless play, "Robert Macaire," being still remembered, and was a witness in 1910 at the trial of Dr. Crippin.

JOHN J. GLAVEY

John J. Glavey, 40, picture director, who died in the Receiving Hospital, Los Angeles, Jan. 2, an hour after he had been found in an unconscious condition in the bathroom of his home, where a gas stove was turned full on. His wife discovered him in this condition, and with the aid of a neighbor carried him from the room and later summoned the ambulance.

Glavey at the time of his death was producing a series of films entitled "Clean Up in Sluggish," at California studios. Earlier in his career he directed Keystone comedies and handled the megaphone for the Mabel Normand company. He also directed Tom Mix during the early part of the latter's screen career.

WILLIAM VAUGHAN

William Vaughan, about 53, died Jan. 11 at the Memorial Hospital, Memphis. He had been on the southern company of "Able's Irish Rose," with his previous engagement for two seasons with "Three Wise Fools."

The deceased was well known in legitimate circles, having made many appearances in various plays. A widow (non-professional) and children survive.

RAE FORD

Rae Ford, 28, an English dancer, formerly in Ziegfeld "Follies," and with several of Ned Wayburn's companies, and had also played with her own act in vaudeville, died suddenly Jan. 10 at her bungalow, Sheepshead Bay, N. Y.

Mrs. Joseph Eggleston, wife of Joseph Eggleston of the Morocco stock company, Los Angeles, died Jan. 7 at her home in Hollywood. Her husband was on the stage of the Morocco appearing in "Nightie Night" at the time of the death, but finished the performance. Funeral services were held at the Hollywood cemetery Jan. 8. Her husband, a daughter, Dorothy, survives.

Mrs. John Henry Rice, widow of the circus artist, died in Chicago, Jan. 8.

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CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

The current bill at the Majestic is composed of a varied assortment of entertainment, with a sketch the only missing factor. The second show Sunday held capacity in all sections of the house. Despite the cold there were enough people lined out on the street to fill up half a house. The show ran smoothly throughout, getting over in good shape.

Roy and Arthur opened, dispensing laughter frequently through the demolition of innumerable designs of chawnares. Though this is a familiar turn around here their offering went over better than ever.

Cronin and Hart, mixed piano comedy turn, filled in adequately in the deuce spot. Employing several comedy numbers which had a tendency to garner laughs, the couple went over for one of the hits of the show.

"Little Revue," a singing, dancing and posing turn, starts off slow but gathers speed as it moves along. It is a novelty combination that should find the intermediate audiences to their liking.

Stanley Chapman depends solely on the assistance of the house orchestra to produce laughs. He sticks exclusively to the comedy type of numbers, utilizing innumerable props. A straight ballad which he undoubtedly can put over would break the monotony and automatically bolster his routine. The Swiss number takes up too much time for the value received.

Ernie Holgren and band, assisted by Patsy Shelly, followed, dispensing some good music, which is intermingled with singing and dancing. The band hardly measures up with some of the units around here outside of the fact they are versatile.

Barton and Young, with the com-

edian having conceived the dialect employed by Eddie Lambert, vent the comedy hit of the show. These two boys do not have to infringe on anyone's original conception of delivery, as they are capable enough of stepping out and making good.

"Cotton Pickers," a blackface comedy turn, offer a conglomeration of singing, dancing and comedy that received the support of the audience throughout. The turn is well staged, captured the applause honors of the afternoon.

Fred's Flappers, a well rounded seal turn, closed, garnering applause and laughs frequently.

There were three vaudeville acts on the last half bill at the Kedsie theatre last week and three others that looked like tryouts. One of the latter, a six-piece colored jazz band with a boy stepper showed promise, but the other two were so weak that the entertainment average of the show failed to improve.

The three good acts were Groh and Adonis, hand balancer assisted by a clever trained dog. Groh puts over his trick with showmanship and a winning personality. Murdoch and Kennedy Sisters, No. 3. Murdoch resembles a bamboo fishing pole as to shape, and is a hooper and comedian of ability. The sisters sing well and also dance. A good special drop ballad by the turn has Sykes and Vance, No. 5. Boy comedian and girl straight. Both have personal-ty, the comedy is new and original and the girl one of the best features in the business. She has looks and can sing too.

Like most of the all-colored musical and dancing turns, the one on this bill had speed from start to finish, especially the boy stepper. Worthy of mention also is the trap drummer, who knows all the usual stick juggling tricks and several more besides.

The Nifty Trio, No. 2, may not really have been a tryout, but it certainly had all the earmarks. The best that can be said of the turn is that the two boys and girl work hard, but probably that's where the trouble lies, they were quite obviously out of their funny.

Strait talks so fast and garbles his words to such an extent that nobody gets them. The comedian has one good number which he overworks until every possible laugh has been squeezed. The girl does well by help making the twenty minutes pass more quickly.

Cliff Dean and company in an "Office" sketch was not quite as bad.

but this turn also seemed amateurish. The sketch is sloppy and more to blame than the actors. Dean himself is good.

Paul Gilbert, said to be the best dressed press agent in Chi and a disciple of F. T. Barnum, was charged with the job of getting in with one of the oldest publicity stunts in the business when Cyrena Van Gordon, diva of the Chicago Civic Opera, came to the chief client, was given columns on the front pages of local dailies because she received a death threat letter.

Vaudeville that would hardly survive in any of the better grade theatres was at the American the least half of last week. The show started well, but mechanical defects or the incapability of the crew had a tendency to mar "Twelve Miles Out," a melodramatic offering, which was forced to go through scenes and lines in absolute dark-

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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ness. Keyo and Kawa, with Japanese foot juggling, hand-and-head balancing, opened. They are experts on the foot opener. Coden and Lukan, two men in blackface, seem hardly suitable for the four-day houses. Gordon and Delmar got in on a flying start with the woman putting over several "pop" numbers effectively. The man is a good pianist.

"Twelve Miles Out," a four-person sketch, with a heavy set which under ordinary circumstances would be good for a round of applause was utterly ruined through poor lighting effects. Hayes and Lillian, a good small-time combination, made a weak next-to-closer. The material needs considerable bolstering. A gas man, a tall, eccentric comedian, handicapped by poor material. With a little fixing up the act could work itself into a good small-time combination.

Millais-Vincent Revue, a corking dancing team, with a seven-piece band and a male eccentric dancer, needs reconstruction in each department. The dancing team is the only feature deserving of recognition. The boy should eliminate the second dance, as it is merely a repetition of the first. The band is a third rate musical combination employing a conventional routine.

Mr. and Mrs. Felix Adler celebrated their 25th wedding anniversary on Jan. 6.

The W. V. M. A. is remodeling its offices to allow more space in the waiting room.

Irene Berry, who left the American Hospital, is going to Chicago for her health.

Ray Dean (Ray and Emma Dean) is to write a syndicated story weekly pertaining to his trips to the South Sea.

Merna Tibbets, recently at the Rainbow Gardens, has joined Bill Dooley.

Abe LasVogel (William Morris of fame) attended the recent meeting of the Mid-West Theatre Managers.

Dan Russo and Ted Florito of the Oriole Orchestra have formed an ice-skating team, competing with several of the local orchestras.

Ted Koehler and Coleman Goetz (vaudeville) have split.

Al Weston is now associated with Greenwald and Faber.

Gene Oliver, vaudeville producer, has been appointed first assistant to the chief assessor.

W. L. Nelson, manager of the Orpheum Road Show No. 2, has been transferred to the new show opening at Davenport Jan. 11. R. A. McGuire succeeds him as manager of Show No. 2.

Fine show at Palace this week, topped by Dorothy Jordan and "The Bluebird Revue," sketches combining beauty of setting with real ability in dancing and singing by a company of 12. Plenty of good comedy helped make the bill a complete success.

Hayden, Dunbar and Hayden, usually good for opener, scored with mixture of comedy, stepping and musical numbers.

Joe Fejer's Hungarian Band stopped the show.

"Bert Hanlon," next, found them with his original laughter paid.

He is a nut comedian of the first order.

Only let-down in entertainment value of the bill were Walter Baldwin and Geraldine Blair and Co. in the sketch, "The Sleeping Porch," a good idea, fairly well acted, but should be revised considerably to get results.

Miss Jardon first fooled them by singing a song about a mad man, and then panicked them by putting a little "hot mamma" stuff at the finish. The sketches of the "Bluebird" turn all above par, but Billy Smythe reminds one of the show-off act, a little too long, to be improved by some eliminations.

York and King in "The Old Family Tintype" had them wild and kept the laughs going. Another show-opener, Fred's Lappers, four trained seals, held 'em in and worked well to plenty of applause.

As a well-balanced entertainment this bill held to heat.

Dick Bergen of the Orpheum publicity office has been assigned to supply the wants of the smaller houses that are now being booked by Dick Hoffman and Tommy Burchill.

tive agency here, who, it is reported, has become Waterfall's "silent" partner to the extent of \$15,000.

DETROIT

By JACOB SMITH

Shubert-Detroit—Mr. and Mrs. Coburn in "The Farmer's Wife." Next, "Rose-Marie."

Garland-Jane Crowl, New Detroit—"No, No, Nanette" with Cecil Lean, Cleo Mayfield and Donald Brian. New company just organized to tour the middle west.

Next, "Saint Joan," with Julia Arthur.

Bansale Playhouse—"The Best People," 2d week. Next, "Outward Bound."

Gayette—"Polles of the Day."

Cadillac—"Round the Town."

Photoplays—"Janice Meredith," 3d week at Adams; "Tongues of Flame," Capitol; "Fetters of Youth," Madison; "Ransackable House," Washington; "Oh, Doctor," Broadway; "Barbara," Fritchie, Colonial.

Ben Lyon proved a good attraction at the Capitol last week in personal appearance.

Priacella Dean, personal appearance, at Capitol week Feb. 3.

Henry R. Koppin has leased the Norwood, giving him a total of 13 theatres in Detroit.

The Ford Theatre theatre is announced for Dearborn, Mich. It will seat 1,700. Work to start in February.

W. S. Butterfield has leased the Regent, Jackson, Mich. He operated the theatre for 10 years as the Blou. He has been out of Jackson for the past two years. The Regent policy will likely be vaudeville and pictures.

The Harry Greb-Bob Sage fight last Friday attracted the greatest crowd in the history of local boxing.

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Films
Metropolitan—Colleen Moore in
"So Big."
Rialto—"The Narrow Street."
Columbia—Gloria Swanson in
"Wages of Virtue" (second week).
Palace—"Greed."

For "Little Theatre" fare The
Rams' Head Players are doing "The
Hero."

Meyer Davis is to have another
one here shortly in the basement of
the new Earle Theatre building,
where he will open at El Patio with
food and dancing.

Otto Beck, organist of Crandall's
Ambassador, has gone over big with
his midnight broadcasted organ re-
citals.

NEWARK, N. J.
By **C. R. AUSTIN**

Shubert—"Little Jessie James."
Broad—"Meet the Wife."
Proctor—"Vaudeville."
Loew's Theatre—"Tomorrow's Love."
Newark—"Smoldering Fire."
Strand—"Love's Wilderness."
Rialto—"The Thief of Bagdad."
Fox's Terminal—"The Rough-
neck" and "The Sawdust Trail."
Goodwin—"A Sainted Devil."
Strand—Walker-McFigure fight
pictures.
Miner's Empire—"Golden Crooks."
Lyric—"The Merry Maids."

The Fabians have leased the the-
atre in the new temple of the Mys-
tic Shrine from Sept. 1 next. Evi-
dently the denial that the Fabians
would lease the house was what
Wall Street felt "a technical deni-
al." The new theatre will be the
largest in the city, seating over
3,000. As it is expected to be com-
pleted this spring, it will be used for
various entertainments before the
Fabians take it, including the New-
ark Music Festival.

Despite the Newark having been
decalated opposition by Loew (as
well as Proctor) the Fabians
house has begun showing Metro-
Goldwyn pictures again. The M-G
people made a great fuss about re-
fusing to let their features show at
the Newark this fall, but Adam A.
Adams, one of the owners, stated
shortly afterwards that he had been
offered some of the M-G films but
had refused them. Metro-Goldwyn
is now showing intermittently at
the Fabian house, Loew's State, and
the Newark. Of the first-run theatre
this leaves only Fox's Terminal
without them.

BALTIMORE
By "T"

E. A. Lake, recently manager of
Loew's Valentine, Toledo, has suc-
ceeded Lon B. Ramsdell as manager
of the Baltimore Hippodrome. Mr.
Ramsdell is now connected with the
Newing-Wilcox organization and
handling publicity ahead of the con-
templated tour of "Seduction."

The John Church Company is
sponsoring a piano solo by Gustave
Klamm entitled "At the Circus." Mr.
Klamm is picture critic on the Bal-
timore "Evening Sun" as well as
conductor of the Baltimore Park
Band.

Manager Guy Wonders of the
Rivoli has returned from a week in
the West. Mr. Wonders, together
with Mr. Arthur Spizel, general
manager of the Feature Artists

Booking Agency attended a meeting
of the Mid-West Managers' Asso-
ciation, held in Chicago on the 5th
and 6th.

SYRACUSE, N. Y.
By **CHESTER B. BARN, Jr.**

Wisting—"The Ten Command-
ments."
Strand—"Love's Wilderness."
Empire—"North of 36."
Robbins-Eckel—"Madonna of the
Streets."
B. F. Keith's—Vaudeville.
Temple—Pop vaudeville films.
Crescent—"The Man Who Fights
Alone."
Rivier—"The Man Who Played
Square."
Regent—"The Arab."
Savoy—"Silk Stocking Sal."

CLEVELAND

Ohio—Ethel Barrymore.
Hanna—"Greenwich Poilice," "Bat-
tling Butler."
The Follies broke the tradition
that \$4.00 won't be paid here. They
not only sold out for the week at
those prices, but had to put in chairs
in the juries. Charles's Revue got a
bad break at the Hanna from Archie
Bell on "The News." He panned
the show unmercifully. Many who
read it know "The News" is owned
by the Hanna family, who also own
the theatre. With all this against
him, Manager Francis Gilbert lined
up local club parties and helped the
Englishmen get a decent break on
the count.

The Loew people started their
Sunday concert last week. Seven-
ty-five men play under the direction
of Phil Spitalny at the Allen.

CINCINNATI
By **JAMES F. BECHTEL**

Grand—"Saint Joan."
Shubert—"Parasites."
Cox—"Magnolia."
Palace—Pop vaudeville.
Olympic—"K-a-Boo."
Empress—"Girls From Merry-
land."

Photoplays—Capital, "East
of Suez," Walnut, "Jazz From Holly-
wood," Lyric, "The Golden Bed";
Strand, "Find Your Man"; Family,
"Rejected Women."

"Sundown" at the Walnut, and
"So Big" at the Capitol, were the
only movies entered in the race for
big money in town last week. By
Saturday "So Big" was slightly in
the lead.

Starting Saturday, Empress in-
augurates a midnight show every
Saturday. The plan was tried in
Mutual shows in other cities and
proved a success.

KANSAS CITY
By **WILL R. HUGHES**

Shubert—"Blossom Time" (2d
week).
Shubert-Missouri—"Abie's Irish
Rose" (10th week).
Gayety—"Temptations of 1924"
(Columbus).
Empress—"Kuddlin' Kiddies"
(Mutual).
Orpheum—Vaudeville.
Globe—Vaudeville.
Pantages—Vaudeville.
Mainstreet—Vaudeville and pic-
tures.
Newman—"Broken Laws," film,
and Mrs. Wallace Reid in person.
Liberty—"Duke's Inferno."
Royal—"Argentine Love."
Garden—Musical act and pictures.

"Abie's Irish Rose" is now in its
tenth week at the Missouri, break-
ing all local long runs by seven
weeks, and the Duke's Inferno was
slightly off this week, but the
"miracle" seems set for another
two weeks at least. "Blossom Time" will
also try for the second week. This
show, was at the Shubert, two weeks

last season at \$2 top. This time the
top is \$2.50, with most of the houses
being topheavy.

NEW ORLEANS
By **O. M. SAMUEL**

Tulane—"Flashes of the Great
White Way."
St. Charles—"The Masquerader."
Strand—"The Only Woman."
Liberty—"North of 36."
Tudor—"After Six Days."

The first part of the Orpheum
show last week proved a merry
melange, but the program was wal-
loped beyond repair later, the box
office suffering because of that un-
happy contingency. With the fea-
ture and next-to-closing acts regis-
tering successive "flops," the con-
cluding number naturally suffered
from the bad impression ahead, but
it pleased withal, surmounting a
severe handicap in order to do so.
Le Hoen and Dupresne did not
have an easy time getting started
but retrieved themselves. Ryan and
Weber, second, were a surprise. An
encore was really demanded, and
they should have been further down
on the bill.

Billy Dale and his smart rouse
was the outstanding hit. Dale's assis-
tants were whooping it up also, mak-
ing it unanimous. Dunbar and
Turner, new to the local gang, were
warmly welcomed. They like suave
buffoonery here, and went for the
couple with open arms.

John B. Hymer, presenting "The
Devil and Tom Walker," here for
the second time, met the same fate
that befell the dark sketch origi-
nally. Many in front were doing
as the act ran along interminably,
with Hymer's perorative bid for a
bow seeming like an obtuseness.

Fressler and Klatka came in for
little attention also. The turn is rou-
tined miserably. No act at all here.
The duo might have done something
with an idea and a better show.

Eddie Janis and his smart danc-
ing interlude found hearty apprecia-
tion. They saved the show to a

certain extent with a due meed of
applause accompanying their striv-
ing.

Loew's Crescent played to the
jargest business in its history last
week. The draw was Tom Mix in
his newest film release, Mix is the
greatest box office card in pictures,
from this city's viewpoint. Mix
brings the youngsters and the
youngsters bring their parents.
That combination is unbeatable.
The vaudeville was imposing, too,
looking expensive by comparison
with other small time shows.

Arturo Bernardi was headlining.
Arturo is still doing the restaurant
scene and finishes by showing the
onlookers how his quick changes
are effected. The last bit came in
for pronounced enjoyment. Two
Royal Guards, attired in Tommy
Atkins uniforms, sent the show
away swimmingly. Delbridge and
Gremmer made their minutes count,
the singing of the girl striking un-
mistakably. The man's stories, too,
begot their share. Fagg and White
did not hit the stride of other years.
It looks as if the blackface couple
will have to dig up something.
Zata and Adele Revue made a
dandy closer. The baladist should



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as "brewery horses" is something of a question (inasmuch as the horses are not of the draught type).

The act also carries "Bill," the trained bull from John Kelly's "Fun on the Farm," ridden by Ike Armstrong. It includes the 13 minutes the act consumes. Also inserted is Frank Shields who provides a brief bit of rope spinning about mares.

The horses are the attraction and work

perfectly. A "grandstand" act during the summer months at fairs, Agee has a number of the type that raise second place to none and will linger in the twice daily house for so long as he

A novelty is brought forth through the ring being raised at the rear side which gives a clear view of the floor space from inside of the house, especially down stairs.

Included in the work is the jumping of the three horses in and out of barrels. A final trick is that of the trio simultaneously porching themselves within as many barrels placed upon a wagon.

The house early manifested a liking for the turn Monday night. Spotted No. 9 is the running order Agee encountered no difficulty in holding up the assignment.

W. A.

Direction JIMMY DUNEDIN

stick to his singing. His dancing was the only detracting element to an otherwise delightful 10 minutes.

It looks as if Jule Delmar just can't make his first half shows behave. He has had three "bloomers" in succession, that of last week making the third. The last "halfers" during that period were superlative, so there seems to be a jinx hovering about on Mondays, Tuesdays and Wednesdays. The layout last week was even below the two "bad boys" preceding.

Schuller and George began proceedings excellently. Follis Girls romped along pleasantly at first, but sagged toward the end. They left a neat impression, though. The Four Horsemen furnished the opus that wrecked the work. The quartet of incompetents, with the most tedious nightmare of an act, were all but rased.

Malton and Geo were disesteemed, too. One of the boys chawed up apples as the comic piece de resistance, blowing the bits from his mouth upon the stage. The entire

turn, as offered here, was messy and unclean, being frowned upon mostly for that reason. The boys did not come back for a bow, which showed discretion. "Bohemian Life," the old singing and dancing number, held little appeal because of its ultra-familiarity. The idea, was born when vaudeville came into being and, around here, at least, they know when they have enough.

The Little theatre last week presented "Fame and the Poet" and "The Cradle Song."

LOS ANGELES

Variety's Office Address.
322 Chapman Bldg.

Great show at the Orpheum last week despite the fact that singing predominated. Beatie Barricade was the headline in a sketch, "Scrubby," out of a billing stating that from the playing angle honors went to the Four Camerons, Rogers and Allen, and Bob Hall.

Miss Barricade's vehicle is credited to Howard Hickman, her leading man. The story is of a slavey who craves opportunity, gets it, and then good and the end. Just why Mr. Hickman saddled this vehicle on Miss Barricade was not obvious; she is deserving of far better. The offering is ragged and played in an uneven tempo, causing it to drag. Miss Barricade does too much gagging, which in the main is unnecessary and detracts from her work.

The Four Camerons followed Miss Barricade and tied the show up in knots. Young Cameron is the comic and pivot about which the offering revolves, but Father Cameron, and Sister and Mother, too, help round out surefire folk comedy. There are also a couple of lads, Sergeant and Marvin, related to the Camerons, who occupy the "trey" spot with instrumentalizations and blues singing that registers well. Later they appeared with the Camerons and did some comedy antics that had the gang in convulsions.

Emmett, the show were Rice and Oliver, comedy tramps who were added starters. This duo of the old acrobatic school are clement and meritorious. Next was Helene Heller and George Riley with songs and dance, mostly songs. Miss Heller is a local girl and not a gag reception from a friend. She has a pleasing voice and, aided by Riley, made good. For an encore a handsome girl she offered A. F. Frankenstein's new song (house leader), "I Love You, California," surefire for the finish.

Allen Rogers and Lenora Allen have added another jewel to their offering in Harold Yates, a pianist. Yates knows how to play and sing besides. He is not the average type of accompanist singer, either, but has youth and a voice that will be heard in vaudeville. Rogers and Allen scored heavily with their routine and stopped the show.

U. S. S. Levathan orchestra (second week) had a varied program, well received and, as the week previous, the singing of Emmett

O'Mara, tenor, proved one of the stellar features.

Bob Hall, next to closing, did his stuff and did it well and entered the show-stopping class. Closing were Lou Lockett and Peggy Page, with Ruby Ward at the piano. This turn is one of the closing variety and, handicapped as they were, managed to hold the crowd in pretty well. Lockett is one of the best hoopers of his type, and if he saved his wind vocally, and used it telephonically, the turn would be speeded up. Miss Page is cute and does her singing prettily.

Shooting, trickery, electric chair, more shooting, trickery, etc., were the ingredients of "Silk Stocking Sal," a film at Pantages last week. When the picture had finished and the hero saved from the electric chair, the customers were too thrilled and excited to pay much attention to the vaudeville program. It was not fair, as the show was not bad.

Apparently they witnessed something that they had never seen before, provided the show was not New York for several years. Boris Fridkin and D. Makarone offered their "Russian Scandals," with Fridkin as the great ball, telling the audience between scenes what would happen on the stage and how entertained. The stage work was all done in Russian, and that was all Greek to the gang. So Fridkin, showmanlike, without betraying the least suspicion of his real talent, made a duplication of another's endeavor, fed it to them as they were between scenes and intervals of conducting the orchestra. He also sang, "Love Me and the World is Mine." The gang enjoyed his portion but sat back and the show was corked. Despite the audience's verdict, the turn is a corking good novelty for this circuit.

Opening were two blonde women, unprogrammed, who started with a ballet and then went into dancing and acrobatics. The girls, good at everything, have their routine well framed. Following was Allan Shaw with coin and card tricks and conversation. He did his best but the audience did not seem to be much concerned in what he did.

Trailing Shaw was Herbert Lloyd and Charles Lloyd, who offered "A Fool, There's Even Worse Than You and I." It consumes some 20 minutes, starts nowhere, and ends in the same way. Lambert, master of the xylophone, followed and aroused a bit of life with his repertoire. After the Fridkin turn, the show closed with John King and Dave Irwin, black-face comedians. Though of the old school, the two did some things considerably. Closing were Jewell Manikins, well routinized and meritorious.

National Theatres, Inc., has purchased property at Ivy and White Oak avenues, Monterey, Cal., and will construct a picture and vaudeville house. It will seat 1,200.

Meikeljohn and Dunn have added another week stand to their circuit of vaudeville houses. They are booked at the Superba, San Diego, which is one of a number of houses operated by G. A. Bush. The house plays four acts a full week.

NORTHWEST

By DAVE TREPP
Seattle, Jan. 10.

Liberty—"He."
Colleen—"Christine."
Blue Mouse—"Mrs. Devil's Love Romance."
Brand—"Peter Pan."
Hailig—"Last Man on Earth."
Columbia—"Cafe of Cairo."
Capitol—"Daughter of the Night."

"Peter Pan" at the Strand played to extraordinary matinee business. The picture was held for second week.

Association's Vaudeville M. A. opened in Portland Jan. 8 with a corking bill at the Egyptian on the east side; 50-cent scale established. Con J. Holmes, best representative out of the Chicago office, is in the Northwest on an indefinite stay, arranging for new houses. Longview, Wash., and Astoria, Ore., have been added and will start in about a month.

Eather Staynor, organist, is now at the Riisito, Tacoma.

The local Orpheum season has surpassed any previous one from the

box office point of view thus far, according to Carl Reiter.

Ackerman & Harris have added the Lane, Cl. Elm.

Doris Deane, film actress, known in private life as Doris Dibble, is a Butte girl, where she made her home until five years ago, when she went to Los Angeles. She is reported engaged to Fatty Arbuckle. Her father was formerly manager of the Butte Palace.

New suburban theatres are planned for Bulard and West Seattle, each to seat around 1,500.

NEW ENGLAND

C. M. Maxfield has started film shows in Rocky Hill, Conn. Mr. Maxfield also has theatres in New Hartford, Collinsville, Farmington, Avon and Cheshire.

Sidney Le Bow now is in charge of the Colonial Theatre in Lowell, Mass., with a vaudeville policy.

J. M. Cohen, Boston, has acquired the Hartnet Square Theatre, East Dedham, Mass.

The safe in the Hamilton Theatre, Dorchester, Mass., was closed off its contents by crackmen last week.

SAN DIEGO, CAL.

By LON JEROME SMITH

Spickels—Gingham Girl.
Pantages—Vaudeville.
Colonial—Musical stock.
Savoy—"Nothing but the Truth" (stock).

Balboa—"Husbands and Lovers."
Cabrillo—"Thief of Bagdad."
Pickwick—"Stock revue—pictures."
Superba—"Vaudeville—pictures."
Piazza—"Dante's Inferno."
Mission—"Sainted Devil."
Rialto—"Midnight Express."
Broadway—"Story Without Name."

The Superba, a straight picture house, has added four acts of vaudeville. The Pickwick has pepped up its weekly film show by the addition of a girl revue.

May Robson in "Something Told" Week Jan. 18, Orpheum, Seattle

Me' (written by herself) failed to attract much of an audience here, although the play was excellent presented. The box office "score" was a and commentary on San Diego's discrimination. In selecting legitimate shows on which to spend its money.

OKLAHOMA CITY

By WILLIAM NOBLE

W. A. Brownell has succeeded Roger Mitchell as manager, Kilaite, Tulsa.

E. L. Brewer has purchased the Royal, Mingo, Okla.

James McKinley has been appointed Oklahoma City manager. Pathe Exchange, succeeding J. A. Epperson, transferred to Kansas City.

Walters, Okla., for the first time in years, has Sunday picture shows, afternoons only. Manager J. A. Wellman started them Jan. 11.

The Gem, Hominy, Okla., Charles Pett, managing, opened Dec. 29 to capacity.

S. C. White has joined First National (film) offices here.

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TRADE MARK
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Season 1924-25 Kala, Orpheum, W. W. M. A.

JUST RELEASED
YOU MAY MEAN THE WHOLE WORLD TO SOMEBODY ELSE
(BUT YOU DON'T MEAN A THING TO ME)
FOX TROT

1st VERSE
Why are you making a plaything of me
You always want every fellow you see
You say you love me yet you break every vow—
I need to love you but it's all over now.

CHORUS
You may mean the whole world to somebody else
But you don't mean a thing to me
You say you love me yet you break every vow—
I need to love you but it's all over now.

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Introducing WEE JOHNNY BARNES the half pint comedian. Opened this week (Jan. 12) for tour of the Pantages Circuit. Return date.

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ACT FULLY PROTECTED BY TOM LOMAS AND JACK NOTMAN

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PRESENTATIONS

(Continued from page 30)

Lue Wyage, featured dancer of the company who does a fast jazz stepping number.

As a finale the curtain goes up on a fullsize scene with a big fountain in the center. Lue Wynne is at the top, posing as a statue. Below is the entire company, with half the girls dressed as boys in tuxedos, and all are dancing.

On a smaller scale it would be possible to reproduce the idea of this presentation. The success of the interlude is largely due to the youth, beauty and highly trained talent of the girl steppers who are worthy of classification with the girls of any Broadway revue you care to mention and no doubt better than some.

"OLD SOAK" IN SPRING

The First National has called off all immediate work on its proposed production of Don Marquis' "The Old Soak."

While F. N. has the screen rights it is not likely that the picture will be made now until spring.

ROUGH DR. GOODMAN

Los Angeles, Jan. 13.

Alma Rubens, picture star, has filed suit for divorce against Dr. Daniel Carson Goodman, vice-president of the Cosmopolitan Productions, alleging brutality and cruelty. Reports often have been either one of the couple would seek a divorce.

The couple were married at Greenwich, Conn., Aug. 12, 1923. According to the complaint, Mrs. Goodman alleges that during their honeymoon in the Adirondacks Goodman struck her over the head and knocked her down. Christmas of the same year she claims he celebrated by repeating the performance, also at their Hollywood home on several occasions.

Dr. Goodman has refused to discuss his wife's suit. There are rumors a property settlement will be made and the action will not be contested.

Dr. Goodman says the statement made by Miss Rubens in her divorce complaint that he was a cave man is unfounded. He declares he always acted the part of a gentleman and never laid his hands on her. The doctor stated he would file an answer and fight the action.

LONDON FILM NOTES

London, Jan. 5.

All British studios still remain dark, but there are signs of a revival in the trade and prospects are hopeful for the new year.

Programs are excellent and many big features are promised. Several of the smaller British renting firms are coming back with American and Continental pictures, the most important being Bente's, Ltd., who report heavy bookings with a series of Leo Maloney pictures.

Early in February Pathé will double the existing length of the firm's topical gazette.

An action brought by Springer, Ltd., against Odham's, Ltd., the publishers of "The Kinematograph Weekly," and Frank H. Tilly, the editor of the paper, for libel has been settled out of court on the publication of a full-page apology, the payment of reasonable damages and costs.

The libel war to the effect the Springer firm was of German origin and backed by German capital.

The Claverings, once directors of Film Booking Office, are at the head of the private company which will run the Capitol in the Haymarket. The capital is registered at \$229,500. The firm is also at the head of the companies running the Putney and Woolwich Hippodrome.

Both these houses, now kinemas were units of the big Gibbons' circuit, which sprang up all round London during the vaudeville boom of some 15 years ago.

There has been no news of any new producing company here for some time, but the new year has started with the formation of Thompson-Miller productions.

The heads of the firm are Herbert Thompson, recently publicity manager for Grangers, and Adelqui Miller. Miller is a South American who has worked with Anglo-Hollandia, Granger-Binger and more recently with Italian firms.

Their first picture will be "The Apache," with a mixed Continental and British cast.

Bill for Educational Movies

Augusta, Me., Jan. 13.

It is expected a bill will be introduced at this session of the Maine Legislature encouraging the use of motion pictures for educational purposes in schools.

THEATRE-ROBBING EPIDEMIC

Detroit, Jan. 13.

There has been another epidemic of theatre robberies here. The latest victim is the Ferry Field Theatre, robbed five times since taken over by Charles H. Miles.

The safes in the Rialto Theatre were also ripped, but nothing taken. The Alhambra was sacked of \$200. The gunmen bound and gagged seven men, who lay helpless for over four hours.

OPERATORS' 5% INCREASE

Chicago, Jan. 13.

The picture operators were granted a 5 per cent increase for the ensuing year. Though the original demand called for 10 per cent and a day off, the former was agreed upon.

LETTERS

When sending for Mail to VARIETY, address Mail Clerk, POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

Anderson John

Aramine Auguste

Babson Edith

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Barnum George

Beard Billy

Bie & Broslette

Booth Nina

Brackendorf Robert

Brooke Bonnie

Carus Emma

Chadwick Una

Clark Don

Clifford & Marion

Cunningham Helen

Compton Samuel

Croninfield F R

Deaucha Billie

Darrell Emily

Deip Harry

DeMaese Arthur

Deveroux Clifford

Diaz Virginia

Dika Juliette

Devire Earl

Donovan James

Drew Wallace

Dyer Victor

Edson Robert

Edric Gordon

Ellis Roy

Ellis & Begley

Everette Florence

Fontaine Gloria

Ford Johnny

Forsyth Chas

Frane Sig

Fraser Signor

Gardner H M

Gifford Julia

Gilbert Bettie

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Gordon Lowell

Grace Katherine

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Harvey Zella

Hevick Jim

Hayward Maud

Hendricks Sam

Hendricks K

Henning Leo

Hesper DeWitt

Herter Kathryn

Howard Warda

Hummel Lillian

Hythen Olaf

Izenberger Lyle

Iverson Fritale

Johnson A J R

Joyce Gladys

Kaufman & Lillian

Keefer Mrs

Keefer Grace

LaMace Chas

Lapp Ruth

Lawrence Mary

Lemuel Billy

Leonard Beatrice

Link Harry

Moore & Shy

Neely T K

O'Brien Frances

O'Reilly Pio

Orms Martin

Orms Norma

Peters P

Princeton & Watson

Race & Edge

Ranish Hilda

Ray John

Raymond Dorothy

Raynor Elsie

Riggs Arnie

Ripley Lou

Rockets The

Rogers Bill

Roland M

Romance Charlotte

Rome Bert

Rose Carl

Rosenthal L

Rover Helen

Royce Ray

Royce Harry

Ryan Bennett

Sandborn Freddie

Sands Georgia

Saw Dorothy

Schaffer Frank

Schneider Ernest

Schuyler Elsie

Schwartz William

Seare Roy

Seale Ted

Shen Harry

Shields Ella

Shoenhoff Jos

Sherwood Lorraine

Sigfried Walter

Silver F

Silmona Robert

Simpson F W

Skatella Bert

Smith & Roberts

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Stanley Aileen

Stanley Will

Steadman Al

Stevens Betty

Stevens Mickey

Stewart Sisters

Stone Doris

Summers Cecil

Sylvester & Yance

Tennison Flo

Terry Sheila

Terranova Lina

Thayer Edith

Thomas Silene

Thomas Jack

Thomas Margie

Tracy Roy

Travelling Nan

Turner Gladys

Vaughn Chas

Vault Denton

Vell Marge

Venna Bobby

Vert Hazel

Vladimiroff Pierre

Vincent Harry

Wallice Jean

Wallace Mabel

Walsh Thomas

Walsh William

Wayne Clifford

Welch Nellie

Weston Fred

Weston Wm A

White Bob

White Elmore

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Want Ban Removed Favoring Safety Film

Hartford, Conn. Jan. 13. Motion picture interests are seeking to have the ban against the showing of their product in churches, schools and establishments that come under that general classification removed, on the grounds that the law now in effect in this state virtually gives a monopoly to the Fahe organization, which, it is stated, was instrumental in having the statute enacted at a cost somewhere in the neighborhood of \$10,000.

The law now provides that other than a duly licensed theatre no picture film printed on regular stock can be shown if it is more than 100 feet in length, and not more than one inch in width.

The present bill has the support of the churches, schools and the fraternal organizations. The contention is that the Fahe organization is the only organization turning out a non-inflammable or "safety" film that is smaller than the standard size. Complaints are also made that the subjects wanted by various state organizations for non-theatrical showing cannot be obtained in the legal sized film.

MRS. PARROTT ALLOWED \$25

Los Angeles, Jan. 13. James G. Parrott, screen actor, will have to pay his wife, Clara Parrott, screen actress, \$25 a week temporary alimony and her attorney \$100 counsel fee pending the trial of an action he brought against her for divorce on grounds of cruelty and charges that she interfered with his studio work.

While Superior Court Judge Sumner ruled in her favor in this respect he also decided that Mrs. Parrott must immediately return to Parrott his coupe, which she took from in front of the studio, where he is working, one day and failed to return.

Parrott told the court that his income was only \$135 a week and that if his wife were permitted to bother him at the studio it would be cut at once, as his employers insisted keep away or he stay away, too.

Schafer Must Make Vstitution

Buffalo, N. Y., Jan. 13. Edward Schafer, junior of Loew's State theatre, was placed on probation in City Court to make restitution for \$100 for tickets alleged to have been stolen by him from the theatre. Schafer was in the habit of relieving the door man during the noon hours and pocketed the tickets while acting in this capacity. He is alleged to have disposed of the tickets in return for wearing apparel and other articles.

INSIDE STUFF—PICTURES

(Continued from page 28)

said to be behind the trip. They want to bring east the latest comedy which the young star has finished entitled "Introduce Me." Originally it was called "Sky High."

The other reason is that MacLean and Rogers want to find out just how much of the talk that has been spilled on the coast in offers that have evidently emanated from the "home offices" of a couple of the larger distributing organizations is on the level.

Since MacLean has been stepping hard on the heels of Harold Lloyd in the point of laughs and box office receipts in several of his latest comedies, the bigger fellows in the industry have taken notice. The studios on the coast have been visited time and again by their West Coast representatives, who have been trying to sway MacLean away from his present releasing affiliation.

Neither MacLean nor Rogers is willing to commit themselves regarding a new contract before they have been in New York and thoroughly canvassed the situation, and then possibly they may remain with the Associated Exhibitors' organization, which would undoubtedly be ready to make terms with the star who has proven his box office quality while releasing through that outlet.

First National is said to be particularly desirous to get MacLean as one of their stars, as they haven't a single comedy star now on their program of releases.

While Kid McCoy was on trial in Los Angeles for the murder of Mrs. M. Daxler Dahlgren, his eighth and last wife, at beside him throughout. He announced they would be married again when the Kid was released, but the Kid failed to confirm it. Miss Dahlgren also stated after McCoy was found guilty of manslaughter she would marry him before he went to San Quentin if he wished, but the Kid also failed to comment either way upon that offer.

Under the laws of California and upon an appeal by McCoy, he could be released upon bail for manslaughter, pending a decision on the appeal. In the pleading McCoy's attorneys claimed there had been misconduct on the part of the jury, that it had reached a verdict by chance taking and that the jury received evidence from outside of the court room. McCoy's sentence was from 1 to 10 years.

Judge McCrill of Los Angeles, however, has ordered McCoy to trial Feb. 16 under the indictments charging him with having shot three and robbed four people subsequently to the killing of Mrs. Mora.

When the Kid was returned to his prison cell following the verdict he seemed so depondent an extra guard was placed over him.

Accident frequently uncovers many things. In Binghamton, N. Y., the other afternoon while a picture performance was going on an accident brought out an act of heroism in a projecting booth seldom heard of. Fire burst forth in a film operator was running through. The operator, Charles J. Lebrun, of 187 Walnut street, Philadelphia, without giving an alarm or uttering any sound, with the sole thought of preventing the flames reaching the other reels in the booth, extinguished the fire with his hands.

Immediately afterward the operator started to patch the damaged film in order to run off the best of the rest of the picture, notwithstanding the continuity had received an awful bump.

This happened at the Court theatre, Binghamton, on the afternoon of Jan. 5. An usher noting the rather lengthy wait in the middle of the projection remarked it to the manager. The manager went into the booth to locate the trouble. He saw the operator attempting to fix the broken reel, with his hands and arms about burned to raw flesh.

Ben Hicks is in very comfortable circumstances at the present time. Ben originally promoted the Capitol theatre in London, but somehow was declared "out." Nothing daunted, Bent went to work on the two theatres in the same district, which have been leased by Famous Players, now nearing completion.

In this instance he fared much better and it is understood he received a block of stock in Famous Players, with a guarantee said stock shall yield him dividends of not less than 10 per cent per annum for the next 30 years. This 10 per cent will amount to \$15,000 a year.

Metro-Goldwyn and Sam Shipman, will not reach terms for Shipman to go to the coast to act as supervising stage of plays for the picture concern. It appears to have been a matter of terms. Shipman wanted a year's contract at his salary; M-G wanted him for six months at its

NEW YORK THEATRES

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NEW FALL EDITION
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Anne Nichols' Great Comedy
"ABIE'S IRISH ROSE" 1 THIRD YEAR
THE PLAY THAT PUTS "U" IN MUSICAL

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EDDIE CANTOR "KID BOOTS"
with MARY EATON

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KINGFOLD PRODUCTION
BILLIE BURKE
In Musical Comedy "ANNIE DEAR" with BERNETT TRUEN

Arthur Hopkins presents
"What Price Glory"
"A True and Stunning War Play" by Maxwell Anderson and Laurence Stallings
PLYMOUTH Theatre, 46th Street
Erieger, Hingham and David, Man. Dir.

GLOBE Theatre, W. 43d St. Erieger, Hingham and David, Man. Dir.
ED. WYNN
The Perfect Fool presents himself in "THE GRAB BAG" An Entertainment
Rogers-Lytton Music by ED. WYNN

PLAYHOUSE 43d St. Erieger, Hingham and David, Man. Dir.
Bryant 26th
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12th Month The Joyous Comedy Success
"THE SHOW-OFF"
By GEORGE KELLY

LYCEUM Theatre, W. 43d St. Erieger, Hingham and David, Man. Dir.
LADIES OF THE EVENING
By Milton Capper

"A MASTERPIECE" — A. Woolcott, Jr. presents
SAM H. HARRIS presents
IRVING BERLIN'S FOURTH ANNUAL
MUSIC BOX REVUE
Staged by JOHN MURRAY ANDERSON
MUSIC BOX Theatre, W. 43d St. Erieger, Hingham and David, Man. Dir.

TOM WILKES presents
Duncan Sisters
IN
"Topsy and Eva"
A MUSICAL COMEDY TRIUMPH
SAM HARRIS W. 43d St. Erieger, Hingham and David, Man. Dir.

Salary. Sammy didn't want to take the chance of being "used up" in six months and given cartage back to New York. Meanwhile, to the great metropolis has come Frank Egan, a Los Angeles stage producer with a national stage reputation. Mr. Egan came east to place two of his Los Angeles stage successes, "White Collars" and "Bright Eyes," on Broadway. It is reported M-G may confer with Mr. Egan before he starts west with a view of having Egan look after his stage productions out there, that M-G thinks might do for stage and screen.

Walter League, a young man who for some years was the assistant to Fred Cruise, manager of the Rivoli, New York, has been promoted and sent to manage the Strand, Nashville, Tenn. He is still in his early 30's and a native of Baltimore, where an uncle was for many years police captain in that city.

WEST COAST MEN IN N. Y.
Sol Lesser and Harry Arthur of the West Coast Theatres are in New York. Their trip is wholly of business. It has to do with the addition of theatres to the West Coast Circuit; also productions and vaudeville for some of their houses.

Dr. A. L. LIBERTY W. 43d St. Erieger, Hingham and David, Man. Dir.
LADY, BE GOOD
Sensational Musical Hit
with Fred & Adele Astaire, Walter Catlett and a Good Cast

KNICKEBOCKER 37th & 5th St.
Direction A. L. BRILLANT
CHARLES DILLINGHAM presents
MARILYN MILLER
in Barrie's Famous Fantasy
PETER PAN
Staged by BART DREAN

BELASCO W. 43d St. Erieger, Hingham and David, Man. Dir.
A GLORIOUS HYPERION FOR LENORE
ULRIC—Also Dalia, N. Y. American.
DAVID BELASCO presents
LENORE ULRIC
IN
"THE HAREM" Supported by William Courtenay by Ernest Vagle. Adapted by Avery Hopwood

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HIPPODROME
B. F. KEITH'S Super Vaudeville
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Clara Kimball Young is returning to the films. Miss Young, now in New York, is holding conferences with a producing company and may be signed before the end of the week. The picture will be made in New York.

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HOUSE REVIEWS

(Continued from page 35)

for Herbert, "The Mochantress," with solos, duets, and finally, "I Want to Be a Prima Donna" as the ensemble punch. Frank Modica handled the comedy number "Logic" perfectly, and received individual applause on it.

The first unit ran 20 minutes, the overture 7 minutes, "Evening Star" 6 minutes, and the final number 7 minutes. The second was of the same length with the "Seventeen" number, 5 minutes; the ballet 3 and the "Gang" 12 minutes. The feature ran 53 minutes and the news weekly 7. The total of the show was an hour and 56 minutes. Fred.

STRAND

New York, Jan. 11. Average best describes the current Strand show. Taken as a whole, its high point lies not in the feature but in a presentation, "The Glow Worm," staged directly ahead of "If I Marry Again," the feature.

Starting the show, which ran (for the first performance) about five minutes over the two-hour regulation time, was Rossini's "William Tell" overture, a work which means little in picture houses until the parts commonly known as "The Storm" and "The Calm" are reached. The familiar and rousing finish of this overture, with its rhythmic and melodiously repetitive strains, was sufficient to gather applause at the finale. The overture consumed eight minutes.

This was followed by "Demitasse," an ordinary presentation which held a "b" section entitled "Memories," in which Rednera Hollinshead, tenor, and Mlle. Klemova participated. The inevitable Strand Male Quartet was heard in the "a" section, but their forces, combined with the voice of Estelle Cappy, failed to create a stir. The same goes for the "b" part of this presentation, and the thing combined held the stage for seven minutes, though scheduled for but four.

Interesting and well-assembled news compilation followed, and the orchestral accompaniment to the

individual scenes was above par. One thing noted was when Pathe News claimed an "exclusive" on the John D. Rockefeller Christmas pictures from Ormonde, Fla. That "exclusive" announcement, especially made in a sub-title, was phoney, for every rotogravure section in America was offered the same pictures in stills by the Times World-Wide Photo service. The news reel ran eight minutes and was entertainment all the way.

"The Glow Worm," an elaborate and well-directed presentation, followed, with the Strand ballet enlisted. This thing, set in Colonial costume, was opened with the Schubert Serenade, sung by Edward Albano, baritone. This one took six minutes and it wasn't wasted time.

Then the feature for 33 minutes, "If I Marry Again," followed by a Roach-Pathe comedy, "Hello, Baby," for 13 minutes. It was funny in spots.

An organ solo exited an audience that filled three-quarters of the house during the afternoon. Sisk.

RIVOLI

New York, Jan. 11. Riesenfeld's upper house is using an illustrated song for the current week that marks something of an oddity for the Broadway theatres. Especially so as the identical song and slides were previously in use at Loew's State not over two weeks ago.

Programmed as an "organ novelty," the pamphlet billing carried the name of the organist, Harold Ransbottom, who manipulated the instrument for comedy effects and an orchestra, duplication finale. The slide start with a well-worn vaudeville gag, after which the verse and two choruses are taken up with the last stanza a parody, aimed at comedy on the original chorus. The pictures change about every two lines. The actual presentation seemingly meant little to a matinee gathering, albeit the organ was tendered a neat applause total.

The value of the modernized illustrated song item is questionable. Patrons who must pay an admission scale that ranges from 35 to 60 cents nights and 35 to 45 cents days are hardly likely to be addicted to trying out their own voices

other than Sunday nights, within confines which are conducted for "class." Another detriment was the blurred projection of the slides, which remained the entire time, and gave the supposition an effort was being made for a "soft" focus effect. This was particularly hard on the eyes, and is in need of correction.

The initial item brought forth "Dance of the Hours," from "La Gioconda." It had nine feminine dancers ranging from barefoot aesthetic work to a carnival finish as the orchestra progressed with the score. Gause drapes, under subdued lighting, were the principal effect until the conclusion when the lights came up, colored streamers were let loose from the flies and the girls frolicked while holding bunches of balloons. Following this came the Weekly news review, which carried nothing beyond the usual.

Michael Rosenker was the solo violinist spotted behind the weekly and preceding the screen feature for which there was no presentation. Mr. Rosenker rendered "Pauci Fantasy," accompanied by the house musicians, to appreciation.

The closing position was held by comedy, "Lovenania," featuring Al St. John, responsible for many a laugh through its hoke. Sisk.

METROPOLITAN, L. A.

Los Angeles, Jan. 10. With "Merton of the Movies" the screen attraction, Al Kaufman supplied a rather short incidental program which featured a presentation called "Walia Walia," which the program described as "a hick town row with big own talent." The presentation was supposed to be symbolic of the screen feature.

The stage was set to represent the exterior of a barnyard, showing the farmhouse, hay loft and animal, consisting of chickens, ducks, turkeys, pigs, horses, cows, calves, etc. It was very realistic. From appearances it was not too expensive.

A quartette sang rurally; a local song plugger did a rube-comedy song, aided by a girl who danced in accompaniment to his lyrics. Next two colored chaps sang and danced, and then came the gentleman who pushes song again. The finale had all the gang dancing.

Though the customers may not have thought so kindly of the human portion of the entertainment, it is hardly possible that they did not condone the offense in this direction for the splendid setting gives the presentation.

Creators and his orchestra of 35 rendered Supp's "Morning, Noon and Night" and Nevins' "Mighty Like a Rose" as the prelude of the program. Preceding the presentation, which ran 12 minutes, was Pathe Weekly, without any scenes eliminated. Ung.

Film Players' Ball

The eighth annual Film Players' ball will take place at the Hotel Plaza the night of Jan. 23.

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FILM REVIEWS

(Continued from page 30)
of manner, yet with an assurance that is compelling.

There is one thing, however, that must be desired in regard to this picture, and that would be to see the treatment that Lubitch would have given this story in direction had he handled it. It is of the type built to order for him.

IF I MARRY AGAIN

First National Production from story by Gilbert Frankau and directed by John Francis Dillon. Entire cast, with exception of little Doris, most as busy, featured. At the Strand, New York, week Jan. 11. Running time, 86 minutes.

Joe Jordan.....Doris Kenyon
Charlie Jordan.....Lloyd Hughes
Jeffrey Wingate.....Frank Mayo
John Jordan.....Lloyd Hughes
Alma Wingo.....Alma Q. Nilsson
Madame Margot.....Myrtle Stedman
Benney.....Dorothy Brock

Another story of the good daughter of the bad woman. As in the rest, she keeps good after the rich husband dies and she is left with the son to take care of. In this case the rich husband's father is apparently himself the son of Hard-Hearted Hannah, for it takes 78 minutes of the running time for him to see things the girl's way.

Charlie Jordan, son of the head of a famous mercantile firm, marries the daughter of a woman who presides over a famous establishment—Margot's. And to Baracca they go, a place where rain and heat combine to make fever, and also came in handy because looking like some of the jungle sets in "Love's Wilderness," the recent Corinne Griffith First National release. And the interiors looked like revamped interiors from other First National pictures.

However, in this Baracca country young Jordan died and left his young

wife with a son. When back, she and the elder Jordan don't get it off very well. On a dance she bar-leeged the film of Jordan's, Limited, but reopening her mother's old place as Jordan's, Unlimited. This she doesn't keep up, for her conscience gets the better end of the situation. As old Jordan rushes in the door, furious, the young woman forcing the guests out. So the old man forgives her, and his confidential business manager escorts her home—meant to mean that he'll marry her.

The idea of the title is that the young man and woman were very much in love because they shared each other's hopes and joys as well as sorrows and disappointments, and that this common interest had welded them. And the business manager, whose wife had died before they really understood each other, was firm in his opinion that if he married again it would be a woman who would share his life.

Doris Kenyon is good as the woman, and the same goes for Lloyd Hughes as the young man. Hobart Bosworth is fine as the father, and Frank Mayo the best of all as the business manager. The whole thing is admirably cast and well directed, besides possessing good continuity. The general theme holds so many logical propositions and situations that, on the whole, it doesn't seem much beyond a mediocre program feature.

The lighting is very bad, as First National's continued use of spotlights, shooting rays and uneven blotches of light on interiors becomes not only annoying, but hard on the eyes. Every law of natural lighting is violated as well as the lessons taught by the great electricians of the stage, who long ago abandoned the idea of making the sun shine on rainy days.

"If I Marry Again" is hardly big city stuff. In the medium-sized town the cast and plot interest might carry it along to the in-between class. That's about the place.

LOCKER DOORS

William De Mille production, directed by De Mille and a Paramount picture. Written and adapted by Clara Beranger. Features Betty Compson, Theodore Roberts, Kathlyn Williams, Theodor von Eltz, Norma Carter, Robert Edison Mickey.

An ordinary better house program leader that must draw through the appeal of the cast names. It's an indifferent story allowing little room. The claim to major house production is in the tone of the produc-

tion marked by substantial interiors, gowns, etc. The picture will mean little to Miss Compson, who in this instance sustains her reputation of being allotted constant scenes. Others in the cast are not called upon for what might be termed difficult tramping, albeit it may signalize the return of Theodore Roberts to Broadway after a prolonged absence. This veteran player is in his proper role of a "father" with a hobby for solitaire and an inclination to cheat himself. That he plays it full worth is, of course, understood.

The tale is one of those youth-age marriages with Miss Compson the bride of a year who admires and respects her much older husband (Mr. Edison). A house party in the Sierra proves the chance meeting of the wife and John Talbot (Mr. von Eltz), after which the drive for interest is gone after through John being befriended by the husband and taken to his home. A night fire catches John in the wife's room, the husband making the discovery. But everything is strictly aboveboard and the finish has the best of the house signifying a willingness to give his wife her freedom.

De Mille's principal parlor work with De Mille trying to get across the suppressed anguish of the two lovers. A somewhat mechanical impression is left by the director to appreciably assist, while Miss Compson was negative in a character continually calling for a dejected attitude. Mr. Edison, as the husband, made the best legitimate impression.

Impressionism is notable for its brevity in wording although numbering the usual amount. De Mille's direction is not so much as strictly standard with no illuminating flashes to give it rating as a particular achievement.

As previously stated, an ordinary Class A house picture. *Skig.*

THE PRICE SHE PAID

C. C. production, distributed by Commonwealth. From the novel by David Graham Phillips. Directed by Henry McCarty. Photographed by Dewey Wright. Featuring Alma Rubens and Frank Mayo. At the Broadway, New York, week of Jan. 12. Runs about 70 mins.

Alma Rubens.....Alma Rubens
Frank Mayo.....Frank Mayo
Stanley Blair.....Freeman Wood
Mrs. Gower.....Helen Holmes
Donald Keith.....Frank Mayo
James Decker.....Frederick Loewe

Variety's files disclose a Seisnick production reviewed early in 1917 under the identical title and taken from the novel by David Graham Phillips. Clara Kimball Young was the star, David Powell the hero and Allan Hale and Anita Page the best. The picture, except the latter, *Jole* called the film well acted and interesting in nearly every detail.

comes the young doctor who accuses her of having sold herself. So she decides to "steep herself" a wife in name only, as the captives have it, and then when the old boy conveniently drowns at sea, she, with all his dough, can go pure to the arms of her hero. So she hasn't paid any price, but now about the price paid by the customers to see all this?

With moderately intelligent handling, the picture is a good one, even with a much-echoed plot. The earlier Seisnick production may have proven that. But this time Henry McCarty has directed without any ingenuity whatsoever, and the cast does not hold up the lagging interest. Alma Rubens is insipid and Frank Mayo is hardly better. The few other "names" in the cast, such as Wilfred Lucas, Freeman Wood and Lloyd Whitlock, have only the smallest bits.

The very small column on the credit side might list Miss Rubens' gown, some of the sets, a lavish wedding dinner scene and some sea shots on board an ocean liner and a private yacht. The situations in which the latter burns at sea and the attendant rescues are not particularly well handled. Throughout the film there are inconsistencies in story and continuity that at times are almost laughable, incidentally the only comic relief in the picture.

O. E. C. spent jack on "The Price She Paid" and probably intended it for more or less of a first-run affair. It misses that by a mile and only qualifies on the strength of the author's and cast's draw.

THUNDERING HOOPS

An F. B. O. at Loew's New York, with Fred Thompson as the dynamo that brings you to the edge of your seat and keeps you there. Unless set against Westerns, you'll get many times your money's worth in thrills, including a Mexican bull fight staged with a fidelity to the real thing that will make you want to go across the border and swap hisses and bravos with the natives.

Thompson in this latest exhibit directed with inspiration by Al Rogell, proves as he has before that he owes nothing to Douglas Fairbanks. Helen Holmes or the long trail of exciting realists who get their effects from slap-bang chundering and to the thing in flying leaps, astounding vaults and multiple other strong arm and leg stuff.

Marion Jackson has supplied a romantic background, frankly offered as a piece of the Southwest border between the states of Mexico. It fulfills all promises. The romantic motivation gets its impetus through the presence in the Southwest of the play of an un-

known outlaw who preys upon passing travelers. Comes to the states from over the border a governor of a Mexican province with his pretty daughter, carrying gold to buy ordeals of horses for Mexican cavalry. The highway, through accomplices, holds up the caravan, and steals the gold, but the stage coach robbery proves a boomerang for its perpetrators and leader through its frustration by Thompson's lickety-split arrival.

A he-man wallop-for-wallop fist fight between the hero and the heavy precedes this incident, followed by a fine bit of fancy whereby Silver King, originally owned by the marauding highwayman, becomes the property of the hero, the steed itself, offered a choice of masters, staking deliberately to Thompson, yet with exhibits of thought, or something like it, before it finally settles upon the preference. Packed fast on the heels of these several agitations is Thompson's chase after a runaway coach with the heroine within. The director, Thompson, Miss Jackson, credited with the continuity as well as the fiction, and several daring riders not listed in the cast, combine to get an effect here that has no superior in the way of equine pulse jumping danger, actual or fabricated.

As indicated, the cutting is craftsmanlike, to the nth degree. The photography is faultless. One might wish for more of the bull fight. The picture is an all right buy.

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BROADWAY STORY

(Continued from page 17.)

brand" got nearly \$15,000; "The Harcom" around \$15,000, and "Ladies of the Evening" \$17,500; "Silence," \$17,000; "The Guardsman," \$12,500. All those attractions are virtually capacity draws. "They Knew What They Wanted," which moved from the Garrick to the Klaw, is expected to be rated with the winners along 45th Street. "Quarantine" is doing well, again around \$15,000 last week, but "Able's Irish Rose," with nearly \$15,000, is the phenomenon of the list.

"Chauve-Souris" is one of the interesting events of this week. Its opening may mean the exit of "Sensational Piffles" at the Frolic. The opposition Russian troupe got about \$6,000 last week.

"Madame Pompadour" will close Saturday at the Beck. It will be succeeded by "China Rose," the only premiere carded for next week (six this week). "Jack in the Pulpit" stopped at the Princess Saturday, lasting but five days. "S. S. Glencairn," twice announced to close, moved into the house from the Punch and Judy. "Desire Under the Elms" moved Monday from the Greenwich Village to the Carroll. The Provincetown Playhouse, which controls both attractions, also has "Patience," which was moved from the Provincetown to the Village Theatre. "The Story" is slated for Jan. 24, but the house is not definite. That week also Jane Cowell will enter in "The Depths," succeeding "Simon Called Peter" at the Broadhurst. "The Dark Angel," due then too.

"Rain" was best around the subway circuit last week, getting be-

tween \$20,000 and \$21,000 at the Broad Street, Newark. This figure is said to be a record for the house. "The Love Song," a new operetta, which opened at the Century Tuesday, closed strongly at the Majestic, Brooklyn, grossing nearly \$19,000. Its record is somewhat under that of "The Student Prince," though not as little touted. "The Pottery" drew less than expected at Shubert's Teller (Brooklyn), the takings being a bit over \$7,000. "Conscience" got around \$7,500 at the Riviera, but the meant a good profit for the show.

Hold Off On Buys

None of the seven attractions coming in during the current week had closed for buys with the premium agencies up to Tuesday, although it was virtually conceded that no matter which way things went at the Century with "The Love Song" the Shuberts would force a buy for that attraction. Marie Rambert, who advertised at the Apollo last night in "The Valley of Content," Margaret Lawrence at the Empire in "Isabel" and Edward Barrymore due at the Ediths tomorrow night in "The Pines" are looked on as possibilities for the buy list.

The count on the reigning buys this week was 21 after two or three attractions dropped out of the race last Saturday night when the agencies did not renew. The two are "Artists and Models" and "Dancing Mothers." The remaining buys are "The Harcom" (Belasco); "Mr. Part-Ridge Presents" (Belmont); "The Guardsman" (Booth); "Betty Lee" (44th Street); "The Grab Bag" (Globe); "Topsy and Eva" (Harley); "Rose-Marie" (Imperial); "The Student Prince" (Jolson); "Lady Be Good" (Liberty); "Pigs" (Little); "Ladies of the Evening" (Lyceum); "Quarantine" (Miller); "The Firebrand" (Morosco); "Music Box Revue" (Music Box); "Silence" (National); "Follies" (New Amsterdam); "What Price Glory" (Plymouth); "Old English" (Ritz); "Othello" (Shubert); "Is Zat So?" (39th St.) and "Big Boy" (Winter Garden).

A buy of 200 a night was closed on Monday for Walter Hampden in "Othello," which opened at the Shubert a week ago.

A Score in Cut Rates

There were 26 attractions listed in the cut rates, with the office firm in the belief that some of the new ones opening this week would shortly be listed. Those offered at bargain prices were "Badges" (Ambassador); "My Son" (Bayes); "Minick" (Bliss); "Simon Called Peter" (Broadhurst); "Desire Under the Elms" (Carroll); "Less of Laughter" (Comedy); "Carnival" (Cort); "White Cargo" (Daly); "Dancing Mothers" (Edlitt); "Betty Lee" (44th St.); "The Youngest" (Gaiety); "Patience" (Greenwich Village); "The Bully" (Hudson); "Piggy" (Fam); "Kickerbocker"; "Quarantine" (Miller); "S. S. Glencairn" (Princess); "The Emperor Jones" (Punch & Judy); "Is Zat So?" (39th St.); "My Girl" (Vanderbilt) and "Miggrim's Progress"

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INCORPORATIONS

(Continued from page 5.)

O. Babcock, H. R. Buck, K. Carey, New York; theatrical, pictures; (Attorney, W. J. Carey, 320 Broadway.)

Mutual Theatrical Society, Inc., New York; theatrical, pictures; \$50,000; A. Goldkorn, J. R. Elliott, T. H. Berg. (Attorneys, O'Brien, Matvelev, & Driscoll, 154 West 43rd street.)

Band Box Amusement Corp., New York; motion pictures; \$10,000; J. Frank, H. Davis, H. G. Guttman. (Attorney, H. G. Guttman, 50 East 42nd street.)

Episcope Corp., New York; masques, pageants, pictures; \$25,000; A. B. Graham, E. A. Scott, Jr., R. E. Berenson. (Attorneys, Graham & Scott, 25 West 43rd street.)

Henderson Stadium, Inc., Brooklyn; amusement parks, etc.; 5,000 shares n.p.v.; D. H. McKerrick, C. J. Henderson, H. P. Freese. (Attorneys, Yause & Yause, 42 Broadway.)

Lindsay Operating Corp., New York; hotels, theatrical proprietors, etc.; \$25,000; H. W. Paprocki, H. B. Holland, F. C. Taylor. (Attorney, F. J. Knorr, Albany, N. Y.)

John Gabel Company, Des Moines, Iowa; Moore treasurer; manufacturer of musical instruments, capital \$100,000, has filed certificate of statement and designation in the office of the secretary of state at Albany to enable it to do business in New York state.

JUDGMENTS

Robert E. Tremain; Martin & Martin; \$111.95.

Kentucky Derby Co., Inc.; Crystal Silver Works, Inc.; \$52.95.

Andrews Dippel; Western Union Tel. Co.; \$494.35.

Riako Dano Palace, Inc.; Bway, Subway Adv. Co., Inc.; \$304.65.

Kuloff Amus. & Rest. Co., Inc.; City of N. Y.; \$45.13.

Minerva Theatre Co., Inc.; same; \$45.85.

Jerome A. Jacobs; R. W. Milbank et al.; \$90.95.

Sidney R. Lash; J. B. Gardner; \$254.54.

Porte Povitch; Mail & Express Corp., Inc.; \$187.53.

Satisfied Judgments

Carle Carlton; L. Movey; \$1,064.95.

"CARGO" NO. 5

Leon Gordon is assembling a fifth company of "White Cargo" for Pittsburgh. The company will be formed in New York.

The Guardian of a Good Complexion



Holds the Centre of the Stage

INSIDE STUFF ON LEGIT

(Continued from page 14)

wanted to express appreciation in that manner. While the bunch on "The Graphic" was astounded, you can imagine what the fellows on the "Graphic" bonus was awarded as around 18 per cent of every one's salary, other tabs said when they heard of it. They didn't even get a note. "The it is claimed to have braced up the staff is no uncertain manner.

Dean Detrich, athletic house board designer, got a car last summer, paying \$65 for the thing. It was such an awful looking stone crusher Dean couldn't get insurance on it. The machine was usually parked near the Belmont, but that house management couldn't do anything about it because Detrich had a drag with the cops. Last week Dean coaxed it to Long Island City to have side curtains fitted. Friday he was informed the job was finished, but he couldn't borrow the dough to redeem the oil can. Friday night the garage burned up and so did Dean's oil burner.

Detrich expects to find another bargain providing he can borrow that much.

When the "Paris" sailed Wednesday there was among its passengers a girl who had appeared with "Wildflower" during that musical attraction's run on Broadway, but since has been idle. She slipped past the ship news reporters and got away without the world being any the wiser. Her departure was said to have been hastened by the homicide bureau of the New York police department continuing an investigation of the suicide of the wife of a musical composer, who is said to have interested himself in the welfare of the chorus girl. Her purpose in going abroad, she said, is to continue a course in vocal culture.

A Sunday paper a week ago carried a magazine story on the suicide. It told how another woman met the composer and his wife on a Broadway corner a few hours before the death, but did not mention her name, and ended by asking, "Who is the other woman?" The woman in question is reported the chorus girl who sailed.

About three years ago the composer who wrote the music for one of the biggest successes now running on Broadway, was mentioned in connection with an actress in vaudeville and musical comedy circles. It was suddenly hushed up. The wife must have known of the new chorus girl flame, as it is believed the discussion on the Broadway corner was about a settlement the composer and his wife were to have made with the girl. This is thought to have depressed the wife. After arriving home she took poison and died a few minutes later.

Fannie Brice and Jennie Wagner are in on "Is Zat So?" at the 39th Street. At other times Miss Brice, the actress, is with the "Music Box Revue" and Miss Wagner, the agent, is ten percent. Incidentally, Jennie ten per cents for Fannie's engagements, but whether Jennie will get her cut of Fannie's likely share is not known. Fannie's Broadway comedy just remains Jennie's own business—and she never talks business at less than 10.

Around the Music Box they are kidding Fannie on being hooked up with the Shuberts, as the Shuberts are also in on "Is Zat So?" The Box boss is asking Fannie what she expects the Shuberts to do to her, and Fannie laughs it off as she says she knows.

"Chauve-Souris," opening tonight (Wednesday) with a press and invitation performance, gave a private party performance last night to members and guests of an institute. The intended opening at the 49th Street Monday was deferred through the steamer bringing in Ballet and his crew not arriving in time for proper rehearsal. In sending out the tickets for the invitation performance this evening, Morris Gest inserted with the coupons a pair of small French opera glasses.

"Dixie to Broadway" will probably close after playing Philadelphia, and Florence Milla will likely be featured in a café planned by Lew Leslie. The latter has a 25 per cent interest in "Dixie," but it is claimed the colored attraction has not earned its production expenditure, despite the big business in Chicago and here. The reason is probably explainable by the fact the attraction costs \$8,500 weekly to operate. That is exceptional for a colored show. In Boston last week the gross was \$18,000, but the show lost \$450. However, "Dixie's" final week in New York (at the Broadhurst) grossed \$19,000 and earned a profit of \$4,400. None of the colored successes appears to have been so well hooked up as "Shuffle Along," which could make money at small grosses.

Edwin H. Knopf, husband of Mary Ellis, denies he owns a 15½ per cent interest in "Rose-Marie." He says he is not financially concerned, but wished he was.

Ben Hecht, prominent Chicago author, newspaperman and playwright, who came to New York to handle publicity on "The Firebrand," stayed on the job two weeks, then decided that the mimeograph racket wasn't for him.

HARRY WILL
MAXFIELD and STONE
TWO BOYS AND A PIANO
ALWAYS WORKING Direction SIMON AGENCY

DOROTHY ANTELL

urge you to see her line of birthday cards. Miss Antell, a former artist, for the past few years an invalid, will have for sale a handsome collection of novelty cards. Also silk hose. Help her help herself. Visit her at 800 West 186th Street, New York.

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WOODS and FRANCIS REVUE

in "THE INVENTOR"

Direction GENE OLIVER

REGULAR MIDNIGHT SHOW PROBABLY AT COLUMBIA

Success of Third Show During 15th Anniversary
Week Decides Management—16,965 Spectators
at 13 Performances—"Surprise Acts" Nightly

The 15th anniversary celebration at the Columbia, New York, last week, with Billy K. Waller's "Red Pepper Revue" as the attraction, broke all attendance records for the house when 16,965 spectators, an average of 1,305 a performance, attended during the week. The figures include a midnight show given Wednesday night, making 13 performances.

In addition to the regular burlesque performance, the management secured "surprise acts" for each night. Monday night the extra turns were Pannier Brice, George White and Charles McHugh, all former burlesquers; Tuesday night, Harry Von Tilzer stopped the show with his "single," and Gallagher and Egan followed.

Wednesday night Will Rogers appeared. Thursday night Harry Semon did his vaudeville specialty, and Friday night Belle Baker was the attraction.

Capacity attendances all during the week were credited to the excellence of the attraction and the prodigious publicity efforts of Fred McCoy, the Columbia's manager. In addition to advance stories in all of the dailies, McCoy succeeded in lining up a flock of critics for the Wednesday night midnight show who were probably written by the most representative audience the house has ever held. Rogers' act pleased them all and ran for about 15 minutes.

The regular Midnight Show has decided the management to inaugurate a midnight show every Thursday night, beginning in about two weeks. It is planned to make the Thursday night midnight performance the Times Square rendezvous for the night life crowd of professionals and pons. The Columbia location is U. R. Addition. A runway may be added if the Thursday night innovation is successful.

A beautiful souvenir program was given to every patron last week. The program contained a gold embossed cover with a drawing by Archie Gunn. An editorial by McCoy on the Columbia policy and pictures of former burlesquers.

Anniversary Epidemic

The success of the 15th Anniversary Week at the Columbia, New York has started an epidemic of "anniversaries." Miners, Bronx will add in the celebration of the first year in burlesque of the Miners interest and Hurlig & Seamon announce a 30th Anniversary Week to be celebrated at Hurlig & Seamon's 125th Street next week (Jan. 15).

The attraction will be Hurlig & Seamon's "Hollywood Follies." Special features similar to the Columbia theatre celebration will be inaugurated. According to report an all-colored revue will augment the burlesque attraction during the week. The colored artists will be recruited from the Cotton Club, a colored Harlem cabaret.

The first home of the firm comprising Jules Hurlig, Harry J. Seamon and Joseph Hurlig, known as Hurlig & Seamon, was located in an upstairs house on 125th street, where for 18 years they presented shows. At first vaudeville was played. In 1913 the present house where the anniversary will be celebrated was opened.

POLICE CHIEF IS KIDDED

Indianapolis Cop Saw
Indianapolis Policeman
Saw Stock Burlesque

Indianapolis, Jan. 13. Police Chief Herman F. Rikhoof took his wife to the stock burlesque show at the Capitol theatre last Wednesday evening and didn't like it. He told his personal investigator, Capt. Charles Sumner, the next day to tell Manager Matt Kolb the girls must wear tight and "cut out the dirt" or he'd close up the place.

Sumner obeyed. He saw the show Thursday afternoon. He also took in the Mutual offering at the Broadway. He got the "bug," too, and the next day told his newspaper men he'd ordered his places to dress the girls warmer.

Kolb told the chief he was willing to order on the tights and cut lines whenever suggested.

That about ended the incident, except that the newspaper men refused to take the chief seriously, one of the dramatic critics inquiring, editorially, just what was it the chief wanted in the way of stage propriety. He suggested that the chief draw up a hard and fast set of rules, if the theatre must be censured, and then enforce the rules, not only at the burlesque houses but also at the legit when musical comedies and revues are shown.

CHINESE IN PANIC

Los Angeles, Jan. 13. Some twenty-five members of the troupe playing at the Chinese theatre here became panic stricken when a blaze, caused by a cigarette, broke out in a rooming house on Court street, near the theatre, and drove them from their beds.

The entire troupe were on the verge of hysteria. Had it not been for the timely arrival of fire apparatus, a catastrophe would assuredly have taken place. As it was, a majority were carried from the building by firemen.

The fire, which caused the excitement, inflicted damage to the extent of \$3,000.

PHIL SEED SUES BEDINI

Philip Seed has instituted New York Supreme Court proceedings against Jean Bedini, based on a contract for a period of one year, from Nov. 3, 1924. Seed alleges he was guaranteed \$100 a week for the term of the contract by Bedini in connection with the latter's London production.

Bedini's defense is that he paid the comedian's transportation and was ready and willing to live up to the contract but was limited because the necessary labor permit from the British Home Office was not forthcoming.

HARRY YOST IS OUT

Chicago, Jan. 13. Harry Yost, formerly manager of the Capitol, Indianapolis, and for a short time identified with the Olympic, where he succeeded Jake Sacco, has been relieved of his position.

Yost came here with the intention of burning up the town but soon found himself snowed under. Billy Hexter, identified with the burlesque for a good number of years and rated as one of the best burlesque house managers in the country, has taken over the destinies of the theatre. Hexter intends installing several specialty nights with a view of bolstering up business.

Hexter headed the Court four of "Little Jesse James" and on his return from the Coast was notified to immediately take possession of the Olympic. The change came as a surprise and it was intimated around the stage that the Columbia burlesque officials were dissatisfied with the manner in which Yost had conducted the house.

APOLLO DENIES SIGN

Burlesque House Uptown Makes
Positive Statement

A positive denial has been entered on behalf of the Minnisky stock burlesque house, Apollo, on West 125th street, to the story in the Times of Jan. 13, saying in effect there had been a sign posted in front of the theatre, reading: "Come in and see the raided show."

Paul Slayer, general manager for the Minnisky house, was indignant, corroborated by Abe Kreibitz, who attends to the pictorial and sign work for the theatre.

Variety's story said the sign read: "The Apollo is a disgraceful and corruptible by Abe Kreibitz, the Apollo with the magistrate dismissing the complaint. The Apollo management asks if anyone would think they were crazy enough to put up such a sign under those circumstances?"

Variety's information came from a disinterested person who stated he had seen the sign hung up on the booth in the lobby.

Carney and Carr Divorced; No Professional Separation

Chicago, Jan. 13. Jean Hollingsworth Carr—Carney secured a divorce here Dec. 31, from Robert Carney. They are a team, professionally, known as Carney and Carr, at present with the "Silk Stocking Revue" (Columbia Burlesque).

Though the couple separated Sept. 1, 1922, they appear to have continued on their professional tour. Mr. Carney is a statesman and she and her former husband will continue their joint engagement indefinitely. They were married May 1, 1919, at Des Moines.

Carney is now in St. Louis, in the local Superior Court, upon granting Mrs. Carney the decree, awarded her the custody of both children, Jean, 5, and Roberta, 3. Carney did not appear at the hearing, but was represented by his counsel, Samuel J. Winograd.

Leo A. Wriskopf was the attorney for Mrs. Carney, who also was allowed \$15 weekly from her husband for the children's support.

THEATRELESS CITY

(Continued from page 3)
Efforts to prevent such an establishment to be opened.
"These theatres are considered to be generally bad and they are certainly dangerous. It would be regrettable to allow any to be established here. We have notified those who intended to operate this theatre that they will have only to blame themselves if they lose money."

BURLESQUE REVIEWS

HIPPITY HOP (COLUMBIA)

Character..... Duke Rogers
Juvenile..... Lul Ring
Principals..... Betty O'Neil
Prima Donna..... Grace Carson
Principals..... Betty O'Neil
Principals..... Lul Ring
Principals..... Kay Norman
Principals..... Lul Ring
Principals..... Abe Reynolds

"Hippity Hop" at the Columbia, Puck & Kolb's show, is a one-man opera which just about makes the grade, due almost solely to the comedy returns of Abe Reynolds' Hebrew characterization.

Reynolds, one of the best comedians in burlesque, does wonders with material that would be sure disaster in other hands. His results are obtained despite the inanities through character delineation, suggestion and a facile delivery which suggests comedy where no comedy exists. But even Reynolds isn't proof against such risky passages as the head-on collision between himself and Lew Lewis, the Dutch second comic. As two ball players the "Maddest and Black" and "Long Winded Argue" order almost killed the customers.

Reynolds held up another scene in which the breaking of an expensive set of china by a couple of drunks has the comedy motif. The conception of the supposed two of intoxication was amateurish, but Reynolds made the scene hold up by his excellent timing.

The other departments of the entertainment revealed nothing new in the way of production or costuming, except "Mistaken" which received encore on her every appearance. This girl has personality plus the classiest pair of gambs seen since "Mistaken" came to the field. She has a fair singing voice which is immediately forgotten when she sings the New's song. The right idea about dressing the underpinning, attacking to black silk stockings. Her dancing went over solidly through personality rather than anything else, although she displayed considerable versatility in this department. A pop number with the chorus and a girl in a box holding with a close harmony rendition went for several encores and held up the next scene momentarily.

Andy White, the male tenor singer, uncovered a sweet singing voice. The need for a girl in the number he was undecided whether to sing the song to a girl downstage or turn around and sing to the audience. He effected a compromise, making his carriage during the number a bit awkward.

Grace Carson, the prima donna, on two occasions three numbers follow one another with nothing to break them up. The first infraction is followed by Miss Norman's specialty with a violin and singing by Lora Carol and Lul Ring. Another straight number followed by a girl singing by singing impression of Bert Williams by Duke Rogers and a costume number by Lora Carol and the girls.

Grace Carson, the prima donna, could have held the specialty of Kanul's Hawaiian, a good singing and in Chinese music. The girl who built up the preceding number and given a sadly needed kick. Miss Norman was the only one to long to dance an Oriental routine, the idea of the scene being the familiar dream, but poorly constructed and imperfectly conveyed.

Some of the drops seemed familiar and may have visited Broadway before. The scene was okay on the whole, but it was hard to reconcile a few of the sets with the book. A staircases was used in the entrance of a fashion parade which suffered through comparison with preceding Columbias.

Grace Cameron did two specialties, one weakly spotted, with the entire company behind her, the other in which she received more than mild returns.

needs a strong bolderous unctuous for to make it stand out and a book which this show hasn't.

De Vere gets considerable laughs as a buck-private in a war scene, the high school or the school, and in the time he is added with meaningless drive and comedy scenes that feel a little awkward.

The numbers don't get the show up any, for none earned a legitimate recall. Even the usual sure-fire "The Numbers" act, which was a free-for-all assortment of scrambled shapes that will never provide any serious opposition to the sanctity of the home and radio. They worked as though they had walked all the way from the East.

The Morette Sisters tried hard to sell their double violin and cello specialty, but the enthusiasm wouldn't come. Though the rest of the show the sisters did numbers and played bits without attaining anything much.

The Morette Sisters tried hard to sell their double violin and cello specialty, but the enthusiasm wouldn't come. Though the rest of the show the sisters did numbers and played bits without attaining anything much.

Another scene that folded up was the "The Numbers" act. It proved the most inane kind of blather, with an attempt at a surprise finish which didn't register.

The show gets off on the wrong foot with one of these talky openings which call for a synopsized recitation of the show by every player in all out of rhythm and meaningless to the front of the house.

Chick "The Numbers" is the second comic. He does a nondescript character which at moments threatens to be Hebrew, but in the main is a caricature of a "one" he reminds of Jimmy Huxley in a rendition of a Hebrew comedy number, but drops the dialect a measure. The scene was probably earned literally, for he takes the slap all through the entertainment.

Arline Johnson, a heavy, oversized model prima, shows nothing that could be construed as talent, barring a bit of dancing which is over on account of her size. Roy Searns, the juvenile, turns in a very fair drop specialty, but has little opportunity to show.

The production is average and the costuming atrocious. The 16 characters are not well cast, and the entire show falls far beneath the average shown by its preceding Mutuals this season.

It's a turkey, if ever there was one, and as vulgar as it is unentertaining. Con.

APOLLO (Stock Burlesque)

Straight..... Walter Webster
Character..... Walter Webster
Principals..... Betty O'Neil
Principals..... Lul Ring
Principals..... Kay Norman
Principals..... Lul Ring
Principals..... Abe Reynolds

Minnisky's stock burlesque at the Apollo is a one-man opera which built up a clientele which enjoys the current comparatively clean show just as much as they enjoyed the first week's show, which was viewed by this reporter, was extremely strong burlesque.

The performance last week was much tamer and minus double entendre. There were a few bells and whistles and a couple of acts which would be classed as vulgar by a discriminating audience, but the show as a whole was otherwise clean.

The cast has been augmented by the addition of Harry Kohler, a burlesque Hebrew comedian, who formerly appeared in white-tie shows. Joe Rose remains the principal comedian. He and Walter Webster stage the shows. Rose has quite a few "sides" which he has good for heavy applause on each entrance. It must be a distinctive personal quality. The girls are not good for heavy applause on each entrance. He is an eccentric comedian who would be a pip if he didn't have to learn a new flock of sides each week. As for the other he is just so-so, but his most inane cracks here seem to get over.

In a large measure responsible for the steady attendance of the male element. The boys know the girls by their first names and have their own favorites. It is the best and youngest looking chorus seen in a long time and includes a few girls who have been good from in burlesque circles after she has had the necessary experience. She is Anne Allison, a sweet-looking girl with a "sides" which has a look, youth, personality in addition to good pipes, and is a very effective low, sensible and good and shim, which is hitting 400 in all departments.

Rose utilizes the girls in a number of ways. (Continued on page 46)

MISS KNIGHT GETS DIVORCE

Chicago, Jan. 13. Margie Knight (Mrs. James R. McClean) was granted a divorce in this city. According to her own statement, she is "now very happy." Miss Knight is chorister with "Take a Look."

CRAWFORD IN ST. LOUIS

Topeka, Jan. 13. Roy Crawford, who resigned as vice-president and treasurer of Associated Exhibitors, will make his future home in St. Louis. Crawford will become associated with the management of the Gaiety (Columbia burlesque) in St. Louis, in which he is interested.

On Inspection Trip

Sam Scribner, Columbia circuit's general manager and Tom Henry, manager of the Gaiety, Boston, left New York Saturday for St. Louis. The visit is in the nature of an inspection trip.

BAND BOX REVUE (MUTUAL)

Straight..... Gus Fung
Character..... Gus Fung
Principals..... Morris Steiner
Principals..... Roy Searns
Principals..... Chuck "Ships" Wilson
Principals..... Mitty De Vere

Manheim Productions, Inc., sponsored this Mutual wheeler, and it's a polished and well put thing to recommend it, and doesn't even get by on double entendre, of which there is a very little.

Mitty De Vere and the Morette Sisters are featured. De Vere is the principal comedian, doing an eccentric character of quiet delivery that

"COLUMBIA BURLESQUE"

By SAM A. SCRIBNER

(General Manager, Columbia Amusement Company)

I think we have arrived at the mark we have been aiming at for the past 20 odd years and for what the "Columbia Wheel" was originally formed—"Clean Columbia Burlesque."

How was this accomplished? By gradually eliminating the producer and performer who couldn't read the signs; by keeping our theatres as clean as soap and water could make them; by conducting them in an orderly and up-to-date manner—and by clean show.

These methods discouraged the "rough neck" element that wants its meat raw.

They laughed at us when we first started to clean up burlesque. Maybe some of our producers are laughing at us yet. Our road managers are, I am sure.

One bird says all we need is "real burlesque" and if we had a few Cliff Grants, John Greves, etc. we would be a howling success. Well, maybe we would, but Cliff is dead (God rest his soul) and John is physically incapacitated.

Cast of Burlesque Show
It costs anywhere from \$25,000 to \$40,000 to produce a burlesque show these days. This is for scenic equipment and costumes.

A producer engages a principal comedian for his show and has a book written to fit this chap, has scenery built to fit the book, and casts to suit the different parts and after the show gets nicely started and is running along smoothly, and this particular comedian, through the efforts of the producer, the man who wrote the lines, the way he has been placed and the money that has been spent to boost him, is a hit.

No sooner is the comedian a hit than a flock of agents begin to besiege the theatre and those that are not on the ground to wire him offers. Immediately the comedian begins to receive these wires he begins to swell up and think he is too good for burlesque.

Mutt Dug Nothing
Nobody can complain because an actor or anybody else wants to better his financial position, that's natural, but this parasite, this agent, this bird who struts around as says, "I dug up that actor and I dug up that woman," that mutt didn't dig up anything.

The burlesque producer dug up that actor or that woman and fitted him with lines that he could speak intelligently and with a part that he could play well and boosted him and boomed him and then this particular class of agent I am telling you about sneaks around to the stage door and steals him. The agent doesn't produce anyone, he doesn't dig up any actors, he steals them from the fellow who does produce them. I am speaking now of a particular kind. He lives off of hooking talent from the burlesque producer and what he eats.

Not the Regular Agent
The regular agent doesn't do this. If they see an actor in a burlesque show that they can use they go to the manager of the show, lay their cards on the table and say, "What about this chap? Can you fill his place? Does your contract extend over this season? If it does we will buy it and we will help you fill his place. And they do."

When Klaw and Erlanger wanted Leon Errol they came to us first and Mr. Erlanger said, "What do you want for your contract with Mr. Errol?" The producer said, "I want so much and Mr. Errol's salary with you should be so and so." Mr. Erlanger said, "Fine, send him over and I will mail you a check." And he did.

When Mr. Ziegfeld wanted Bicket and Watson he went to Hurlig & Seamon and negotiated a fair arrangement for all concerned. The actor got what was his right and the manager who held the contract was equally considered.

That's the way regular fellows do business in all lines, and thank the Lord we have a few of these kind of men in our business. They are just as essential to theatricals as Mr. Mellon is to the Administration at Washington, and they are certainly a contrast to the agent who hasn't the courtesy or the decency



SAM A. SCRIBNER

to keep his nose out of someone else's business.

Agents booking through the Keith office used to make the Columbia Wheel a field for their operations until Mr. Albee found it out. Mr. Albee was quick to see the injustice of such operations and stop the practice, but the bird I have in mind—who calls himself an "Artists' Representative" no one controls. He is just—plain selfish, greedy, doesn't know what business courtesy means, probably never heard of discussed, can sound the alien song of an agent in both registers and sometimes can't fulfill his promises to the ambitious comedian and immediately crosses him off the books and forgets about him, and the comedian is left high and dry without a job in burlesque or anywhere else.

The High Spots
And now for a review of the high spots as I find them.
When the Columbia Amusement Company was 15 years old we celebrated.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

(Jan. 19-26)

Bathing Beauties—19 Gayety, Montreal; 26 Gayety, Boston.
Salt Show in Town—19 Olympic, Chicago; 26 Star & Garter, Chicago.
Broadway by Night—19 Gayety, Detroit; 26 Empire, Toronto.
Come Along—19 Empire, Toledo; 26 Lyceum, Columbus.
Cooper, Jimmy—19 Casino, Philadelphia; 26 Palace, Baltimore.
Fast Steppers—19 Empire, Providence; 26 Casino, Boston.
Follies of Day—19 Empire, Toronto; 26 Gayety, Buffalo.
Gerard, Barney—19 Gayety, Washington; 26 Gayety, Pittsburgh.
Golden Bucks—19 Miner's Bronx, New York; 26 Stamford, 27 Holyoke; 26 Springfield, Mass.
Good Little Devils—19 Casino, Brooklyn; 26 Casino, Philadelphia.
Go to It—19 Gayety, Boston; 26 Columbia, New York.
Happy Go Lucky—19 Gayety, Kansas City; 26 Gayety, Omaha.
Happy Moments—19 Olympic, Cincinnati; 26 Gayety, St. Louis.
Hippity Hop—19 Empire, Brooklyn; 26 Orpheum, Paterson.
Hollywood Follies—19 Hurlig & Seamon, New York; 26 Empire, Brooklyn.
Let's Go—19 Lyceum, Columbus; 26 Lyric, Dayton.
Marion, Dave—19-20 Court, Wheeling; 21 Lyric, Bridgeport.
O. H. Canton—26 Columbia, Cleveland.
Miss Tobacco—19 Grand, Worcester; 26 New London; 26 Meriden; 29-31 Lyric, Bridgeport.
Monkey Shines—19-21 Avon, Wat-

ertown; 22-24 Colonial, Utica; 26 Harmanus Bleecker Hall, Albany.
Nifties of 1924—19 L. O.; 26 Olympic, Chicago.
Peeka-Boo—19 Gayety, St. Louis; 26 Gayety, Kansas City.
Record Breakers—19 Columbia, New York; 26 Casino, Brooklyn.
Red Pepper Revue—19 Orpheum, Paterson; 26 Empire, New York.
Ruinin' Wild—19 Casino, Boston; 26 Grand, Worcester.
Silk Stocking Revue—19 Gayety, Buffalo; 26 Gayety, Rochester.
Steppe, Harry—19 Columbia, Cleveland; 26 Empire, Toledo.
Step on It—19 New London; 21 Meriden; 22-24 Lyric, Bridgeport; 26 Miner's Bronx, New York.
Step This Way—19 Stamford; 20 Holyoke; 21-24 Springfield, Mass.; 26 Empire, Providence.
Stop and Go—19 Gayety, Rochester; 26-28 Avon, Watertown; 29-31 Colonial, Utica.
Take a Look—19 Harmanus Bleecker Hall, Albany; 26 Gayety, Montreal.
Talk of the Town—19 Star & Garter, Chicago; 26 Gayety, Detroit.
Temptations of 1924—19 Gayety, Omaha; 26 L. O.
Town Scandals—19 Palace, Baltimore; 26 Gayety, Washington.
Watson, Bidding Billy—19 Gayety, Pittsburgh; 26-27 Court, Wheeling; 28 Stouvenier; 29-31 Grand O. H. Canton.
Williams, Mollie—19 Lyric, Dayton; 26 Olympic, Cincinnati.
Wren, Woman and Gang—19 Empire, New York; 26 Hurlig & Seamon's, New York.

MUTUAL CIRCUIT

Band Box, Revue—19 Gayety, Brooklyn; 26 Trocadero, Philadelphia.
Beashful Babies—19 Corinthian, Rochester; 26 Geneva; 27 Elmira; 29-31 Schenectady.
Beauty Paraders—19 Garden Buffalo; 26 Corinthian, Rochester.
Bobbed-Hair Bandits—19 L. O.; 26 Prospect, New York.
Cuddie Up—19 Mutual-Empress, Kansas City; 26 Garrick, Des Moines.
French Follies—19 Empress, St. Paul; 26 Empress, Milwaukee.
Giggles—19 Prospect, New York; 26 Hudson, Union Hill.
Girls from Follies—19 Empress, Milwaukee; 26 National, Chicago.
Hello Jake Girls—19 Miles-Royal, Akron; 26 Empress, Cleveland.
Hurry Up—19 Mutual, Washington; 26 York; 27 Cumberland; 28 Altoona; 29 Johnstown; 30 Uniontown.
Kandy Kids—19 Gayety, Philadelphia; 26 Gayety, Baltimore.
Kelly, Lew—19 Gayety, Wilkes-Barre; 26 Empress, Cleveland.
Williamsport—29 Lancaster; 30-31 Reading.
Kuddling Kates—19 Garrick, Des Moines; 26 Palace, Minneapolis.
Laffin' Thrus—19 Hudson, Union Hill; 26 Gayety, Brooklyn.
London Gayety Girls—19 Empress, Cincinnati; 26 Gayety, Louisville.

RADIO RURALS

(Continued from page 3)

territory upon which the small town house depended, radio took hold. The owner of a radio set notified his neighbors when tuning in and phones along the line were opened up for listening in purposes. As the party phone lines run to a considerable number of homes, the effect was immediate.

APOLLO

(Continued from page 45)
ber in which they walk out into the aisles. Following this he does a quick-out number with als. of them, which gives each an opportunity to sing an individual number. His ad lib comments followed stereotype burlesque directions, but were wowed with the Harlemites.

The production as regards scenery is up to the best burlesque standards and doesn't exhibit any signs of skimpy. The part of the management. Three full stage sets as the first act could go into any burlesque show with alibi. The costumes are in good taste and attractive. All of the costumes ran to burly legs and should, for this bunch have a set of gams they needn't be ashamed of.

Several "ligerie" numbers and one-piece effects are noticeable. The show style looked fetching in Indian regalia over white union suits in one number and in a "model" number the girls were very easy on the eyes in lingerie.

The street car scene, very vulgar the opening week, is present, but cleaned up, and is funny. The leaking suit case and "I'll give it to the conductor" bits have had their teeth extracted and would pass muster at a church social.

A melodramatic sketch, "The Apache Man," seems to be long. The sketch thing is a weak feature, but this one wasn't well written nor particularly well played. The dramatic was helped by working the chorus in for one number. They were costumed as cowgirls and

Catherine Irwin has the voice of the women, and carries all of the classical stuff well. Hattie Beall, the lassy southerner, has turned down to a walk, as has Isabelle Van and Emily Clark, the pretty brunet ingenue, in unprovoked and piqued a near "cooch" in a scene labeled "Pood Butterly," but the dance was handled inoffensively.

Eddie Green, the colored boy, went through this opera without dancing. Green has a couple of corking jazz numbers, in unprovoked and piqued too familiar to Harlem to stand exhibition weekly. To make up they are allowing him to talk more, and he bids fair to develop into a good colored comedian. A pair of unprogrammed male dancers stopped the show on Saturday night with a routine of waltz clog, jazz slides and legmania stuff.

The Apollo show qualifies now as average burlesque entertainment. It is superior to the average burlesque stock performance, and with the better music, the use of principals and choristers could stand comparison with the best shows. Business is lax. Wednesday night was capacity, doublet and in the boxes, with standees in both places.

Love Makers—19 Howard, Boston; 26 L. O.
Maid from Maryland—19 Gayety, Louisville; 26 Broadway, Indianapolis.
Make It Peppy—19 National, Chicago; 26 Cadillac, Detroit.
Merry Makers—19 Gayety, Scranton; 26 Williams, Harris.
Miss New York, Jr.—19 Garrick, St. Louis; 26 Mutual-Empress, Kansas City.

Moontight Maids—19 York; 20 Cumberland; 21 Altoona; 22 Johnstown; 23 Uniontown; 24 Academy, Pittsburgh.
Nifties—19 Academy, Pittsburgh; 26 Miles-Royal, Akron.
Red Hot—19 Olympic, New York; 26 Star, Brooklyn.

Rev. Al—19 Trocadero, Philadelphia; 26 Olympic, New York.
Round the Town—19-21 Park, Erie; 26 Empress, International, Niagara Falls; 26 Garden, Buffalo.
Smiles and Kisses—19 Empire, Cleveland; 26 Empress, Cincinnati.

Step Along—19 Lyric, Newark; 26 Gale, Scranton.
Step Lively Girls—19 Geneva; 20 Elmira; 22-24 Schenectady; 26 Howard, Buffalo.
Stepping Out—19 Star, Brooklyn; 26 Lyric, Newark.

Stelen Sweets—19 Allentown; 20 Sunbury; 21 Williams, Harris; 22 Lancaster; 23 Reading; 26 Gayety, Philadelphia.
Whiz Bang—19 Babies—19 Gayety, Baltimore; 26 Mutual, Washington.

SAM A. SCRIBNER

The owner of the surest whip in the show business.

Sam A. Scribner.
If there is anyone in American theatricals of today who doesn't know or who has not heard of Sam A. Scribner, it tells merely how many new people have come in.

Sam Scribner has turned over the hardest show business to turn—burlesque.

He did it himself, all by himself—Sam and his whip.

Sam's whip is his will, a force that even burlesque has acknowledged.

"Scribner's boss" has come to be an accepted belief in Columbia burlesque circles. It's true.

Scribner's Not Unjust

Scribner is not an unjust whip-cracker. He just makes it circle around for those things he believes in which may for the betterment of Columbia burlesque. That the Columbia producers or his associates do not always agree with him does not disturb Scribner, nor does change his mind. He gives an order as general manager of the Columbia Amusement Company and it goes—Scribner makes it go.

If it ever does reach the point where his authority or judgment is questioned, Scribner has a pleasant way of disposing of it by saying:

"While I'm in this chair, that stands up and you think you can run this circuit better than I am doing, you take the chair."

It's a Sam Scribner characteristic retort with no come back. Sam Scribner comes by his domination naturally—from the circus lot. He was with a circus or two or more. Maybe he had a ring or two. Certainly not three. Scribner blew the circus power. He had three rings made the Barnum-Bailley circus the biggest show on earth.

Scribner left a tough field for a tougher one—burlesque—of those days.

Scribner's "Morning Glories"

And in those days Scribner became best known because he had "The Morning Glories." "The Morning Glories" were no glories and the Scribner show no better nor worse than 24 companions on the Western Burlesque Wheel, as fine a turk circuit as ever had to make a touch to move. Everything could have happened, on the Western wheel, and it did. About the only thing a majority of the Western Wheelers missed was jail.

Then there came a day when a little group of seceders decided to start a new burlesque wheel. Not because they wanted better or different burlesque but this little group wanted to run a wheel of their own and not take orders from the then arrogant heads of the turkey outfit.

Scribner in Those Days
Among the seceders was Sam Scribner. But he meant no more in those days a new burlesque wheel. Not because they wanted better or different burlesque but this little group wanted to run a wheel of their own and not take orders from the then arrogant heads of the turkey outfit.

Scribner in Those Days
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Weber with one or two others.

(Continued on page 94.)

FLOOR SHOW ON STAGE

Johnny Hudgins and the Club Alabama orchestra (Sam Woodin), playing several vaudeville dates, will form the nucleus of an all-colored show expected to play local dates outside dates later this season. The Hudgins-Woodin orchestra, now with the Club Alabama show, will be at the Lafayette theatre (181st street, Harlem) next week (Jan. 15).

The Club revue will be presented as a full show uptown, the players doubling between the theatre and the club.

JOHN H. HAVLIN'S WILL

Cincinnati, Jan. 8.
Bequests of \$1,000 each were made to five Cincinnati charitable institutions by the late John H. Havlin, theatrical man, who died a few weeks ago at Miami, Fla. He also left bequests of \$10,000 each to six relatives.

The residue of his estate, worth several million dollars, goes to his daughter, Mrs. Kate Havlin Martin, who lived with him at Miami. She is named as executrix.

WHY BE SURPRISED?

By J. HERBERT MACK

(President of the Columbia Amusement Co.)

Much has been written about the transformation of Columbia Burlesque during the last 20 years; still more has been said, and it would not surprise me if the song writers took up the hue and cry in three verses and a chorus. To me there seems nothing miraculous in the changes 20 years have brought to Columbia Burlesque.

True, there have been changes, many changes, for the better, undoubtedly. But this is not surprising to me. The surprising thing would be 20 years of Columbia Burlesque without changes for the better.

When the directors of the Columbia Amusement Company two decades ago took stock of their enterprise and the performances which were its contact with the public, they came to the realization that there were many opportunities for improvement, just as other departments of the theatre were beginning to realize that improvements in their branches of the world of entertainment were also in order.

Nothing spectacular was done. The Columbia Amusement Company simply went to work quietly to eliminate such features of its burlesque performances as were objectionable and to strengthen that phase of entertainment which has made Columbia Burlesque genuinely appealing.

Since directing the destinies of Columbia Burlesque, I felt that the performance should increase the

scope of its appeal to meet newer and, possibly, better classes of amusement seekers. It was thought that improvements

J. HERBERT MACK

the performances as a whole at that time. So the work was undertaken in (Continued on page 94)

SHUBERTS LOSE STAR

(Continued from page 3)

they would be certain to attract the Metropolitan opera house regulars to the performance, and were relying on this as an advertising asset for the production.

Miss Namara, after having achieved remarkable success at the Opera Comique, Paris, was finally prevailed on by the Shuberts to come to this country to undertake the role of the Empress Eugenie in the opera. At the same time they had had Miss Francis under contract, but when they received finally an acceptance from Paris from Miss Namara they relegated Miss Francis to sing naught but the matinee performances.

Miss Namara's contract with the operatic and concert was for six performances weekly at \$2,000.

As the production was playing in Newark and Brooklyn during the past two weeks Miss Namara insisted that the role was to be singing and that she did not feel she could in justice to herself or to the management continue in it. J. J. Shubert insisted if she would remain in the cast he would make any change she desired in her role, and he felt certain that she would score a remarkable success.

Miss Namara Stepped Out After the piece opened at the Manhattan, Brooklyn, N. Y., last week, Arthur Follen, of the "Daily Eagle" said of Miss Namara: "She alone makes the new opera notable," the management became all the more insistent Miss Namara remain, but as her role had not been changed sufficiently to suit the prima donna she stepped out on Thursday.

Miss Namara had a contract for the run of the piece with the Shuberts. They now propose starting her in a production entitled "Jenny Lind," of a romantic nature built about the life of the great singer, who was brought to this country by B. T. Barnum. The book of this opera will undoubtedly be from the pen of Guy Bolton.

Early this week, following her departure from the cast of "The Love Song," M. S. Bentham made the prima donna an offer of vaudeville, with the salary offered said to have been above her present one, but she declined, preferring to undertake a concert tour under the direction of R. E. Johnson, unless the Shuberts want to immediately go ahead with the "Jenny Lind" production. This she did not believe was their intention, as there had been a general idea that the piece was to be needed for next October.

BURLESQUE OVER THE YEARS

A near-capacity gallery, a light balcony and a slim orchestra told the burlesque men of years ago what their "dirty shows" had done to their business.

Years have passed, but the theory holds good—"dirty shows" kill themselves off. They dwindle the attendance until it will be as it was, the few boys from their quarters who think the dirt is worth 25 cents.

A stag audience is never a healthy theatre audience—it may spell money at the box-office at the outset, but it spells disaster for the finish.

Boys grow up and have other boys. Maybe like father, like son. And maybe that may explain where the audiences of more recent years have come from for the dirty shows that have been staged under the name of burlesque.

Burlesque harks back to the tanks, back to the nondescript theatre, back to "The Black Crook," a class burlesque show of its day that played in Niblo's Garden and made its rep upon the display of legs.

The Amazon March was the bulk of burlesque for years—a frank tighted leg parade. That was the strength of burlesque until "The Girl in Blue," the late Millie DeLeon, flashed upon the box-offices of the burlesque theatres. Millie was a cooch dancer, among the first that burlesque played, and she packed every theatre where appearing for awhile. Millie DeLeon for years before she died could not get an engagement.

From that day to this burlesque has been tainted by the "cooch" dancer. Not only burlesque, Broadway musical shows have played more disgraceful "cooch dancers" (under other names) than burlesque ever did. The biggest success ever registered for a New York class cabaret was with a "cooch" dancer under another title. The shimmy dancer that spread all over at one time was and is another form of "cooch" with latitude for more coarseness of movements if allowed to "let out."

Intermingled in the earlier days was money and oftentimes nasty comedy. Comedians of natural talent were few—Harry Morris a rare jewel and a Sam T. Jack for a drawing card all by himself. It was not to be expected that

would not be resented by the then patrons of burlesque, and it was known that among the prospective patrons there might be certain of the traditional burlesque attractions which would cause resentment. Certainly there was little or no appeal for women and children in



J. HERBERT MACK

the performances as a whole at that time. So the work was undertaken in (Continued on page 94)

burlesque could crawl out of its stable under the conditions.

The Western Wheel Way Gathering up a show here and there the Western Burlesque Wheel was formed. It rotated as does the burlesque wheel of the present time. But Western Wheel managers in the main only knew of one way to bring them to the box office and they never stopped believing even after they had to leave burlesque through competition that their way had been the way to drive them away from the box-office.

About 15 or more years ago Variety was slamming Western Wheel shows for being "dirty." There wasn't much else to say about them. At a Western Wheel theatre in New York in those days a Variety reviewer, buying his tickets (as Variety was barred on the Western Wheel), somehow got a seat in the first row in the orchestra. A performer on the stage must have recognized the Variety reporter and it became known to the company.

When the "cooch" dancer appeared she walked directly over in front of the reviewer and did the filthiest "cooch" dance he had ever seen. After finishing she remarked, "And sick that in Variety and see how they like it."

"CHEATING" The scheme of burlesque production in those days was "cheating" in every way to get what profit could be gotten. For the biggest profit wasn't so very big in old time burlesque.

Burlesque production, however, didn't improve as rapidly as might have been suspected. It isn't so many years ago that Weber and (Continued on page 95)

MUSIC MGRS. AND RADIO

(Continued from page 3) be that the minor singers (the singers with good names, but little actual money pull) will take up the work soon to be left off by the real money draws.

Mme. Frances Alda, wife of Guitto Catti-Canzano, director-general of the Metropolitan Opera Company and herself a singer of fame, will be the next radio star, making her bow tomorrow (Thursday) night via WEAF and the station hooked up for these concerts.

MONTREAL AS EXAMPLE

By JOHN GARDINER

FLORIDA CABARETS

(Continued from page 3) and the entertainment varies at almost all of them.

It remained, however, for the Blackeye Bay Country Club to add the inducement of furnishing dancing partners for males who might attend the place without women folk. In the act it sets forth:

"Dancing Partners. Unescorted men patrons have the privilege of dancing with attractive dancing partners. They are as follows: Miss Virginia Dalton, Miss Gilda Adair, Miss Cleo Russell, Miss Betty Gould, Miss Dot Manning, Miss Ruth Hampton."

"In addition to this attraction the Blackeye has Jack Eby and his orchestra and as a special attraction Joe King and banjo with songs. They also say that the establishment will be run along the lines of the Palais Royal, New York. The club opens at 4 p. m. and serves a table d'hôte dinner at \$2 until 10 p. m. with dancing from 8 p. m. until closing.

The Westwind Inn is about seven miles out in Dixie Highway and opens at 9 p. m. where Sammons Novelty orchestra with Johnny Kane, the singing violinist, is holding forth. Fred Morris is running the place. Has four girl entertainers, Annette Ford, featured, Virginia Low, Dot Lyons and Bee Reynolds.

Picture in Cabaret

At the Silver Slipper at Musale, about three miles out of the city, is also a Vincent Lopez orchestra. This resort is charging \$2 covert. The Silver Slipper put on a motion picture night last Thursday with Johnnie Hines, Signe Holmquist, Viola Case, J. Barney Sherry and others of his company, here making "The Crack-erjack," as the guests of honor. "The Jimmie Rodgers Follies" is at Hialeah with the Joe Richman secured a 14 and a revue with about 25 people. The place opens at 7 p. m. but the \$2 cover charge is not put on until 10 p. m.

Gilda Gray at Hollywood

About 17 miles to the north at the Hollywood Golf and Country Club, Gilda Gray is the attraction. Full page advertising spreads are in the daily papers to attract patronage, and according to reports Gilda seems to have taken the early visitors by storm. A \$2 covert charge is also in force here with a \$3 fee for a dinner. The entertainment begins at 11 p. m. In addition to Miss Gray and her six dancers, are Arne Johnson and his orchestra and Ralph Wenzel and Grace Key White, society dancers.

The sponsors of the Club Lido in New York are also to open an exclusive dance place here later in the month.

LIKE ICE WATER

(Continued from page 3)

leaders of the sect, which is also known as the Pentecostals, present public baptisms in a number of the Eastern Canadian and Maine centers. On the St. John River at Fredericton as many as 3,000 to 4,000 people brave the bitter cold weather to witness the public baptism service.

The candidates are called on to drop into the cold water of the river through a hole cut in the ice by the leaders. On one occasion, despite the flirtation of the mercury at 25 below, the baptism service was sufficient, but in much to the physical discomfort of the candidates. On other occasions the mercury has been hovering around the five below mark. In other acts placing the head under the water is sufficient, but in this sect the candidate is required to cover the whole body with the water.

The Holy Rollers are now buying halls in which to hold night meetings in which the public is invited. So interested have the people become that thousands follow the meetings and the theatres suffer.

Efforts are now being made to prevent the holding of the Pentecostal services on the ground that the candidate might be attacked with pneumonia. Both men and women are compelled to immerse themselves in the icy water.

A cardinal principle of the Holy

Montreal, Jan. 10.

A few years ago the Gayety, burlesque theatre, in the very heart of notorious district, was the rendezvous for the majority of the denizens of the underworld.

Special police were detailed to watch the theatre at all times and plainclothes men were scattered through the house.

It is no secret the Gayety was a losing proposition; it was patronized by the riff-raff and was considered by the better element an eyecore.

Today the Gayety is the prettiest and one of the leading theatres in Montreal. Every matinee sees mothers and their young ones enjoying clean entertainment. At night the very best business and professional element attends.

Many of Montreal's leaders in the world of finance have boxes for the season and attend regularly with their families and friends. The theatre itself is a model of cleanliness and convenience. Only last year several thousand dollars independent under the direction of Emmanuel Briffa, theatrical artist and interior decorator, with the result the Gayety now compares with any other theatre in the city.

Theatre is Paying

Moreover, the theatre is paying. After a stormy career, it is safely anchored in the port of revenue and accomplishment. The work so tallied has been enormous and was only made possible by the full cooperation of the officials of the Columbia people.

In more recent years B. M. Gardfield started the good work. Mr. Gardfield took drastic action to bring about the change. When he first took over the theatre, he found things were in such a condition that people of Montreal confidently predicted that Gardfield would not last more than a week or two. He was subjected to every variety of indignity from unruly patrons, even to having bottles thrown at his head from upper boxes. Parties came in, later, owing to smugness and greed, it forced the way in and proceeded to annoy the audience by drinking and rioting. The artists were not exempt; bags of flour, (Continued on page 92)

B'WAY SHOW FILMED

(Continued from page 3) the show being kept under cover until later, owing to smugness and greed, it forced the way in and proceeded to annoy the audience by drinking and rioting. The artists were not exempt; bags of flour, (Continued on page 92)

This is the first time that the De Forest company has directed any of its own production, as heretofore all of its subjects have been short-lengthened. About 230 subjects have been "phonofilled," with many stage, operatic and national celebrities screened. At present the DeForest interests have let up with their picture manufacturing until some plans, now in mind, have taken on definite shape.

In the filming of the Broadway show, the DeForest interests have the more important dialog will be synchronized. The show will be shaped so that the DeForest reproduction will provide two hours of screen entertainment. In this particular show to be filmed, all the main comedy "bits" will be worked up by the comedians, omitting that considered superfluous and a waste of footage.

SHUBERTS MUST PAY

(Continued from page 3)

extra performance pay this equalled original salary agreed upon. "Big Boy" performed in Pittsburgh, where the performance was successful, though no extra one-eighth was forthcoming. An extra performance was given in Cincinnati, Cleveland and both weeks in Detroit. In the latter stand the double contract matter was brought to a head. Following communications from New York, both from the Shuberts and Equity, the extra performances were paid for.

The humorous angle to the matter is that Big Boy is only playing eight performances at the Garden. Johnson has refused to appear oftener and the Thursday matinee has been eliminated.

Rollers or Pentecostals is opposition to all forms of amusements. Probably that's the reason for their standing of such freaky and eccentric performers in the name of Worship.

OBSERVATIONS ON THEATRE MANAGEMENT

By MICHAEL J. JOYCE,
(Assistant General Manager Columbia Amusement Co.)

The resident manager, who intends to give full value for the salary that is paid to him has his work cut out from 10 in the morning until the theatre is emptied after the evening show. Second only to the manager, in point of service to the theatre owner, are the treasurer and his assistants. Indeed, every employee is an important and essential cog in the wheel that moves forward to success.

Fifteen years of house management gives a man opportunity to absorb a lot of essential details. Each day brings some new nut to crack; the same thing seems to have an endless variety of ways to happen and to formulate set rules or guides to theatre management is utterly impossible. The individual manager must bring his own ideas and inventiveness to bear upon his particular situation, and the man who is most versatile makes the best house manager.

House Manager's Responsibilities. The house manager has his personal duties and responsibilities to maintain—things he cannot hand over for others to do. His work is also divided into a general routine of duties that he must see that his assistants and employees perform. But his personal responsibility takes in his employees and what they do or fail to do.

The manager should not alone see the opening show, make his cuts, and see that what transpires on the stage is in accord with his instructions from the box office, but he should see the show several times as the week progresses to be sure of what he is presenting to his patrons. Before the curtain rises and for some time after, the resident manager's place is in the lobby and in the foyer, where he can be handy to adjust complaints; see that the crowds are handled properly, see that the box office is handling the ticket sale courteously and speedily, take a look at the ushers and see if patrons are being seated expeditiously and with courtesy; see that the privilege men are not too boisterous, see that things are running without friction.

Adjusting With Smile. Complaints may be more satisfactorily adjusted with a smile than with a frown or argument. People come to a theatre for entertainment. It is the duty of the manager and his employees to keep the patrons in good humor and the mood to see a show gives them and his players a chance to leave the best impression. Many a good performance has failed to please a patron because he got a bad start through some discourtesy that could have been avoided.

Advertising is a heavy expense, and some managers are prone to overlook. Paper and posting cost money; painted bulletins and window-work give a heavy burden and should be made to do the best service possible. Banners should be checked up frequently and "dubs" should be kept alive. There is nothing more dead than a billboard that announces last week's show.

Publicity and newspaper advertising deserve the manager's careful attention, whether he employs a press agent or not. The daily Sunday advertiser should be watched and sheek up to the end that as much publicity as custom allows shall attend the placing of paid advertising. Programs are valuable. They should be as attractive and authentic as they can be made—with special attention given to underlines.

Safety of Patrons. The safety of patrons is the chief responsibility of the house manager. See that fire escapes are in perfect order and every exit door is working before the doors open on any performance. Stairs may be hard to climb, but a house needs the personal inspection of its manager several times a week. Don't forget that there is a gallery. Wander through the cellar once in a while.

Consider the travelling manager and his agent as part of the family. Give them a nice bright room to use as their offices; plenty of light, a typewriter, soap, water and clean towels. They have business of importance to transact; the travelling man represents, on his week, the mainstay of the house.

(Continued on page 49.)



MICHAEL J. JOYCE

HANDLING FIRE-SCARE IN A BROADWAY THEATRE

No one knew of it one warm Saturday evening in early October, not even a single person of a large audience at the Columbia theatre, New York, but that dread of the theatre broke out—a fire! It was around 9 o'clock. A man came running into the front door of the Columbia, telling the doorman to tell the manager the roof of the Columbia theatre was on fire, and he (the stranger) would turn in an alarm.

The doorman told Fred McCloy, the Columbia's manager, who was in his office, just off of the orchestra toward the front. McCloy started to work like the piston rod of the engine that drives the 20th Century. He told the doorman to call the officer on the post, told the ushers to close every door; phoned to the stage manager to place men at the strings to the water tank; told the show's manager to quietly inform the comedians if there was a suggestion of smoke or uneasiness to cover it up and make a speech if necessary; told the ushers after they had returned from closing the doors to stand carelessly, but watchfully at their posts; then phoned the orchestra leader what to do if anything arose.

By this time, for McCloy worked with incredible speed that night, the patrolman on post was in his office. McCloy told him the engines were on their way, to walk to the end of his beat and tell them not to clang their bells, and to have the policeman on the adjoining post do the same for the apparatus coming from the other side; for the firemen to go to the roof through the alley way on the north side of the Columbia, dragging their hose and to make as little noise as possible.

McCloy's Fortunate Plan

McCloy's plan, fortunately, worked without a hitch. The firemen reached the roof, put out the blazing fire from a pile of tinder boxes up there and returned to the street quietly, driving away to their fire houses without one person of the entire audience aware of anything having happened, excepting the theatre had become warm from the closed doors.

Nor did one wisp of smoke enter the auditorium. And the audience, when leaving, knew no more about the fire that had started over their heads than they know now, for the fire was not reported in any paper.

A fire marshal, the next morning (Sunday), investigated, finding that boys of the neighborhood climbing to the next roofs on the fire escapes, had continually thrown old boxes down on the Columbia's roof, with a lighted cigar believed to have started the fire.

THE SCRIPT MART

(Continued from page 25)

enough to try the play on. But the trio of experts that had taken over the production destinies of the re-organized company failed to see any value in the script.

June Mathis is adapting "The Desert Flower" for First National. The play will have Helen Moore as the star of the screen version.

William Almon Wolff, novelist and short story writer has been added to east coast scenario staff of Famous Players-Lasky.

Robert Keable, author of "Simon Called Peter," arrived in New York from London this week and is shortly to start for the coast. The Warners are producing the sequel to "Simon Called Peter," entitled "The

another book, entitled "Numerous Treasurers," brought out by Jutnam & Sons.

Another instance of how play values fluctuate is illustrated by "The Last Warning," which Universal recently is said to have offered \$2,000 for. While the play was running the producers turned down an offer of \$40,000 for the screen rights to the play. It was then that Universal secured "The Phantom of the Opera," which is said to be similar in idea to "The Last Warning," and decided that they would do it. When they had it completed it struck them it would be a great idea to get ahead of "The Last Warning" to prevent a conflict in the event that someone produced a screen version of the mystery play. But \$2,000 wasn't quite enough to get the screen rights to it.

"SQUAWK," BY "CON"

New York, Jan. 12.

Dear Editor:

You told me to write a story for the Columbia Burlesque number, but the opportunity for a squawk in a number which will be read by the whole burlesque profession is too rich to be snuffed by me.

You probably pegged me for a low-brow, or else you would have caught an occasional burlesque show yourself last season, but I guess you have changed your mind after reading Chris Morley's rave about my stuff. Never mind that other eggs who tried to grab it by writing in that Morley must have been sick.

Well, I'm here to tell you that no low-brow can review burlesque shows and get away with it for the simple reason that burlesque is nothin' more or less than musical comedy at about one-half of the musical comedy take.

If you took one of your legit critics, blindfolded him and led him into the Columbia, made him sit through the show without tippi' his own ticket he would think he had wandered into one of the Broadway musicals. The only difference would be the Columbia Burlesque show would be tamer and not over heavy on the sex thing.

If Burlesque Suspended As far as the comedy I concerned he wouldn't know the difference, for if the burlesque show suspended for a season or two most of the musical comedy scene writers would have to go to work.

The average guy who doesn't know the burlesque racket has an idea you can produce one of these operas for a couple of hundred bucks and a trunk full of bladders. But the average guy ought to see some of the grief sheets the producers get after they are through putting on one of these models. They carry as much scenery as any musical would need and the costumes and salaries run into plenty. The days when a guy could go over to Cain's and lease an expired one then fit the book to the scenery, is over and gone.

Nowadays the producer has 34 other pros trying to show him how much jack can be invested in one of the operas and the guy who chatters on his own makes his show as conspicuous as a gas station in the middle of the Sahara. If he gets away with it it's because he has a couple of comics who keep the front so busy laughing the audience can't see the production for the tears in their eyes.

Speaking of Comics

And speakin' of comics, let some of these eggs who affect not to have heard of burlesque let their memories wander back to the re-creation of the comedy as Clark & McCullough, Jim Barton, Will Rogers, Dorothy Jordan and others too humorous to mention. I wonder where that bunch would have received their training, for there were no burlesque. And I double wonder where some of them would have dug up comedy scenes at \$5.50 a copy if they didn't have good mem-

ories and inject some of the so-called hokum which stuck to them when they ran the occasion.

You can bet your life that burlesque is the minor league of show business and any bushee will tell you that it's just as hard coping base hits in the minor as it is in the big league. It's harder to play in the minors, too, for one day it's a nice smooth grassy infield; where a ground ball won't take a bad hop and the next day your caving on the top of some coal mine where the grass is skill, not brains.

The same thing formerly applied to burlesque, but that's been eradicated. The burlesque houses can't afford 15-piece orchestras, but the accommodations back and front won't cause any temperamental star to yowl for the smelling salts.

Producers' Error

Looking back over last season I think I detect a flaw which the producers can remedy themselves. Most of the shows were forgetting their early training and trying to be musical comedies or revues. This is one big mistake, for as fast as burlesque discards a thing the musical comedies copy it.

Burlesque in the war gave all the Dutch comedians the air and they swore out new citizenship papers as Hebrew comics, etc. Very few have flopped back to their former dialects, which leaves a shortage of good Dutch comics and an epidemic of eccentricities and nuts. They're all right in their place, but I see Louis Mann and Sam Bernard still get big league doublets.

The year burlesque began cutting out the big shoes, red noses and eccentric comics was the very year vaudeville began clattering up the hills with guys who looked like they're walking on skis with beezers like a Bronx local and clothes you could hide a flivver in. The burlesque comics cleaned up their costumes so much you didn't discover they were comics until somebody asked one of them with a club.

"The Illustrated Anecdote"

The same thing goes for the revue idea. "The Illustrated Anecdote" is one of my high hat contemporaries has it. That kind of bologna is all right for the eggs that laid down heavy sugar. They like to litter, but the real vaudeville comes from the low comedy, such as "Irish Justice," etc.

One producer last season revived three old burlesque comedy scenes, dressed them up, backed by a modern production and cleaned up a season. And while the guys with the review books, and oceans of production were hollering for help and more credit.

Looking at so many burlesque shows last season you could wake me up any hour of the night and I would mutter, "Scribner, Hynicka and Mack," but I'm here to tell you that the worst weren't as bad as some of the legit junk I saw, and getting by, too. Some day the legit audiences are going to discover burlesque, look at the box office and wonder how long they have been yipped.

Meanwhile, "burlesque be yours."

Con.

WILL ROGERS ON SAM SCRIBNER

A wholly unexpected beat was placed into the midnight performance last Wednesday of "The Red Pepper Revue" at the Columbia. New York's Will Rogers, doing his bit upon the stage as a volunteer addition, paid a tribute to Sam A. Scribner, general manager of the Columbia Amusement Company, that was as unexpected by the capacity house (composed of a majority of professionals), as it was to Mr. Scribner himself, present at the time in the rear of the theatre.

Mr. Rogers was introduced by Emily K. Wells, writer of "The Red Pepper Revue." Mr. Wells humorously introduced Mr. Rogers as "Broadway's most famous acrobat." Bill came onto the stage with his hold-over chewing gum cud from "The Folies" earlier and regular night performance. He started his funniments by saying: "Good morning." It was then about 1:30 a. m.

Do Anything for Sam

Mr. Wells had stated in presenting Mr. Rogers that the famous time talker had answered a wired invitation of Mr. Scribner to be

present that evening by saying that he (Rogers) would do anything, from his regular turn upon the stage to sweeping out the lobby—for Sam A. Scribner.

What he had said in his message Will made good upon the stage. Suddenly Mr. Rogers grew sober. He had had the audience laughing at his witticisms, but then he said:

"Ladies and gentlemen. Of course it is not expected that a comedian should become serious. But I do want to be serious for a moment just before you. I want to talk about the man who has made this immense theatrical enterprise possible, who has given to it many theatres, work for thousands of people, and the man to whom I think I owe my real start in the show business—Sam. Scribner."

Rogers Tells His Story "I would like to tell that story," said Mr. Rogers, and the entire house intuitively felt the comedian had something in his mind and heart.

"When I came to New York with (Continued on page 49.)

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BILLS NEXT WEEK

(Continued from page 13.)

BURT & RODEALE Creations (Two to Bill)	2nd half Jack DeBryna Rev Sylvester & Vance Amac	2nd half Mabel Vella Webb's Master (Three to Bill)	2nd half Herskind John Vale Co Walter Fletcher Co Snodgrass (Two to Bill)
FEORIA, ILL. Palace Lowita Gray Rev Joe L. Browning (One to Bill)	2nd half Crosin & Hart Tex McLeod Burt & Rodeale (Three to Bill)	2nd half Worden Bros Raymond Road Co Senator Murphy Corking Rev (Three to Bill)	2nd half Maxfield & Golden Lunar & Dale B English & Band (Two to Bill)
QUINCY, ILL. Ophium Moore-Magley No 2			

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Maxfield & Golden
Lunar & Dale
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(Two to Bill)

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Lewis & Laver
Maxfield & Stone
Agnew Rev
Van & Vernon
Telephone Tangle
Perry & Wagner
Diaz Munk
(One to Bill)

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Bennet & Baird
Stoddard & Band
Arnold & Dean
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(One to Bill)

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Keyhole Kameos
Dalton & Craig
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Broken Toys
Lewis & Laver
Maxfield & Stone
Agnew Rev
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ROGERS ON SCRIBNER

(Continued from page 45)

A Wild West and opened at Madison Square Garden I had never heard of burlesque. Then I went to the Union Square theatre for Kettie's and I thought, "It was good because I was doing three shows a day while the other acts only did two."

"After that I got a job on Hammerstein's Roof at \$140 a week for myself, my horse and the man who looked after it. I remained on the Roof for eight weeks, always getting another two weeks' extension when Willie Hammerstein would say to me after the Monday matinee, 'You're good for two weeks more.'"

"After the second week I thought I should have a raise and at the end of the sixth week I had gotten up enough courage to ask Mr. Hammerstein if he didn't think I was worth \$150 a week. He laughed and said, 'You're good for two weeks more.'"

"During those two weeks, from the sixth to the eighth on the Hammerstein Roof, Marjory Shea, the booking agent for the Columbia Amusement Company, came to me and asked if I wanted to play burlesque. They could use an extra attraction. 'No,' I said to him, 'I never want to play outdoors again.'"

Scribner Boosted Rogers' Salary
"He told me, 'I want outdoors, but indoors, and that I would pay for eight weeks, but with a different show every week. I told him I would think about it, but 'Bur-

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leagues sounded to me then as something funny.

"A couple of nights afterward he came up there with another man. They saw me, my performance. The other man said they would give me eight weeks, and how much did I want. Mr. Shea said I was getting \$150 and he thought I would take \$175. 'What's he carrying?' said the other man. 'Himself, a horse and a man,' answered Shea. 'Give him eight weeks at \$250,' said the other man. 'For \$250 in those days,' said Mr. Rogers. 'I would have played anything at any place.'"

"And the other man was Sam Scribner," he added.

Rogers' Philosophy
"That was the thing," continued Mr. Rogers in his serious strain, "that gave me a little confidence; that is, why I am here tonight, because Sam Scribner asked me, and there's nothing Sam Scribner will ever ask me to do that I won't do."

"We may elevate ourselves," said Mr. Rogers, with a homely touch that is natural to him, "but we should never reach so high that we would ever forget those who helped us to get there."

Tumultuous applause greeted this sentiment from the speaker, who motioned the audience to quiet. "I want you to see Sam Scribner," said the comedian. "You can't know him as I know him, but I want you to look at this man who has made this great Columbia Burlesque Circuit, the man who is the best beloved of anyone in active show business. I know he is in the theatre and I want Sam Scribner to walk down this aisle."

Then Mr. Rogers, with a leap over the orchestra pit, awaited Mr. Scribner. Mr. Scribner was in the rear and as fearful as a debutante. He tried to sink away, but Fred McCloy, instinctively believing some thing might turn up on the night performance celebration of

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When the noise had subsided, Mr. Rogers said, again, addressing the audience: "He wants to know what he should do, but I've told him there's nothing for him to do. I just wanted you to see a regular guy."

Mr. Scribner was affected as he returned to the rear of the orchestra. It had been a total surprise to him. Show people in the rear of the house were elated over Rogers' thoughtfulness and appreciation so gratefully expressed before an audience of over 1,500 people. Some of the showmen present said it was the finest tribute to a living showman ever made on the stage of a theatre.

The entire evening was an exciting one for the Columbia. It was the first midnight performance held in the theatre other than on a holiday night. Its success was so emphatic in attendance that the Columbia may insert a midnight performance weekly as a feature of the week. The night's gross receipts were over \$14,000.

"Gang" Stuck Afterward

Following the Scribner-Rogers unexpected incident, the feeling ran to such good natured heights that "little gang" (including Charlie Waldman, Boner) crowded itself into Fred McCloy's private office to felicitate Sam Scribner and the entire Columbia Burlesque Circuit, along with Will Rogers, until the night watchman at three in the morning had to pry them out.

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HAPPY AND PROSPEROUS NEW YEAR TO EVERYBODY

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WINE, WOMAN AND SONG

WITH

BERT BERTRAND

GOOD MANAGER—HUSTLING AGENT—5 REAL COMEDIANS—BUSINESS WONDERFUL

EVERYBODY WELL AND HAPPY—EXPECT TO CARRY SEVEN COMICS NEXT SEASON

BURLESQUE OVER THE YEARS

Rush, with three burlesque shows on the Eastern Wheel, had a salary list weekly of \$750 for one of them, and probably not much more for the others, while the production end was known as a "store-house show," such as the Shuberts now turn out, even for the Winter Garden once in a while.

Show days have shifted. Not so long ago when the Mutual Wheel organized on a guarantee of \$1,100 weekly for the show, everyone wanted to know how it could be done.

A cast difference exists. Max Spiegel, who later went "insane" enough to come up to Broadway from his "Sanatorium" whenever he wanted to, "lost" as a "sister" act for a difference of \$25 weekly in salary for the next season, after he had spent thousands of dollars to advertise them this season before. The girls, if memory is working, were receiving \$250 with the Spiegel burlesque show. They wanted \$275, Spiegel let them go. The sisters not so long afterward were paid \$1,350 a week in Shubert vaudeville.

Team for \$110.

Before that another burlesque manager featuring a team receiving \$125 a week and asking \$150 for the new season, was offered \$125. When refusing it the manager said that was his limit and he would replace them with a team for \$110.

Columbia Burlesque Appears. The Western Wheel passed away. Driven out or absorbed by the Eastern Wheel, now the Columbia Amusement Company. Gradually the Columbia Burlesque type of show made its appearance, slowly but surely, for there is no burlesque producer of the old school who can do anything but old burlesque.

The Columbia Amusement Company, with no opposition for some years, no stock burlesque either, except in isolated instances, commenced to fret. The growing cleanliness of the new burlesque was leaving open a field for the old school. A venture did start, unwieldy, unbusinesslike and bad shows, but it was the idea. There was a field, they believed. Others thought about the same. It cost the Columbia Amusement Company something to beat down and out even this inferior opposition.

As a business proposition the Columbia decided to operate their own second wheel, the American Burlesque Circuit, to give those sons of their fathers the sort of show they wanted, the "lowest of low" comedy and what else could be gotten away with. But the American in spite and at times did better than suspected, so much so the Columbia had to take steps to control its own-owned opposition. Until the American finally ebbed away like the others had done before it, all but the Columbia Wheel with its effort at giving clean shows.

The Answer

The Columbia Amusement Company dates back to 20 years or thereabouts, the longest term a burlesque circuit in America has ever stood up, not alone improve and advance as Columbia Burlesque has done in theatres and attractions, also performances. That may be the answer to Sam Scribner's definition that there will be clean burlesque in Columbia burlesque or no burlesque. Mr. Scribner may have gone over the records. At least the Columbia is here, and where are the others? The Mutual Wheel is now in its second season, under the guidance

of J. H. Herk, a burlesque showman of the old and the new school, and, therefore, knowing his business. The Mutual's opposition is stock burlesque. The Mutual alleges to give "real burlesque," old fashioned burlesque, on the same style as a stock burlesque company usually depends. It is confessedly impossible for the Mutual, as at present galled, to openly compete with Columbia burlesque. They are two types of show. What the Mutual may gain from Columbia's patrons, Columbia is more apt to gain in time in new patrons. And for every new patron Columbia gains, the chances are that under its present policy of ordered performance that patron will be retained.

38 Shows and Producers

The matter of 38 shows in a row must be considered for any rotating system of weekly change performance. For 38 shows there may be 26 producers. Among 26 producers there is no surety of anything and the conductors of the wheel never know what they have on the wheel until after the season opens.

In recent years the cost of talent in any section of the show business has tremendously increased. Cost of production kept pace. Cost of union crews and musicians have soared. Against it admissions have gone up, the Columbia has built newer and better theatres with more capacities, but there has not been enough offset on the credit side to stand off the ever-increasing overhead of the other side.

Still for a scale that averages over \$150, as it does in the Columbia houses, with some of the theatres getting \$125 or \$150 top, in contrast to the olden top scale of 50c and 75c for a few seats down front, Columbia producers could not get a trade profitable enough to make the going worth while were it not that the shows had been brought up to a bigger and better level.

Women and Children

No burlesque anywhere, and no burlesque at all in fact, ever has been able to induce women and children to visit a burlesque theatre excepting the Columbia Amusement Company playing Columbia Burlesque. Columbia Burlesque has propagandized "bring the women and the children" until in many of the Columbia-played cities a matinee audience with the majority in attendance women and children is a customary sight.

The Columbia theatre, New York, gets its quota of women, afternoon and night. It is not unusual to hear women say:

"Where shall we go tonight for a show we can laugh at? Let's go to the Columbia, that burlesque theatre. You always can laugh there."

It may take years to found Columbia Burlesque for what it should be. It has taken years to bring it to where it now stands, and at least it has that much of a foundation.

And it may be necessary to change the name of Columbia Burlesque, now the only one thing that militates against it. But it never will be said by burlesque showmen that what it has taken 20 years to build up can't be destroyed in two years if the Columbia ever returns or falls into the burlesque of old—the burlesque it was born of and the burlesque it threw over to save itself, and by doing that has reached its present standing.

Show and Theatre

For in Columbia Burlesque if the show is there it will do business—if it does business it will make money. When the producer says he's broke, that does not say that the Columbia theatre he played at has not made money.

For the Columbia Amusement Company is a circuit and theatre operator, not a show producer. It franchises a producer but doesn't produce itself.

The inference is obvious.

Time.

EDDIE MACK TALKS No. 212

Congratulations and best wishes for continued Prosperity and Advancement to the Columbia Amusement Company.

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COLUMBIA AMUSEMENT COMPANY

BEST WISHES FOR THE CONTINUED SUCCESS OF

THE COLUMBIA AMUSEMENT CO.

WILLIAM K. WELLS'

"RED PEPPER REVUE"

ONE OF THE STRONGEST SPOKES IN THE "WHEEL"

WITH

ARTHUR PAGE

WILLIAM E. BROWNING

MABEL HALEY

ED. and MORTON BECK

JACK T. EDWARDS

RALPH SINGER

RUTH ROSEMOND

FRANKIE LA BRACK

MABEL BEST

JIMMY HOLLY

LOUIS GILBERT, Manager

SAM A. SCRIBNER

but principally Weber, maneuvered and manipulated, for several years, until one morning Weber was out of the Columbia wheel with Sam Scribner sitting pretty, right in the front saddle. Scribner never has lost his seat.

And that's when the Hey Rub-turkey burlesque producer started to do things. He grabbed the Columbia Burlesque wheel by the throat and he has never let go of his hold, making the circuit and his hold stronger year by year, until now he's the supreme Boss of Columbia Burlesque.

It's no ordinary man who could have done that, and Scribner's no ordinary guy. As Columbia Burlesque advanced, Sam Scribner advanced with it—mentally, socially and otherwise. He even advanced far ahead of it in those ways. Columbia Burlesque in its progression.

never can catch up to its general manager.

There may be others in the Columbia bunch who can play golf and hobnob with the country's best at Palm Beach, but if they can, they don't. Scribner does. They like Scribner, those laymen of the outside world who have met all kinds, they think, but never have met a blunt, picturesque talker like Sam Scribner. They hear him once, and come around for a second war full. For Scribner can talk, and how he can talk!

So there you have the boss of the Columbia wheel, the man who said Columbia Burlesque would be clean or there would be no Columbia Burlesque; the man who said there could not be a bare leg exhibited in a Columbia Burlesque show, and there isn't a bare leg in a Columbia Burlesque show. If there is, the show

is cheating—and wait till Scribner gets 'em!

Not a bare leg in burlesque, an arm of the show business that has been held up for years by legs. Now a cooch dancer, not a shimmy dancer nor anything that Scribner said couldn't be.

It needed a two-handed guy with a kick in his language to get away with that stuff on a mob of burlesque producers.

Scribner's Title

Scribner has been so successful in his efforts for Columbia Burlesque that he believes he is going to make Columbia Burlesque—made as he wants it made, which means cleanliness from the front entrance to the stage door—stand up and out against all other kinds of burlesque. He doesn't care. He says it must stand up and out. Scribner believes it, even if no one else does, and he's going through with it.

That may have been Sam Scribner's only error in watching for the welfare of Columbia Burlesque while working out its destiny and destination, for with Scribner, Columbia Burlesque is first and last; the producers are just in between. He has stuck to the burlesque in the Columbia's title, taking the chance, after the tremendous propaganda he directed to establish Columbia Burlesque, and having established it in the minds of the show people, theatrical newspaper men and dramatic editors all over the country, to have any Tom, Dick or Harry with any kind of a show they dared not call "musical comedy" call it burlesque, with Columbia Burlesque having to stand for the slap when the other fellow landed in the petrol wagon.

Sam Scribner Is Big

But Sam Scribner is a big fellow. Any fellow must be big to adjust himself to Broadway and 47th street and Palm Beach without changing his suit. And Scribner can do it, driving his Pierce-Arrow between those two points also, if necessary, and at the same time keep the Columbia burlesque wheel running the way he wants it to.

It may have needed a Scribner to head the Columbia. That no one before him ever grabbed the steering wheel of burlesque and made it run on a straight road may be the evidence of that. Sam Scribner has made Columbia burlesque run right between the goal posts he set for it. His years of training in making

others behave came in handy around the Columbia headquarters, where the producers and house managers have received so many orders signed "Sam A. Scribner, General Manager," that about all they have indelibly stamped upon their minds is that Scribner wants Columbia Burlesque clean.

That's all Scribner wants. He be-

lieves clean burlesque will make money for his stockholders, for his theatres and his shows, all of which are Columbia Amusement Co. interests or attachments.

And will make Columbia Burlesque a permanent, substantial institution. Sam Scribner's no chump.

Since

You have tried the Rest
Now Buy the Best

EAT

MUTUAL ICE CREAM

SOLD AT

The Gayety Theatre, Pittsburgh, Pa.

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THE 15TH ANNIVERSARY
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Extends Its Congratulations to the

Columbia Amusement Company

**ON ITS STANDING IN THE THEATRICAL FIELD,
ON ITS ANNOUNCED POLICY AND ITS STEADFAST
ADVANCEMENT: ALSO THAT IT HAS MADE**

COLUMBIA BURLESQUE

The Foremost in the World of its Class

FEIST HITS

Waltz
Ballad

"The PAL THAT I LOVED"
(Stole The Gal That I Loved)

by
Harry Pease
and
Ed. G. Nelson

SONG
and
FOX TROT

"DEAR ONE"

by
Joe Burke
Cy Richardson
Mark Fisher

FOX
TROT

"ELIZA"

by
GUS KAHN
and
TED FIORITO

BALLAD
WALTZ
and
FOX TROT

"Honest and Truly"

by
FRED
ROSE

NOVELTY
FOX
TROT

EDDIE CANTOR'S BIG HIT IN 'KID BOOTS'!
Bring Back Those **"Rock-a-bye Baby Days"**
by HAROLD CHRISTY ABNER SILVER and SAUL BERNI

by
GUS KAHN
and
TED FIORITO

COMEDY
SONG

"How I Love That Girl"

by
GUS KAHN
and
TED FIORITO

SONG
and
FOX
TROT

Bring Back Those **"Rock-a-bye Baby Days"**

by
Harold Christy
Abner Silver
Saul Berni

COMEDY
SONG

"Goo-Goo-Good Night!"

by
Cliff
Friend

WALTZ

"Haunting Melody"

by
Ben Russell
Larry Spier
Larry Schloss

"You Can't Go Wrong
With Any FEIST Song"

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VARIETY

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NEW YORK CITY, WEDNESDAY, JANUARY 21, 1925

56 PAGES

MIX'S \$2,000,000 FOX JOB

"FIGHT RADIO WITH RADIO"; RADIO ON PROVIDENCE STAGES

Alda Concert Picked Up for Majestic Stage—Loud Speakers Used—House Packed and Week's Gross Bettered—Two Theatres "Caught" It

Providence, Jan. 20. Radio broke into the theatres in this city last week as it never did before, one house installing a complete broadcasting unit upon the stage for the first time, and another picked up the Alda concert from the air Thursday night, throwing it into the theatre by means of loud speakers. Both methods were business getters.

Fay's employed Charles H. Messer, of this city, owner of portable station WCBR, and H. B. Hays of Boston, a licensed operator, to put (Continued on page 9.)

"THREE WEEKS" SHUTS THEATRE

Omaha, Neb., Jan. 20. Here's a new wrinkle—a picture theatre owner who is his own censor—R. V. Fletcher, manager of the Lyric in Hartington, Neb.

Small town managers have no opportunity to pre-view pictures. Fletcher bought Elinor Glyn's (Continued on page 10)

Mayor Bit on 'Excuse Me'

Los Angeles, Jan. 20. Ray Coffin, handling the publicity for Loew's State, slipped one over on Mayor Croyer this week when he had the latter issue a proclamation making it "Courtesy Week" and asking the natives when bumping into people to use the phrase "Excuse Me."

His Honor felt hard. Folks around town are spreading propaganda for the Rupert Hughes picture, "Excuse Me," at the house which slips Coffin his weekly pay check.

RADIO GAUGES FISH MARKET

Gluoucester, Mass., Jan. 20. Fishermen who put out from this port and others in New England to ply their trade off the Massachusetts coast have developed a new use for radio.

Receiving sets have been installed upon many schooners. But the fishermen instead of tuning in on entertainments pick up the market reports. When quotations on fish are satisfactory to them the trawls are hauled in and the schooners speed to the markets.

'QUO VADIS' DUE AT TIMES SQ. VS. 'BEN-HUR'

Theatre Rented for Ten Weeks by First National—Two Big Films

First National Pictures has leased the Times Square for the Selwyns for 10 weeks, starting Feb. 16, for the special exhibition of "Quo Vadis" (Continued on page 13)

Working at 82 and 84

Two of the oldest press agents in the country are still working. John R. Rogers, 84, was in Atlantic City last week ahead of "Pussies of 1925," the Elsie Janis production, and at the same time Ed Price, 82, was in Boston ahead of the road "Follies."

AUTHOR RECLAIMS PLAY

Orkow Received No Royalty From "Milgrim's Progress"

Benjamin Orkow, author of "Milgrim's Progress," which closes at Wallack's, New York, Saturday, has claimed possession of the play and intends presenting it later under different management. The piece was produced by Hilla-Straus, said to be downtown business men. Orkow alleges he has received no royalty since the play opened on Broadway five weeks ago, and declares he therefore is entitled to cancel the contract with the producers.

"Milgrim's Progress" has been guaranteeing Wallack's. It was on the road several weeks prior to opening here. Louis Mann is starred. Under the agreement with him the backers deposited in a bank 10 weeks' salary for Mann, the latter insisting on a guaranteed engagement for that length of time.

3-YEAR CONTRACT AVERAGING OVER \$20,000 WEEKLY

William Fox Renews Contract Under New Terms With Star of All "Westerns"—Proven One of Leading Consistent Male Drawing Cards—Mix Films Looked Upon as Most Reliable in Houses Played—Scope Steadily Extending—Latest Release "Deadwood Coach"

\$10,000 A WEEK BEFORE

Los Angeles, Jan. 20. Tom Mix has renewed his starring contract with William Fox under new terms and for three years. In that period Mix has been guaranteed \$20,000,000 by Fox, as salary. For working weeks it will average over \$20,000 weekly for the star.

His present expiring contract with (Continued on page 13)

UNPARALLELED RECORD

Philadelphia, Jan. 20. What is believed to be unparalleled record in show business happened Saturday night at the Stanley theatre (pictures), where Julian Eltinge had been the special attraction for the week, on top of the picture.

For the second performance nearly the entire audience of 2,985 (seats) remained over, permitting but a meagre few of the heavy line outside to get in. It is said that through Eltinge changing his gowns for each performance and the night being Saturday, the first house concluded to see his second performance.

No similar happening at the Stanley in the four years it has been open. The house played to 61,000 people last week, with a continuous line to the box office.

The Stanley's gross was \$30,000 last week.

A like occurrence has never been previously reported.

Pol's Income Tax

Hartford, Conn., Jan. 20. S. Z. Pol, vaudeville manager, is listed on the income tax records for \$1,349,000, the second highest sum noted.

BURLESQUE'S 1ST ALL-COLORED SHOW HURTIG & SEAMON'S "7-11"

One-Nighter's Attraction Replacing "Temptations" on Columbia Burlesque Wheel—New Attraction Opens at Olympic, Chicago, February 2

CAN'T BREAK ON WEEKLY HIGH OF \$27,000

Unusual Condition with "Kid Boots"—Leaving February for Road

It is expected that "Kid Boots," now in its second year, will go on the road from the Selwyn immediately after Washington's Birthday. (Continued on page 12)

FIRST APPEARANCES?

Washington Opera Battles New Angle

Washington, Jan. 20. The Better Business Bureau, whose function it is to keep mercantile firms from deceiving the public through their advertising, has entered into the controversy being brought by the Chicago Opera Company here, with Chaliapin featured, and Edouard Albion, who is likewise featuring this same singer with his local operatic organization. The Better Business Bureau states that Mrs. Greene has no right to advertise Chaliapin's appearance as his first in Washington when her dates are almost two weeks after that of the singer's appearance with the Washington Opera Company.

Mrs. Greene's lawyers have stated that they would recommend to their client that the misleading billing be withdrawn, inasmuch as Judge Friend's decision in Chicago makes the appearance of Chaliapin with the local company assured on February 26.

60-Year-Old "Blues" Singer

"Ma" Ra'ney (colored), now 60, still making "blues records." The venerable singer lives in Pensacola, Fla. For years she has appeared on the T. O. B. A. (colored circuit) as an "exclusive artist." She has never appeared in any of the New York vaudeville houses.

Hurtig & Seamon's "Temptation," Columbia Burlesque attraction, will be disbanded Saturday at the Gayety, Omaha. "Seven-Leven," an all-colored show, which has been playing the one-night stands, will replace "Temptations" on the Columbia wheel, opening at the Olympic, Chicago, Feb. 2, with a cast featuring Garland Howard and May Brown, besides Sam Cook, Speedy Smith and Lillian Westmoreland.

This will be the first time an all-colored aggregation has given (Continued on page 16)

\$300,000 FOR GOOD WILL

Dayton, O., Jan. 20. A holiday and educational trip has been laid out by the National Cash Register Company for 500 of its special salesmen, to be gone three (Continued on page 10)

Larry Semon Marrying

Tomorrow (Thursday) on the 26th Century will arrive at the Grand Central Dorothy Dwan, from Hollywood. During the day Miss Dwan will become Mrs. Larry Semon. She has been the film comedian's leading woman in his picture for about three years.

Semon is to remain in New York vaudeville for another week, receiving \$4,000 each for his two Keith's weeks, through "doubling" or playing four theatres during the period. This week Semon is at the Palace and Riverside. Next week he will appear at the new E. F. Albee and Bushwick, Brooklyn. Following the theatrical engagement Semon will return to Hollywood, to make some comedies for Educational.

COSTUMES

Who will whose next ones? Those who have bought from us say—
BROOKS COSTUME CO.
1437 Broadway Tel. 5580 Pasa. N. Y. City
11,000 Costumes for Rental

NEW BILL FOR MARITIME TRANSACTIONS

Measure Before Senate Affects Vaudeville and Pictures

Variety Bureau, Washington, Jan. 20.

A measure, which its sponsor, Senator Thomas Sterling (R) of South Dakota, believes will be of great importance to the motion picture industry, as well as the vaudeville interests, is about to be acted upon by the Senate. Senator Sterling states that he thinks it particularly applicable to the motion picture industry, as that industry has already been ruled to be operating in interstate commerce.

The bill is known as S. 1005 and has been reported favorably by the committee on judiciary, to which it was referred. Its purposes are clearly set forth in section 2, which, as proposed to be amended by the committee, reads as follows:

"Sec. 2. That a written provision in any maritime transaction or a contract evidencing a transaction involving commerce to settle by arbitration a controversy thereafter arising out of such contract or transaction, or the refusal to perform the whole or any part thereof, or an agreement in writing to submit to arbitration and existing controversy arising out of such a contract, transaction, or refusal, shall be valid, irrevocable, and enforceable, save upon such grounds as exist at law or in equity for the revocation of any contract."

The bill, while relating to maritime transactions and to contracts in interstate and foreign commerce, follows the lines of the New York arbitration law enacted in 1920, amended in 1921, and sustained by the decision of the supreme court of the United States.

SOL BLOOM ILL

Washington, Jan. 20.

Congressman Sol Bloom was hurriedly operated upon here Saturday last at the Episcopal Eye, Ear, Nose and Throat Hospital due to an infected throat and jaw. The operation was found necessary after a week's illness, during which period Mr. Bloom was confined to his bed in the Bloom apartment at the Hotel Hamilton. During this week it was impossible for the Congressman to participate in any public speaking, it being practically impossible for him to swallow.

It was first thought that the condition was due to an acute attack of tonsillitis, with Mr. Bloom daily expecting to have the condition clear up and thus enable him to resume his legislative duties. When no improvement was manifested by Saturday the attending specialist ordered an immediate operation.

When seen at the hospital today Mr. Bloom was much improved, was able to speak and swallow liquid nourishment and fully expected to "be back on the job" within four or five days. He stated the infection was first noted the morning following the farewell banquet tendered the retiring French Ambassador, M. Jusserand, when Congressman Bloom attended.

Being one of the best informed members on copyright legislation of the House Patents Committee, the hearing of that committee scheduled for Thursday will be held without Mr. Bloom present. This is regretted by the Congressman, who has delegated his daughter, Vera, the well-known writer, who is a member of the Authors' League, to represent him at the hearing.

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road LONDON
Director, JOHN TILLER

PERKINS' BILL HEARING

Set for Thursday, January 22, in Washington

Washington, Jan. 20.

The House patents committee has called a hearing on the newly introduced Perkins' bill, drawn along the lines suggested by the Authors' League, to amend the copyright act, for Thursday, Jan. 22.

Taking of the testimony on the aircraft situation has been completed, at least from the New York angle.

It is rumored here that those sponsoring the Dallinger bill and those behind the Perkins measure have now gotten together and that a bill combining the acceptable features of both will be the outcome of the hearing. This bill, it is understood, will be drawn up and introduced early in the next session. It is stated here that the coming session will bring about final action on the proposed changes.

It is practically certain that nothing will be done this session on any of the bills now pending. The radio interests have done everything possible to bring action, but have apparently failed.

MOVIE PASSES NOT "ANNUALS"

F. & R. in Jam with Minnesota Legislature—Flood of Bills

Minneapolis, Jan. 30.

Minnesota's legislators are pestered because Winkelman & Ruben theatre passes are not "annuals" and limit the number of shows they can see in a week. They are so pestered that they are cooking up plenty of legislation aimed at the movie houses.

The storm broke when the passes were mailed to state legislators. The senators turned the passes down cold and the representatives are now discussing whether or not they will.

As a sequel several bills have been placed on file. One makes a misdemeanor for a theatre manager to sell tickets in excess of seating capacity. Another calls for rigid censorship of pictures, and still another would have firemen stationed in every theatre.

One legislator, a veteran politician, told a Variety correspondent Friday, that in the "good old days" passes were good for two years. He said it was a "crime" of the "above" people to treat the law makers this way.

Passes now issued allow the legislators to attend only one show a week, and are good for the 90-days legislative session.

Okla. Film Censor Bill

Oklahoma City, Jan. 20.

State censorship of picture theatres was asked in a bill introduced in the Oklahoma State Senate last week by Senators Rice, Calvert, Johnson, Cline, Bebe, Boyer, Looney and Hughes, with a sponsorship of 11 of the 44 members.

The bill would establish a board of three persons. Fees up to \$2 a film would be authorized for the pre-viewing and censoring of pictures as they came into the state.

Penalties ranging from \$25 for a first offense to from \$100 to \$500 and 30 days in jail are for exhibitors of unapproved films.

The bill may become law. The exhibitors, however, will fight it.

BEAUTIFYING LEGISLATION

Sacramento, Cal., Jan. 20.

Senator Charles H. V. Lewis of Los Angeles feels that beauty parlors, hair dressers, manicurists and barbers should be controlled by a state commission. He introduced a bill in the senate which would regulate people of these pursuits in the same manner as doctors and dentists.

The bill also provides that in case complaints are made of the inefficiency of any persons in these professions that the commission have the right to recall their license to practice or work.

TAX APPEAL LOST

Washington, Jan. 30.

The Wigwam Amusement Company of California, with its principal offices at 2555 Mission street, San Francisco, has lost its tax appeal carried to the newly created Board of Tax Appeals which came into existence with the Revenue Act of 1924.

The Wigwam company contended that the Commissioner erroneously denied its claim that \$30,000, the cost of a building demolished in 1913 should not have been deducted as a loss in that year and should be restored to invested capital in computing the excess profits tax imposed in 1917 and subsequent.

NEW CONDITIONS FOR MASS. ON SUNDAYS

State Comm'r Makes It Harder Penalty, Closed Sunday

Boston, Jan. 20.

What is considered by many as possibly the first move in an effort to curtail Sunday shows in theatres throughout the state is seen in changes in Sunday bills ordered by State Commissioner of Public Safety Albert F. Foote.

All blackface acts are forbidden, as are tramp costumes or ridiculous acts, jokes against the clergy, use of firearms on the stage, sale of candy, etc. in the theatre Sunday, women impersonators of men and no shifting of scenery will be allowed (drops being permissible).

Acts may include any foreign costume, male members of acrobatic acts may wear tight, but women must wear gym costume, or street clothes. Male members of any act, however, may impersonate women. Hereafter, all applications by theatres for a Sunday show, which are made every week, must be accompanied by a complete memorandum of the songs, costumes, speech, etc. of the acts on the Sunday bill, and a description of the motion picture films used.

Theatres, if obliged to substitute an act, must file a duplicate memorandum to the mayor of the city and to the Public Safety Commissioner, it to reach the latter by Monday morning at the latest. In this memorandum must show the eliminations listed in the application, managers are instructed to cut the same from the film and report to the commissioner.

All theatres are warned that if an act played does not correspond with the memo issued in the application, the managers must notify the Commissioner of Public Safety of the change at once. If the picture does not show the eliminations listed in the application, managers are instructed to cut the same from the film and report to the commissioner.

The penalty of having their theatres closed on Sundays will result if the managers fail to comply fully with the new instructions of Commissioner Foote, it is announced.

Nebraska's Tax Bill

Omaha, Jan. 20.

A bill of far-reaching consequences for picture theatre owners has been introduced in the Nebraska Legislature. The bill, introduced by State Senator John T. McGowan of Norfolk, has these three provisions:

1. Levies 3c. state tax on all theatre tickets sold.
2. Prohibits advertising films on picture screens.
3. Prohibits standing room.

LITTLE MICH. LEGISLATION

Lansing, Mich., Jan. 30.

Little legislation concerning picture censorship, fairs or amusements appears to be due during the early part of the session. Each session a group in Detroit slides through a picture censorship bill. Picture men of the state, during the past three sessions, have been successful in side-tracking the measure before passage.

CRUEL INDIANA BILL

Sweeping "Sunday" Bill Introduced in Indiana Assembly

Indianapolis, Jan. 20.

A blue law with as many teeth in it as a shark has been introduced in the Indiana General Assembly by Representative William H. Kissinger of Allen and Whitley counties.

The bill is worse than another indigo Sunday measure which probably will be introduced later by Senator Payne of Bloomington. Payne's bill has been heralded as having the backing of the Ku Klux Klan.

Kissinger said his bill was handed to him by the Rev. Thomas J. Johnson of Ft. Wayne, who is registered as a lobbyist for the Lord's Day Alliance.

The bill would make it unlawful for "any person to labor or employ any person to labor for or in any trade or secular business on the first day of the week, commonly called Sunday or the Lord's Day."

It provides that persons who recognize any other day as a Sabbath are exempt from penalties, if "they observe as a day of rest one day in each seven," and "that works of necessity and of charity and religion" may be performed on Sunday.

The second section makes it unlawful to keep open and use "for secular purposes where a fee is charged directly or indirectly" dancing places, theatres, ballrooms, picture shows, bowling alleys, billiard parlors, poolrooms, saloons, refreshment stands, or places of public assembly or amusement."

Another section prohibits any person or concern from compelling employees to do any work of necessity or even of charity "except in household service" unless the person or concern within the following six days gives the employee a complete day of rest.

Besides these wallpans against the amusement industry the bill provides that the affected places would be declared public nuisances if they kept open on Sunday and the operators would be guilty of a misdemeanor punishable by \$100 to \$500 fine and from one to six months' imprisonment. The building or establishment would be made subject to a lien for payment of the fine and may be sold to satisfy such fine. A suit to close the place for one year as a public nuisance could be prosecuted.

Penalties specifically prescribed by the bill provides penalty of from \$5 to \$50 for first offense and \$25 to \$500 and from one to six months' imprisonment for second offense.

The bill is so sweeping in character that it is not believed by amusement interests that it will get far in its present form.

More concern has been expressed over the outcome of the proposed Payne bill which, it has been forecast, would prohibit many forms of amusement, but permit photoplays and theatrical performances of a religious nature.

Reduced Tax on Joint Salaries

Washington, Jan. 20.

If the big movie salaries are on the level, a ruling by Solicitor Hartson of the Internal Revenue Bureau should, it is believed here, benefit the high salaried movie players who are man and wife. According to the ruling, if both husband and wife actually render personal services for which each receive \$10,000 or more, they may make separate income tax returns and claim the 25 per cent deduction allowed for earned income.

Mr. Hartson's ruling also interprets the earned income deduction provisions with respect to individuals as meaning that the first \$5,000 of the taxpayer's net income shall be treated as earned net income, regardless of its character. If the entire income is less than \$5,000, the total amount shall be considered as earned income.

VIOLENT CHURCH REFORMERS BLOCKED

Told No Hearing for Uphaw and Ball Censorship Bills

Washington, Jan. 20.

Church reformers have been frankly endeavoring to obtain action on Uphaw's censorship bill, which the Congressmen from Georgia prefer to have spoken of as a "regulatory" rather than a "censoring" measure. The church representatives held two meetings recently in an attempt to gain attention from both public and press but failed.

The delegations also made numerous visits to the Education Committee, of which Dallinger (Massachusetts) is chairman, and in some instances demanded action. Monday morning, however, Dallinger put the quietus on the entire business by stating there would be no hearings this session, as it would simply be a waste of time as action in the House was impossible.

On the same side, where the reformers have been fighting for action on Senator Ball's Sunday closing law for the District of Columbia, it was stated by a clerk of the committee that the reformers need not worry as there would be no action on the bill during the current session.

FT. DODGE, IA., GETS 'SUNDAY'

Fort Dodge, Ia., Jan. 20.

The Sunday closing ordinances were killed by the city council at its weekly meeting. Fort Dodge can go to shows, purchase provisions and shop on Sundays without interference.

A ruling by City Solicitor M. J. Mitchell that the original ordinance prohibiting the sale of groceries and meats on Sundays was not legal or valid started the movement that resulted in the filing of the ordinance without passage.

ARRIVALS

Jan. 13 (In New York) Frieda Hemon (Mauretanla).

Jan. 16 (In New York) Edmund Goulding (Olympic).

SAILINGS

Feb. 14 (New York to London), Arthur Hammerstein, Mrs. Arthur Hammerstein (Dorothy Dalton), Oscar Hammerstein, Jr., Theodore Hammerstein, Otto Harbach, Herbert Stothart (for the English production of "Rose-Marie").

Feb. 14 (New York to London) Alex Aronson, Harry Lee (Olympic).

Jan. 24 (New York to London), H. E. Cronenweth, M. H. Hoffman (Olympic).

Jan. 17 (New York to London), Catherine Scott (Mauretanla).

Jan. 17 (New York to London) O. O. McIntyre, Zoe Beckley, Gertrude Lawrence, Sir Alfred and Lady Butt, J. Kathlyn Scott, Ethel and M. and M. Adolphi Zukor, Mr. and Mrs. Arthur Hopkins, Gilbert Miller, Marie McEwen, "Sonny" Alexander (Mauretanla).

Jan. 17 (New York to Paris) Mr. and Mrs. H. H. Lawrence (Mauretanla).

Jan. 17 (New York to London) Left Poulshoff (Doric).

Jan. 16 (New York to Palestine) Mary Robert Rinehart and Dr. Stanley M. Rinehart; Mr. and Mrs. Philip Barry (Lepland).

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COMBINATION FILM AND VARIETY POLICY SUGGESTED FOR ENGLAND

**Jos. M. Schenck Said to Have Promoted Idea with
 Britishers—Amalgamation Rumored of Cinema
 and Music Hall Interests**

London, Jan. 20.
 Through suggestion and possibly promotion by Jos. M. Schenck, the American picture man, while visiting here, it is reported there may be an amalgamation of cinema exhibiting and music hall interests if the merger is not direct, the belief is that if the project materializes there will be at least a booking exchange to give the English picture houses extra attractions in the way of music hall turns.

Schenck's plan is for the picture houses to present a combination bill of pictures and variety turns, with the music halls also putting in pictures as extra attractions should they desire to.

The Provincial Cinematograph Theatres, Ltd., the largest circuit of picture theatres in Great Britain, is reported interested in the Schenck proposal.

Lord Ashford, head of the underground railways, and Lord Beaverbrook, wealthy newspaper proprietor, have financial connections with the Provincial Circuit, while Sir William Jurg, representing Metro-Goldwyn (Marcus Loew) has placed his approval upon the idea, it is said.

Mr. Schenck has left here for the Continent. Meantime, there is but vague information relative to any details or how far the Schenck plan may have progressed; also the identity of the variety circuit which may have had the plan placed before it.

"LOVE"—\$100 NIGHTLY

London, Jan. 20.
 "Six-Cylinder Love" (American) closed Saturday night (Jan. 17) at the Garrick. It had been playing to \$100 nightly.

This is the comedy first set for six o'clock, then changed to regular theatre hours.

"The Rat" resumed Monday at the Garrick as a stop-gap, pending the production of "Heidelberg."

COYNE SHIFTS SHOWS

London, Jan. 20.
 With Joe Coyne pending the engagement for "Bamboula" to appear in "No, No, Nanette," Milton Hayes gets the "Bamboula" role.

"Bamboula" probably will open in March at the Palladium.

"MONKEY HOUSE" AT OXFORD

London, Jan. 20.
 A straight farce, "The Monkey House," will be the next attraction at the Oxford.

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BUYS 'VARIETY' COSTS NOTHING

Salt Lake City, Jan. 8.
 Editor Variety:

Enclosed is check for \$7 for year's subscription to Variety. I am not in the show business but I have bought Variety for a long time, using it as a guide for entertainment.

I have laid off of many a poor picture around here through reading your criticisms of them.

Also when I go to New York I know beforehand through Variety what are the shows worth seeing there. If I only steer clear of two bad ones through that, I make the price of the subscription for one year anyway.

Wm. J. Smith.

Mr. Smith's business letter-head states he is a jeweler, "Famous for Diamonds," at 166 South Main street, Salt Lake City.

PARIS' DOUBLE BILL

Paris, Jan. 20.

Under the temporary management of Felix Camoin two new plays by Andre Pascal (pseudonym for Baron Pascal de Rothschild) were given at the Daunou Jan. 14. Both were nicely received.

The performance is a four-act affair with the pieces divided into three and one-act. "L'Affaire Juliette" is the triple act presentation, dealing with a divorced woman, who preaches morality but becomes the mistress of a friend's husband. The liaison is ultimately revealed through crossed telephone wires.

"L'Affaire Juliette" tells of an editor who receives brilliant articles signed "Juliette," whom he imagines is a society leader. Actually the author is a timid journalist whom he had previously dismissed. The cast of this was made up of Tramel (vaudeville comedian), Robert Haati, Harry James, Marthe Regnier and Madeleine Lambert.

Another recent play is "L'Eternelle Chanson" ("The Eternal Song") by Henri Chautem, which premiered at a matinee performance Jan. 16 at the Odeon.

The piece is in three acts and consummates a psychological study of a married woman flirting, platonically, with a jealous youth. It was tendered an intermediate reception. Susanne Rissler heads the cast.

"BEN HUR" AT HOLLYWOOD

London, Jan. 20.

The departure of the Metro-Goldwyn company for "Ben Hur," headed by Fred Niblo as director, from Rome last Saturday means that whatever remains to be completed on the picture will be taken care of in Hollywood.

"RAIN" IN AUTUMN

London, Jan. 20.

"Rain" (American) will not be produced until the autumn and at the Salt Marina.

"No Man's Land" will close in that house this Saturday (Jan. 24), followed by "Spring Cleaning."



FRANK VAN HOVEN

Correcting a remark regardless of its petty origin. I didn't say that actors that told other actors they would be a hit in England were wrong. What I did say (V.A.S.) that after playing five and a half years with only seven weeks (open) and knowing all British audiences back-wards, I thought it unfair for an act over there less than four months to rave about what he really knew nothing about, causing an act to cancel and throw four people out of work, disbanding one of the best acts the vaudeville world has ever known.

NEW LONDON

HOUSE OF 3,000

If Al Woods Doesn't Take It, James White Will

London, Jan. 20.

A house seating 3,000, to be located on Piccadilly, near Devonshire House, is to be built.

A. H. Woods has his London attorney negotiating for the theatre, but is not positive the New York manager will close for it.

Provided Woods doesn't close the deal, it is said James White, owner of the Tivoli (now playing pictures), will take the new theatre over.

Answers Printed

The Bronx "Home News" is daily publishing the solutions of the crossword puzzles appearing the previous day in the New York "Graphic," "Journal" and "Mirror."

"The Graphic" started crossword contests, eventually offering \$25,000 in prizes. "The Journal" the next day offered \$25,000. So far "The Mirror" has not started to topple financially.

Hylton's Band Coming

London, Jan. 20.

Jack Hylton's band, the first English orchestra to invade the native heat of the dance orchestra craze, will sail from here Sept. 4 to open at the Hippodrome, New York.

FLOOR SHOW AS ACT

London, Jan. 20.

Amelia Allen, Zenga Brothers and the Piccadilly (cabaret) chorus, are to shortly open at the Coliseum (vaudeville), as an act.

Miss Allen has been engaged for Chas. B. Cochran's new revue opening at the Pavilion in April.

French Revue for South America

Paris, Jan. 20.

Negotiations are in hand for Louis Lemarchand to send a revue troupe to Buenos Aires this spring, probably during the period the "Folies Bergeres" will be closed.

DeCourville Coming Over

London, Jan. 20.

Albert DeCourville will shortly sail for New York.

The London producer is going over to look for stage material, probably for a revue or a musical here.

AUSTRALIA

Sydney, Dec. 30.

The Christmas season will be in full swing next week with three attractions making their debut. Guy Bates Post will open with "The Green Goddess" at the Criterion under Williamson-Tait; "The Rise of Rosie O'Reilly" goes into the Opera House, and "The Bunyip" will open the Hippodrome. Both under Fuller-Ward management.

The managements are looking forward to a record festival attendance this year because both the wheat and wool harvests have smashed all records.

Business has been good at most theatres throughout the entire season, with only one or two attractions failing to secure good runs.

Vaudeville Situation

The vaudeville section has done well and the quality of acts should improve with the new year, though the Tivoli (now under Williamson-Tait direction) has played to nearly empty seats. The performance has not been a big money-maker because Williamson-Tait is working off, as quickly as possible, the contracts entered into with artists during the time the circuit was under the management of Harry Morgan.

Since taking over the house Williamson-Tait has played mostly star bills. Taking into consideration the smallness of the theatre and the large salaries demanded the company will be lucky to break even.

During the last few months few Australian acts have graced the bills at this house, every act on the program being imported from overseas. Next season will see a change when the policy will be a mixture of imported acts and Australian, with a star turn featured.

Thurston Hall will open his season at the Palace this month with "So This Is London." Hall is coming from Africa for Williamson-Tait.

"East of Suez" will go out on the road this week after a record-breaking season at the Criterion. Muriel Star scored in the title role. The show will open in New Zealand. Another company opening there will be the Fuller-Ward "O'Brien" troupe. During their stay they will play "Little Nellie Kelly" and "Tangerine."

"The Ten Commandments" is smashing records at the New Prince of Wales theatre. Will Prior and Eddie Horton are the other featured attractions.

"Betty," at Her Majesty's, is doing nicely.

Seymour Hicks withdrew "Broadway Jones" after a few weeks and is presenting "Sleeping Partners" and "Scrooge" on the bill for his last weeks here.

"Wildflower" Hit
 Williamson-Tait presented "Wildflower" at the Tivoli last week ago. The attraction may develop into a real hit. Marie Burke is the featured player and scored. A splendid cast includes Gus Bisset, Marjorie Dawe, Fred McKay, Charles Zoll, Herbert Browne and Marie La Valette. The Canales are the featured dancers and went over big.

Stuffy and Mo revue finished a record-breaking season at Fuller's. The two boys (Nat Phillips and Roy Rene) will go into panto for Fuller-Ward at the Hippodrome. During their season they produced a new show each week and took up the entire second half. The first part of the show had pop vaudeville filling in, the real draw being the boys. It might be mentioned that they have a following in this city similar to that enjoyed by Will King, of San Francisco. A ballet of six girls was one feature.

Madie Scott is the feature act at the Tivoli this week and is doing very well. Williams and Taylor, colored, got over nicely; Gene Moran scored; the Four Ortons, wire, went across big; W. V. Robinson, torles, liked; Eric and Evelyn, nicely; Leo Brampton, acrobatic, neat; Vernon Watson, hit public taste. Business is good at this house twice daily.

Most of the picture houses are doing nicely.

MELBOURNE

Business remains brisk and the prospects are bright for the new season.

Glady's Moncrieff is packing His Majesty's with a revival of "The Merry Widow." Maurice Moscovitch opened to a packed house last week with "The Merchant of Venice." It is appearing under Williamson-Tait direction. "Good Morning, Dearie," will open this season here next week.

after a successful run in the other states. George Gee will support Jody Melville for this Williamson-Tait attraction.

Fuller-Ward will present their annual pantomime, "Cinderella" next week. - Kitty Kelly, Harry Anger, Bert Escott, June Mills and Moon and Morris lead the cast. Dion Boucicault and Irene Vanbrugh are finishing a great run with "Aren't We All" at the King's.

Acts playing Tivoli include Oswald Williams, Novelle Bros, Layven and Cross, Rich and Galvin, Van Cello and Mary, Reg. Wentworth, Rupert Inglease.

Playing Bijou this week are Con Moren, Lyons and Moore, Eileen and Marjorie and Reno's Band.

"The Ten Commandments" is smashing records at the Capitol, where it is in its sixth week.

Brown Bros. Arrive

The Six Brown Brothers have arrived here under engagement to Williamson-Tait. The boys will open at the Tivoli, Melbourne, next week.

Edna Thomas, singer of negro songs, has just concluded a highly successful season in this city.

Long Tack Sam will begin his second Australian season early next week. He will again appear at the Tivoli.

Williamson-Tait will not operate a pantomime in this country this year but will leave the field to their rivals, Fuller-Ward, who will produce three panto.

RODEO SHUT OUT

London, Jan. 20.

There will be no rodeo at the Wembley Stadium next summer. It is an official announcement by the Wembley officials.

Ridiculous Indecency Charge Dismissed

Paris, Jan. 12.

A ridiculous charge of indecency was filed by a Puritan recently against the comedian Hoffmann's girls in the Moulin Rouge revue. Although the authorities realised the futility of the accusation a thorough investigation was instituted by the police.

The would-be reformers had taken exception to the display of legs by the dancing troupe in a set called "The Black Mesa." The commissioner of police, after seeing the performance unbeknown to the management, exonerated the girls.

Continental Acrobats in London

London, Jan. 20.

At the Alhambra yesterday, opening here, were the Five Junets, Continental acrobatic act. They neatly scored.

Pantzer in France

Paris, Jan. 20.

Willy Pantzer and his troupe of 13 dwarfs are due at the Empira here.

London Likes "Dante's Inferno"

London, Jan. 20.

Fox's "Dante Inferno" opened yesterday at the Empira and was very well received.

It is being played five times daily.

DEATHS ABROAD

Paris, Jan. 11.

Caroline Girard, 94, opera singer, formerly of the Opera Comique, died in Paris. Deceased was the grandmother of Alime Simon Girard, well known French vaudeville and picture actor. She created several operas prior to the war of 1870.

Amerle Mayer, 52, known as Berger, former lyrical artist, was killed by falling from the stage into the orchestra pit at the Casino, Lyons, France, where she was employed as clearer.

Ferdinand Loewes, 61, Austrian composer, died at Vienna Jan. 7.

Victor Cyril, French author, died of apoplexy in Paris.

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NEW E. F. ALBEE THEATRE, B'KLYN, FINEST THEATRE IN THE WORLD

Stunned Even Those Who Had Seen Keith's Palace,
Cleveland—Seats 3,100—Opened Monday—
Plays Big Time Vaudeville

With the opening of the new E. F. Albee, Brooklyn, Monday, vaudeville and the Keith-Albee Circuit passed another milestone in its existence.

The beauty of the new edifice and super-theatre stunned even those theatrical people who had seen Keith's Palace, Cleveland. In many respects the Albee is similar to the Cleveland Palace, the same chandeliers, the same paintings, the same architecture and the same adorn the grand hall. Sixteen beautiful brushed opal marble columns surround the grand hall balcony, and two massive stairways of marble are on either side of the hall.

Plays, Big-Time Vaudeville.
The auditorium seats 3,100, and is a gold, white and amethyst, taken to the construction genius of E. F. Albee and Thomas W. Lamb, the architect. Backstage the same chandeliers, the same paintings, the same architecture and the same adorn the grand hall. Sixteen beautiful brushed opal marble columns surround the grand hall balcony, and two massive stairways of marble are on either side of the hall.

Everything for Artists
Elevators run to all floors. The dressing rooms are the latest in equipment with couches, private baths, etc. In each a kitchen, laundry, billiard room, tailor shop and nursery are fully equipped for the artists.

The ventilating, heating and lighting plants are in keeping with the magnificence. Crystal and gold chandeliers extend wherever the eye roams, and the beauty of the interior almost defies adjectives.

The same description would fit the exterior of the theatre and building, located on the island block bounded by Dr. Kaib avenue, Gold, Fleet and Prince streets. The main entrance marquee on De Kaib avenue is of bronze. The marquees over the carriage entrance on Fleet and the exit to Gold street are of bronze. The walls of the vestibule are granite with bronze doors and transoms. The entrance to the seven-story office building is a marble-lined vestibule and lobby.

Brilliant First Night
A brilliant first night capacity audience attended with dedication speeches by Senator Henry Walters, Borough President Guider and Judge Victor J. Dowling. Judge Dowling disclosed that he was the attorney for E. F. Albee when the latter opened Keith's Union Square 31 years ago as the fourth unit on the Keith circuit. Judge Dowling traced the progress of the circuit to the present day and paid a glowing tribute to Mr. Albee. Senator Walters presented the house to Brooklyn and the Borough President humbly accepted it. Guider's speech was a theatrical history from the days of ancient Greece to the present.

The intermission was dispensed with through the speeches. This was a wise precaution, for the show was over shortly after 11. It gave the late comers a chance to inspect the theatre, as the management announced it would keep the doors open as long as anyone cared to remain.

A party of newspaper men inspected the house during the afternoon under the guidance of Walter Kingsley and Mark Luescher of the Keith publicity forces. They made the trip over from New York in special cars with a motorcycle police escort. It had been intended to run the matinee for the writers but after the opening act had performed shortly after 3 o'clock, the curtain was run down, due to the number of people out front and the distractions attendant upon the last minute preparations.

More New Houses
The E. F. Albee, Brooklyn, Palace, Cleveland, and a new house now being built in Columbus, are to be duplicated in Boston, Detroit and New York, according to Keith officials. The New York site is on 36th street, on the east side of the city, and a large capacity house is planned for Harlem. It is doubtful, however, if human architectural skill promotion

Money Offer Scared 'em

Denver, Jan. 20.
The man who vainly offered \$5 gold pieces for \$4.50 knew something about human nature after all. Louis Levand, manager of the Empress (Pan), has reason to believe it since he pulled a stunt approximating the celebrated five-dollar gold piece fiasco.

Levand offered to give a new \$1 bill, free to every couple coming onto the stage after the show New Year's evening performance, to dance. The stage was cleared of all scenery so as to give plenty of room.

The advertising pulled a great crowd; but an appallingly scant few took advantage of the offer of free dollar bills. Not more than 30 or so responded, and there was plenty of room for more.

"I don't know whether they thought there was a string to the offer that didn't show, or whether the dollar bills were phony," Levand says. "But several hundred bills I had on hand weren't used."

However, the house was jammed for the three performances given that evening.

635-Lb. Farmer with Idea

J. E. Paxton, farmer, living near Sergeant, Neb., weighs 635 pounds and is six feet six tall. He can't reach over to lace his shoes and his wife has to do it for him.

Paxton has decided the world owes him a living and is going into vaudeville if vaudeville will have him. Forming a partnership with C. W. Curtis, local sign painter (who says he has had vaudeville experience), the two are about to storm New York.

Robbed Pantages Theatre Manager of \$3,000

No trace has been found by the police of the two robbers who stole \$3,000 Friday night out of Manager James H. Rice's office in the Pantages theatre office on the second floor of the Commonwealth building. It occurred around 11 o'clock. Rice informed the police the amount was the gross for the two night shows.

Rice had climbed up the iron stairway at the rear of the stage and stepped out of the door that opens onto a small passage way connecting with the office, when two men, brandishing revolvers, ordered the manager to put up his hands.

The bandits bound and gagged Rice, took his office key, dragged him into the small room and robbed the safe. Finishing they went through Rice's clothes, getting a \$30 bill.

It was about 25 minutes before Rice could release himself when he phoned the police. The manager stated that \$1,500 of the amount had been in silver, with the remainder in small bills.

BECKS SAILING

Mr. and Mrs. Marvin Beck will sail Saturday for visit in Europe for three or four weeks.

During Beck's absence Eddie Sullivan will remain in charge of the Beck theatre, New York. He will return to St. Louis shortly after Beck's return.



Enormous success! Mops' Empires, Ltd., England. Continent to follow. All communications care "Variety," London.

Summons for Dance Act Producer for Three Girls

Dorothy Dieter, 19, 114 West 116th street, a Russian solo dancer, obtained a summons from Magistrate Max S. Levine in West Side Court against Morris Blennanoff, dancer and producer of a vaudeville act, in which the young woman appeared, charging him with unlawfully withholding three of her ballet costumes. While the case was called Monday Blennanoff appeared before the magistrate and announced a settlement had been made. The summons was dismissed.

Miss Dieter and her two companions, who they said had performed in the act, arrived in court and were amazed to learn the case had been dismissed. They told the magistrate they were late in arriving in court because delayed in the subway by a block. They denied settlement had been made, and Magistrate Levine immediately issued another summons for Blennanoff.

Miss Dieter and her two companions joined Blennanoff's turn in Denver. He gave her \$15 a week and promised her considerable more when they reached the big cities. When the act played Chicago, Blennanoff, the dancer said, was unimpressed and said they would have to wait until they reached New York. When closing at the DeKalb, Brooklyn, N. Y., a week ago, she demanded her salary be increased as promised, and when unable to secure an increase, she quit.

Later, she said, she went to Blennanoff and demanded the return of her dance gowns. She obtained them, she said, but was unimpressed in getting three others. She made several demands and being unable to get them went to court.

'B'way Brevities' Trial On

The much postponed "Broadway Brevities" criminal action came to trial before Judge Mack in the Federal Court, Post Office Building, New York, Monday afternoon.

The defendants are Broadway Brevities, Inc., Stephen G. Glod, Andrew B. Brown, Charles J. Green and Nat Kunnes. They are represented by Messrs. Falloff and McClellan. The prosecution is being handled by Assistant District Attorney Maxwell S. Mattuck.

The indictment, summarized by Mr. Mattuck, charges "scurrilous, libelous, insulting, obscene and filthy acts" by the defendants in "Broadway Brevities" magazine pertaining to the private, personal and business lives and affairs of the victims and persons who had refused to accede to the demands of the defendants for advertisements and money to give the defendants the sum of money demanded.

Among the victims named in the indictment are Lee Shubert, Texas Guinan, Evelyn Neville, of Danny Form, Inc.; D. W. Griffith, Florenz Ziegfeld, Frank B. Mason, of Scott's Preparations, Inc.; Childs, Inc., owners of Childs Restaurants, and B. J. Palmer, head of the Palmer School of Chiropractic of Davenport, Iowa.

The jury was selected under the new rules, and after two days, during which time the attorneys for both sides challenged at least 50 jurors, the 12 men were finally sworn in Tuesday morning, with the trial starting yesterday afternoon.

Estelle Winwood Selection

Estelle Winwood, legit, will enter vaudeville if she can decide upon a selection from sketches submitted.

SNODGRASS' ACT

Evansville, Ind., Jan. 20.

Harry M. Snodgrass opened his vaudeville act at the New Grand Sunday. He has been drawing capacity houses up to this time with the local papers, flooding stories and pictures about him. Commencing Thursday he plays the last half at his home town, Springfield, Ill., then goes to Kansas City and St. Louis as the star of a tour of the Orpheum Circuit.

J. M. Witten, billed as announcer from WOS at Jefferson City, Mo., appears with Snodgrass. The special act is a reproduction of a radio station, with the routine of a station followed.

Written discovered Snodgrass in the orchestra of the prison and made him "king of the two acts" as popularity prize winner of the other. Snodgrass last prison last Friday, pardoned, after having served 21 months of his three-year sentence.

Local papers, however, Snodgrass is sufficiently proficient as a pianist to have made a vaudeville turn stand up without his side stuff. His first public stunt before opening was to attend a large meeting of a Bible class at the invitation of the class.

In the turn is a composition announced to have been written by Snodgrass, entitled "On the Air." Monday morning a bronze tablet was presented to Harry M. Snodgrass by a representative gathering of artists. The tablet was in commemoration of the work done for the profession by the Keith head. Will Rogers made the presentation speech, concluding humorously, after raving about the beauty of the new theatre Rogers said, "Please don't make it a cut week."

The Pathe Weekly showed pictures of the presentation and principals at the theatre the same night. The dedication took place at the stage entrance. A speech was made by Fred Stone in addition to Rogers.

STREET TUMBLING

Three Acrobats Had Fun With Horse Trainer in Snow

Crowds of persons leaving the theatre and cabarets the other night enjoyed an impromptu tumbling act in front of the St. Regis restaurant on West 47th street near Broadway. The act took place on snow mounds and many diners stopped to watch the free show. Three of the performers were acrobats appearing at the Flatbush theatre in Brooklyn. The other man playing the part of a "bull" is a horse trainer.

The act was named as James McCall, 150 West 47th street; Raymond Curry, 315 West 47th street, and Thomas Davis of 159 West 47th street, all acrobats. The horse trainer gave his name as John Kelly, 120 West 47th street. All were arrested by Patrolman John O'Hare of the West 47th street station. In West Side Court they were freed by Judge Levine when they promised him they never would rehearse on "snow hillocks" again.

O'Hare came across the "party" in front of the eating house. They were "tossing" Kelly into the air as if he were a part of their act. Kelly didn't relish the "play" and protested. It made no difference with the acrobats. They continued to toss Mr. Kelly.

They were told by O'Hare to rehearse on the street. They suggested to O'Hare that he join their show. They advanced toward him to have him take the place of Mr. Kelly. He was getting fatigued. O'Hare told them that it was dark and perhaps they wouldn't see he was a cop. They refused to move their act and he arrested them. "We had too much to drink," they chorused to Magistrate Levine, who discharged them.

SAM LEWIS' DOUBLE BREAK

Sam Lewis, Loew agent, figures he got a tough break two ways when he broke his leg while recuperating at Lakewood, N. J., last week.

Sam's physician ordered a rest and suggested Miami. Sam compromised on Lakewood. He hit the town in time to welcome the snow.

When things cleared up Sam took a stroll and slipped on the ice. He has been brought back to New York and will be confined to his home until the injured member has been properly set.

MRS. ALEX. CARR SEEKING A DIVORCE

Alleges Cruelty—Wants
\$500 Weekly
Alimony

Los Angeles, Jan. 20.

Alexander Carr, a second wife, formerly Helen Cressman, a former Ziegfeld Follies girl, has come to a parting of the ways by the latter instituting a suit for divorce in the Superior Court on grounds of cruelty and brutality as well as mentioning the fact that shortly after their marriage three months ago her spouse took \$4,500 worth of jewelry away from her and pawned it so that he could pay off some gambling debts, and gave her the tickets.

The couple were married by Superior Court Judge Summerfield on Oct. 4, 1924, and separated on Jan. 8, according to the complaint.

The complaint asks an award of \$500 a week alimony and \$3,000 attorney's fees as well as the right for Mrs. Carr to use her maiden name. It states that Carr earned \$1,500 a week when he worked and that he possessed \$200,000 worth of community property.

Colored Artists Leaves Act At Earle, Washington

Ismaey Andrews (colored), who left New York to join the Howard and Lind, two-woman vaudeville act, has returned after playing but two shows with the turn in the new Earle, Washington, D. C. Miss Andrews severs connections with the "white act" through her lack of ability or failing to "make good," but because of alleged resentment to a colored woman appearing on the Earle theatre stage.

Ismaey Andrews, a full week's salary and her fare back to New York, Miss Howard has written to Billie Pierce, Miss Andrews' representative, expressing regret at the unfortunate turn in affairs.

According to the story, Miss Andrews found difficulty in obtaining a proper place to dress, and informed her agent the house crew showed decided resentment against her in the theatre.

According to reports, this is not the first time that colored artists, in vaudeville, have found Washington stages "undesirable." It is believed the "Shuffle Along" company passed up a Washington date in a legitimate house, catering to whites. The "Shuffle Along" company was an all-colored one.

It is not a secret among colored professionals that Washington is a strong Ku Klux Klan centre, the being of the impression that the Klan has headquarters in the Munsey building adjacent to the Washington "Post."

There is a possibility of the Howard and Lind act using Miss Andrews in other towns, but at present Miss Andrews is in New York.

17-Married—Defying Parents

Des Moines, Jan. 20.

Evelyn Turner, who was held at the city jail until her father, Harry Sheppard, of Omaha, arrives to take her home.

Evelyn joined the "Funny Folks" revue in Omaha about three weeks ago. She will give extracurricular grounds that she is a married woman and no longer under the control of her parents, the girl says.

Her husband, Robert Taylor, deserted her some time ago.

SISTERS' DOUBLE WEDDING

The Darling Sisters, Rita and Rita, played a double marriage date in Cincinnati when the girls became the wives of vaudevillians.

Elsie married Charles Wilson ("The Loose Nut") and Rita wedded "Si" Willis (Willie and Robbins).

GILPIN PLAYING VAUDE.

Charles Gilpin, colored actor who used an offer of \$300 weekly to appear in productions under Eugene O'Neill's direction, is playing vaudeville with a sketch. His dates are in houses on the T. O. B. A. circuit.

Good Fellowship and Co-operation

January 8, 1925.

Dear Mr. Albee:

I feel I must bring to your notice an instance of the fine spirit of good fellowship and co-operation of Manager and Artist.

While playing the Opera House, Westley, R. I., November 17, 1924, an independent house, my sister, Winnie Madcap, lost a diamond ring, an heirloom, and very uncommon, being a Cleopatra Head set with diamonds. We immediately notified the manager, Mr. David Novogrod, who said he would do everything in his power to help to recover it. A few weeks elapsed, during which time he sent us several telegrams advising us of his progress, etc., saying he had advertised in the local papers, notified the police, and posted several notices in the different theatres and public places, thereby taking up his valuable time, and eventually found out that the ring had been found in a department store, put us in touch with the finder, who returned it on our identification. I then wrote Mr. Novogrod and thanked him very much and asked him to send me the bill of his expenses and he replied saying these were no expenses, and he was only too glad to have been of any service and regretted that such a thing had happened to mar an otherwise pleasant and satisfactory engagement. This, Mr. Albee, is one of those many things that happen and point out to us, or should do, that the world is not so bad after all, and is another instance of the many courtesies and kindnesses we have been shown ever since we have been in America. These things show that the manager is trying to work hand in hand with the artist and doing all in his power to carry out your ideals of better conditions and better understanding.

Believe me, I am grateful to Mr. Novogrod for his kindness.

Very sincerely yours,

WALLY MADCAP
(Four English Madcaps)

January 10, 1925.

Dear Mr. Madcap:

I am pleased to receive your letter and to learn that the ring was recovered.

It is most interesting to receive the letters I do. There are so many phases of our business that come up and so many conditions which call for consideration from the managers and I have yet failed to find one who does not answer to a request of any kind. It is good to be so interested in each other's affairs. Vaudeville has made great headway and we are in hopes that it will make more as we better understand each other. I am pleased to record that the artists do appreciate all the interest which the managers take in their affairs by reciprocating whenever an opportunity presents itself.

With all good wishes,

Cordially and faithfully yours,

Mr. Wally Madcap,
269 W. 118th St.,
New York, N. Y.

E. F. ALBEE

NEW ACTS

Morin Sisters, 1 man, 3 women.
Van and Valey, man and woman.
Lillian Morton, single.
Mary Manson, single.
Berish Stevens, single.
Two Davys, man and woman.
"Bits of Melody," 1 man, 4 women.
Ruth Watson and Derrell Dene, 2 men.
Huston Ray, single.
Curtiss Animal Athletes, 2 men 1 man.
Honey Sisters and Finn, 3-act.
Bally Sisters, William Hutchinson d Bob and Bobbette, 2 men, 3 women.
Carter Trio, acrobats.
Florence Ames, George Moore and allie Breen, comedy.
Three McNally Sisters.
Christy and Nelson, 2 men.
Aubrey Pringle and "Turkey" 198, 2-act.
Desiree Lubovska, interpretative icer, is producing a new dance "reduction act with eight female incers."
Lang and Vogt are dissolving ihr partnership after this week, ang is teaming up with Fred Dale i a new act.
Maurice Costello, pictures, will portly enter vaudeville in a dra- matic playlet. Three in support.
Dixie Norton and Coral Melnotte, united.
Eddie Buzzell and Margaret yling, 2-act.
Harry Antrim and Betsy Vale, united.
Sully and Ruth, 2-act.
Murray and Mackey, 2-act.
Ray and Esther Van Valey, 2-act.
Smith and Duane, 2-act.
Bell's Gladiators, seven. Chinese, rat American tour.
Balavanov Trio. Russian musi- ans.
Hazel Cotter. Aerial.
Seymour and Howard, skit.
Lee Mason and "Sunny," skit.
Caroline Kohl and Co. (3).
Nat Nassarro, Jr., and Kuy endall, 4 people.
Le Deaux and Macchia Co., 2 le and 1 man.
Hayaki Japs, equilibrists, form- ly a trio has been reorganized into two-act.
Ira Hayward, who recently joined th Lew Christy, has dissolved the

team. During the try-out there was a disagreement over royalties with Andy Rice. Miss Hayward will appear as a single with Peggy Maughm at the piano. The latter is a sister of Dora Maughm, formerly with Miss Hayward.

INCORPORATIONS

Double B Operating Co., Man- hattan. Pictures; capital stock, 200 shares, no par value; directors, H. Amdur, 482 Koll street, Bronx; H. H. Licht, 276 Fifth avenue, New York; B. Shapiro, 60 East 42d street, New York. Attorneys, Licht and Licht, 276 Fifth avenue, New York, 60 East 42d street.
Band Box Amusement Corp., Manhattan. Pictures; capital, \$10,000; directors, J. Frank, 41 East 42d street; H. Eovis, 188 Seventh avenue; H. G. Guttman, 50 East 42d street. Attorney, H. G. Guttman, 50 East 42d street.
Wilson - Wetherald, Inc., New York. Pictures; capital, \$30,000; directors, S. D. Wilson, 25 West 43d street; R. W. Wetherald, 25 West 43d street; B. Barber, 32 Broadway. Attorneys, Barber & Stetson, 32 Broadway.

American Grand Opera Association, Inc., Manhattan. Opera production; capital, \$25,000; directors, C. S. Davis, 225 West 37th street; H. G. Wiseman, 25 West 43d street; M. Frank, 582 East 176th street. Attorneys, S. Rasch, Woolworth Building.

Polish Music and Art Company, Inc., Manhattan. Pageant, theatrical, motion pictures; capital, \$25,000; directors, S. Hurak, Aeolian Hall; L. Chranowski, 120 East 82d street; M. Hausman, 141 Broadway. Attorney, V. H. Kalendapian.
Hempstead Theatre Corp., Hempstead, L. I. Theatrical; capital, \$200,000; directors, C. W. Carman, C. W. Walker, S. Calderone, all of Hempstead. Attorneys, Maxson and Jones, M. and J. Building, Hempstead.

Lewis Library Enterprises, Inc., Manhattan. Theatrical, pictures; capital, \$10,000; directors, M. Hegger, Forest Hill Inn, Forest Hills, L. I.; A. Jiarcorus, 382 Madison avenue; L. H. Cane, 25 West 43d street. Attorneys, Ernst, Fox and Cane, 25 West 43d street.

Claremont Baths, Inc., Manhattan. Bathing, hotels, theatres, etc.; capital, \$10,000; directors, B. Rich, 265 West 108th street; H. Uviller, 474 Ashford street, Brooklyn; G. Penn, 203 West 102d street. Attorney, Rich, 276 Fifth avenue.
Classplay Pictures Corp., New York County. Motion pictures; capital, \$10,000; directors, J. M.

Promoters Disturbed

The recent request of the Actors' organizations that their members insist upon 10 per cent. of any benefit in which they participate being divided equally between the associations has created a rumpus among those promoting benefits in New York.

Every agent in the city doing business with acts has written all concerning this request, which has been accepted as a ruling by both the agents and the acts employed by them.

The angle touched upon by the agents has been that while they engage acts the managers of the vaudeville and the legit actually employ them.

Artists traveling on trans- Atlantic liners are demanding that a collection be taken up for the concerta, which had heretofore been out as far as the Actors' Fund was concerned.

Hirsch, 1610 University avenue, Bronx; A. L. Epstein, 2143 73d street, Brooklyn; D. Lazarus, 25 East 98th street, Attorney, J. M. Hirsch, 149 Broadway.

Western New York Theatrical Enterprises, Inc., Buffalo. Pictures; capital, 300 shares stock, no par value; directors, F. M. Zimmerman, 531 Woodlawn avenue, Buffalo; C. Rose, 282 Taunton Place, Buffalo; E. D. White, 25 Revere Place, Buffalo. Attorneys, Aaron and Dauch, 378 Elliott Square, Buffalo.

J. J. Livingston, Inc., New York County. Theatrical, motion picture agency; capital, \$1,000; directors, J. J. Livingston, 165 West 76th street; E. Rosenbaum, 90 West 176th street; E. M. Wolf, 900 Leggett avenue. Attorney, M. S. Hirschberg, 27 Cedar street.

Hast Productions, Inc., New York. Theatrical; capital, 200 shares stock, no par value; directors, W. Hast, 1476 Broadway; H. D. Austin, 60 Beaver street; J. B. Byck, 60 Beaver street. Attorney, F. J. Knorr, Albany.

Scenic Artists Realty Corp., New York. Real estate, contracting, decorating and furnishing theatres; capital, \$1,000; directors, E. E. Swart, 2654 Marlon avenue; J. W. Williams, 297 East 112th street; E.

Orange, 523 West 43d street. Attorneys, Greenbaum, Wolf and Ernst, 7 Dey street.

Massachusetts

Fairview Inn, Inc., Boston; hotels; capital, \$125,000; incorporators, Eugene H. Gieringer, Ipswich; Herman E. Felker, Dorchester; John S. Graham, Jamaica Plain.

Hutchins & Moody Radio Co., Inc., Boston; capital, \$25,000; incorporators, Elmer L. Hutchins, Somerville; Albert M. Moody and Helen M. Moody, Medford; John M. Spence, Jamaica Plain.

International Country Club, Inc., Boston, and Manseau, P. Q.; club and hotel accommodations; capital, \$100,000; incorporators, Louis O. Demers, Somerville; Russell N. Newcomb, Waltham; William G. Burns, Allston.

Berkshire Hills Country Club, Inc., Pittsfield, country club; capital, \$50,000; incorporators, Arthur W. Eaton, Winthrop; M. Crane, Jr., James H. Savery, Denis T. Noonan, Cummings C. Chesney, G. Guy Jeter, Charles C. McGill, Daniel England, Frank W. Bastow, Frederick W. Peterson, Milton B. Newman, J. Howard Ayer, John J. Johnson, J. Arthur Baker, Harding W. Whitney, Harry P. Beattie, Truman L. Lombard and Raymond C. Sears, all of Pittsfield.

JUDGMENTS

Adam and Chas. Kessell; producers Finance Corp.; \$1,457.45.

Frances Whites; Shubert Theatrical Co.; \$1,842.41.

Arthur M. Kraus; J. Sevely; \$87.77.

Gaillard T. Boag and Gilda Gray; J. W. Crowley; \$1,200.24.

Goodman Theatrical Corp.; D. Bennett; \$1,529.05.

William Farnum; State Comm'n; \$2,109.35.

Pre-Catalan, Inc.; Nat. Surety Co.; \$978.10.

Satisfied Judgments -

Maro Klaw and A. L. Erlanger; Bankers Trust Co., as ex'r; \$3,302.86; Feb. 1, 1924.

Same; same; \$210.19; Dec. 24, 1924.

Stanley Sharpe; Morris Plan Co.; \$320.80.

BIRTHS

Mr. and Mrs. Theodore Von Eltz at their home in Hollywood, Cal., Jan. 12, son. The father is a picture actor.

ENGAGEMENTS

Edward Pawley has succeeded Philip Loeb in "The Guardsman." Loeb is playing in "Proceional."

Capt. George Smithfield, "White Cargo."

Ethelbert Hales, for "Houses of Sand."

Frank I. Frayne, for "Comic Sup- plement."

Peggy Hope, for Wayburn's "Symphonio Jazz Revue."

Milton Noble, Jr., "Rose-Marie" No. 2.

John Bohn, Teddy Gerard, for "Houses of Sand."

W. C. Romaine, Pauline Masard, Geneva Mitchell, for "Comic Sup- plement."

Vivienne Osborne, for "Houses of Sand."

Augustus Minton, for "Betty Lee."

Nikola Cunningham, "The Love Song."

Murray Bennett, "The Bully."

Muriel Kirkland, "Out of Step."

Malcolm Williams, Robert Rende, for "The Bully."

Mildred MacLeod, Morgan Farley, John Davidson, Beatrice Nichols, Lee Kolmar, Arnes Sanford, Max Monteleo, Winifred Barry and Jo- quin Souther, "Tangletoes."

Elise Bartlett, "Houses of Sand."

Ernia Lascelles, "Loggerheads."

Ruth Welch, "Sky High."

Kathleen MacDonald, William Courtney, Eugene Powers and Ed- ward Norris, "Episodes" (in re- hearsals).

Rollo Peter, Marion Evenson, Ver- non Keles, Edith Van Cleave, Gordon Burby, Jessie Ralph, Charles Brokaw and Jennie Eustace, "The Depths" (Jane Cowi).

MARRIAGES

Clarence S. Bull, still photo- grapher at the M.-G.-M. studios, Culver City, Cal., to Carolyn Elderman, non-professional at the Methodist church, Long Beach, Cal., Jan. 14.

Although his mother refuses to verify her son's marriage, the bride's uncle has confirmed the wedding of Sam Tyson, Haldeman, Williams- port, Cornell University senior, and Kathleen Harrow, Ithaca, N. Y., formerly of "Sally, Irene and Mary" and later of "Annie Dear." Miss Harrow is reported to have left the stage as a result of her marriage.

Goldier Redding to Sergeant Ben- nie Franklin; secretly married, sometime ago.

GYP INDEPENDENT AGENTS MAY SOON BE INVESTIGATED

**Flash Act's Manager, Consults License Commissioner,
Not Attorney as Tricky Booker Suggests—Nine
People Canceled After First Performance**

Several independent bookers of small-time houses who for some time have been notorious for their gyping methods, are due to lose their wings clipped in the immediate future. The offenders have continued their sharp practices for some time, with immunity through not being associated with the Vaudeville Managers' Protective Association, and consequently not operating with the customary play or gyp contracts.

Despite any number of squawks having been registered with the V. M. P. A. against these "outlaws," the latter organization had been without power to act other than to warn the turns to do no further business with them. The performers, however, soon forgot or are misled back through glib explanations, returning only to be burned again.

Recently an act was badly needed for an up-up house. The house had been difficult to book and had been passed up by several bookers because of inability to interest turns with sufficient remuneration to have them make the heavy fare jump. The gyp, however, surmounted the obstacle by issuing contracts for four weeks with the opening spot the high fare points, and the understanding the act would play the first show on the way back. The act, a nine-people flash, accepted the contracts only to be canceled after the opening date. When the act's manager took the bookers to task, the latter pointed out the cancellation clause in the contract and invited him to sue on the others if he could find a lawyer who would fool around with such a flimsy case.

The manager, however, was not as soft a mark as others, whom this agent has previously stung. Instead of consulting a lawyer, he called on the license department who will get the matter his attention.

The names of the principals are omitted so as not to forewarn the agent what is soon coming his way, and to give the officials of the License Department an opportunity to interview other performers alleged to have received similar treatment.

Reports in this case may precipitate a general investigation of all agents operating in an unlawful manner, and those concerned will undoubtedly be driven out of business through revocation of licenses.

Pantages at Niagara Falls

The Pantages Circuit will book the Strand, Niagara Falls, N. Y., beginning Feb. 1. The house has been booked through the Gus Sun office for the past 14 years.

Other eastern booked house is in Newark.

The Strand will play six acts on a split week. The first half week bill will jump from Hamilton, Can., where it will close Friday.

ACTOR NOW AGENT

Ottie Bingham (Bingham and Meyer) has gone in as an agent field, affiliating with Sam Lewis. Miss Meyer will continue in vaudeville with Rube Demarest as her partner. Demarest recently dissolved with Irene Verdi.

ERNIE YOUNG LITTLE BETTER

Chicago, Jan. 20.
Ernie Young, at the Mercy Hospital, is reported a little better, but still far from recovery.

"Love Fables" Withdrawn
"Love Fables," six-people production flash act, produced by Edith May Capes, was withdrawn last week after having played several other dates.

It will be revised, recast and sent out again next month.

Granville in Picture House
Chicago, Jan. 20.
Bernard Granville, following his engagement with "No, No, Nanette," will appear at the Rialto.
Granville intends playing picture

15 WEST COAST'S WEEKS ON MOVIE HOUSE CIRCUIT

**Pacific Chain' Has Vaudeville
Time—Nine Large Theatres Building**

Los Angeles, Jan. 20.
Of the 600 theatres in the entire state of California, West Coast Theatres has around 115. They are all picture houses with some playing vaudeville. Inclusive of the nine large houses West Coast is now building, that circuit will have fifteen weeks of vaudeville time.

In the fifteen are full and split weeks, with about three playing what would be called small time acts. The other and larger houses will play grade bills with some going as high as \$4,000 for a half of special attraction, aside from the cost of the feature picture.

It was this future contingency on vaudeville bookings and securing a supply of attractions that is said to have been in part the cause of the visit last week in New York of Sol Lesser of the West Coast Circuit and its general manager, Harry Arthur, Jr. They are reported to have seen Marcus Helman of the Orpheum Circuit while East, but reached no arrangement with any eastern vaudeville time. The West Coast men made a survey, according to the story, of the eastern vaudeville situation, and the general amusement condition with their Pacific Coast enterprises.

Policies other than vaudeville for addition to the picture programs are said to be under consideration by West Coast. At present, in some of its smaller houses, Ackerman & Harris (coast), vaudeville bookings are used.

Messrs. Lesser and Arthur, before leaving New York, stated they had not decided upon any added policy with their picture shows on the west coast. Both said they are in no hurry to reach a decision and the business in their West Coast houses at present is thoroughly satisfactory.

The eastern trip, they stated, was merely a provisional excursion as against the date when West Coast might want to adopt a vaudeville policy.

Washington, D. C., Jan. 20.
Harry Arthur, Jr., and Sol Lesser, of the executive staff of the West Coast Theatres, Inc., of California, called upon E. F. Coudridge at the White House, Saturday, at noon by appointment. Both of the picture men came here from New York and left for the west after seeing the President.

No information was given out regarding their visit.

Marmelins in Concert

The Marmelin Sisters (Miriam, Irene and Phyllis), a big-time vaudeville standard in terpsichorean acts for many years, are now a concert platform attraction.

H. J. Rupert is handling them for three concerts at the Heckertheatre, New York, on Jan. 20, Feb. 13 and Feb. 20.

THOMASHEFSKY AT AVE. B

Boris Thomashefsky will play one week at Loew's Ave. B, New York, commencing Feb. 2. He may follow with a tour of the Loew Circuit. The Yiddish actor recently celebrated his 40th year upon the stage. In the Loew house the actor will play "The Green Millionaire," in English.

BEAUTY, GIRLS AND BAND

Dorothy Busch, former Mack Bennett bathing beauty, is on her way from the coast to make her vaudeville debut in a flash act, with eight girls and a seven-piece jazz band.



GEORGE WOOD
"Jack" in "Mother Goose" production at the London Hippodrome. Other people's opinions:
ST. LOUIS GLOBE-DEMOCRAT said:

The best sort of fun—real humor—in George Wood's sketch. The star seems to be an elfin creature who had escaped from his waddy banister to play a bit of real boy life in vaudeville.

Direction KENET EDLSTEIN, Bos.

BOOKED—DIDN'T PLAY

Marcelle Delac and Co., a five-people dancing turn, alleged they signed a contract through the Al Dow Agency to play the McKinley square the first half of last week, but upon reporting to the Police were informed by the manager they were not wanted.

The Dow Agency, when appealed, is said to have denied responsibility. The act was represented in the transaction by Dick Henry, the salary for the three days being \$130. The act has complained to the Vaudeville Managers' Protective Association.

Independent bookers claim the McKinley Square has been booking acts with all of the independent bookers taking an act or two at a time from each one with none of the independents empowered to book the house exclusively. The practice has been for the house manager to call up the various bookers, telling them he wants such and such an act.

"Millionaire" Seal Act Owner Gets Five Days

"Maybe the boys in the Workhouse need entertainment and for five days it won't do them or you any harm," declared Magistrate Max S. Levine in West Side Court when Marshall Herbert Field, 37, 1 Central Park West, who said he had a trained seal act in vaudeville, was arraigned on a charge of violating a corporation ordinance for failing to pay a taxicab bill of \$110.

Field was arrested by Police Mike Curry at Broadway and 47th street, after Harry Murray, 695 St. Nicholas avenue, taxi chauffeur, said Field had refused to pay his bill. Murray said he had demanded \$100 amount registered on the meter. Field became indignant, insisting he was a millionaire because he received \$1,000 a week for his act. He finally admitted he was broke.

Murray told the magistrate Field had stopped at a large automobile concern and tried to purchase an automobile. He suddenly changed his mind and got back into the taxicab. Next he thought he would like a motorcycle, but could not locate the exact place he wanted to purchase it. It was then Murray became suspicious and caused his arrest. When Field was searched in his pocket was a small quantity of hair oil which apparently he had been drinking.

When brought before Magistrate Levine Field tried to interest the judge in buying stock in a radio concern. He concluded by singing an English song and dancing a jig. It was then that the magistrate decided to give him a chance to exhibit his talents in the workhouse.

Pierpont's Sketch Taken Off
Laura Pierpont's new act, "Such Is Life," written by Elaine Sterne and produced by Lewis and Gordon, has been withdrawn after showing two weeks.

The People's, Biloxi, Miss., pictures, destroyed by fire Jan. 13. Theatres owned by D. M. Schneider. Loss covered by insurance. He will rebuild.

ROBBED TWO WOMEN

**Bandits Got Gross for Sunday of
Two Seattle Theatres**

Seattle, Jan. 20.
A robber band thought to be concentrating upon relieving local theatres of their week-end receipts netted \$1,700 in two robberies Sunday night.

The largest haul was made outside the Everett theatre when the robbers wrested \$1,200 from a woman cashier who had been in an automobile. She was on her way to deposit the night's receipts at the main office of the owners of the theatre.

Later in the evening Mrs. Donald Goddes, owner of the Major, was held up and relieved of \$500, also the night's receipts, while steering her car into the garage.

In both cases the robbers fled before the police could be summoned. It is believed the same band executed both robberies.

DOCKSTADER-MOREY MARRIAGE ANNULLED

**Husband Living with Second
Wife—Never Divorced,
Dena Claimed**

Riverside, Cal., Jan. 20.
Dena Dockstader-Morey, vaudeville, was granted an annulment of her marriage to Charles H. Morey, vaudeville, on the grounds her husband was living with his second wife from whom he had neglected to obtain a divorce.

Judge Freeman, in the Superior Court, granted the decree after Mrs. Morey testified that she had married Morey last September in Sacramento. The latter had told her his first wife was dead and that he was divorced from the second.

Shortly after their marriage he left her to go to San Francisco, she says, to visit relatives, and she did not hear from him again until learning he was living in "Los Angeles with his second wife."

SOPHIE IS BROKE

Sophie Tucker's unsuccessful venture into the cabaret business in Cleveland resulted in voluntary bankruptcy proceedings being filed by her in New York. Soph admitted debts of \$15,700 and assets of \$27,707.

The main items of the assets are unliquidated claims against Henry Beckerman, Edward Strong and Garry Proper for \$15,000 for damages to the Carlton Terrace Co., Inc., Cleveland, and notes amounting to \$12,700.

The Carlton Terrace was taken over by Soph and renamed the Tucker Terrace, which did not help the jazzier and cafe much. She bought a half interest for \$15,000.

Henry Beckerman of Cleveland is the principal creditor with a \$10,000 claim.

Among her assets are 700 shares preferred and 700 shares of common stock in the Gasoline Corp. and 400 shares of the capital stock of the National Petroleum Co. of Texas.

\$75 from Amateur

Sam Sernegan, an ambitious stage aspirant of 7 Sheriff street, New York City, answered an advertisement inserted by the Broadway Studio of Stage Arts. After being interviewed he found \$75 was all that stood between him and stage career. In fact, according to Sam, he claims to have been guaranteed a showing on the Keith Circuit for that amount, but verbally.

Sammy, being less glib than others anxious to get started in the show business, did a little investigating before investing. He called on Walter Kingsley. Finding that the dramatic school was no official incubator for the Keith Circuit, he complained to the daily paper in which he had read the advertisement and also to Variety.

Investigation disclosed that the school is being conducted at 114 West 44th street, by Behrens, former theatrical costumer. The latter claimed no knowledge of the Sernegan transaction and was certain no promises of a Keith tour had been made by himself or anyone else connected with the school. He claimed he was producing several vaudeville acts and also admitted conducting a dancing school in conjunction.

Behrens figured as producer of a road musical hit one time.

2 FOR 1 TICKETS IN ALBEE HOUSE

**First Time in Providence
—Experiment and
Worked**

Providence, Jan. 20.

For the first time the E. F. Albee here (big time vaudeville) last Monday afternoon offered two seats for the price of one all over the house.

Manager Harry J. Crull figured that Monday mats are nearly always slim, and that by packing the theatre, even at half price, he could lose nothing; whereas, the boosting of the show by those that attended the first performance would help during the week.

The plan worked, the half-price patrons praising the strong bill to the skies with the result that the house did the best business in weeks the remainder of the week.

It has not yet been decided when the next bargain performance will be given.

The Albee is this week playing up that Nora Bayes and an all-star bill. But Keith vaudeville can be seen in the house for 10-20-30.

This throws the cut-throat competitive methods of the picture houses into another class which has heretofore been exempt. The two top vaudeville houses, Emery and Fay's, have contented themselves with ballyhooing 10-cent Saturday morning shows.

What effect the new advertising policy of the Keith big time will have upon the relations and business of the small-time theatres is causing some anxious moments right now.

HARRY CARLIN BACK

Harry Carlin is back with the Keith office, assuming his former post in Keith's Family Department this week. Carlin, in the Keith employ for 17 years, resigned last summer to become general booking manager for Jack Linder, independent vaudeville.

At the time of Carlin's withdrawal from the Keith office there were rumors of friction between him and an executive of the department had precipitated his resignation, which was later denied by Carlin.

Carlin went over to Linder on a year's contract with an option of two additional years. Their association had been amicable and when Carlin was invited to return to the Keith forces Linder willingly granted a request.

Prior to Carlin's withdrawal from the Keith Exchange he had booked seven upstate houses which were later distributed among several bookers. Whether these houses will eventually be reassigned to him by May Woods, new head of the Family Department, has not been decided. At present Carlin will act as assistant to Miss Woods.

Jack Allen has succeeded Carlin with the Linder Agency. Allen has been managing the Majestic, Perth Amboy, N. J.

MAY IRWIN AT \$3,000

Vaudeville may induce May Irwin to return to it for \$3,000 weekly. Miss Irwin, practically retired from the stage, may again listen to reason if her price is forthcoming.

Jennie Jacobs is representing Miss Irwin. The comedienne, upon returning, will revive her former successful comedy, "Mrs. Peckham's Carouse."

PANTAGES CHANGES SITE

Los Angeles, Jan. 20.
Pantage's \$500,000 hotel and theatre, to have been constructed on the triangle site opposite the Municipal Auditorium in San Francisco, has been called off with Pantages deciding to build at the corner of Eighth and Market streets in that city, at a cost of \$900,000. The current plan is for building operations to commence April 1.

INSIDE STUFF ON VAUDEVILLE

Tommy Gray and his brother, Dan, were enlisted in the services of the A. E. F., Tommy as an entertainer, and Dan as a soldier. Tommy Gray, known wherever there was show business, died Dec. 1, last, live at 445 West 47th street, New York, the Gray home for many years. Both sons lived with their mother and sister (Mollie). While Tommy was making the weary life of the U. S. boys in France more bearable with his quick and glib wit, Dan was in an army camp in the south of this country. The boys seldom communicated with each other and then by mail only. Their mother wrote to both at their far distant points.

Out of this quite conventional war situation developed a most perplexing mental complex, that seemingly defies explanation. While her boy, Tommy, was overseas, and her other boy, Dan, was in Georgia, Mrs. Gray, the mother, never received a word from either that she did not receive one from both on the same day. It never failed, Mrs. Gray commenced to bank upon it, that if she received a cable from Tommy in the morning, before that day had ended she would hear by telegraph from Dan, or if the wire in the morning or afternoon was from Dan, later that same day a cable would arrive from Tommy.

Show people far removed from scientific diagnosis capacity of or on any subject, to whom this oddity has become known, at first suggested mental telepathy between the boys, but others just as dense and disbelievers, scorn that definition. They prefer to accept that since in the two sons was the same blood strain that their affection for their mother was on a par, along with both sons being similarly constituted, that their minds were in a direct line, that they were averaged as to balance—that in other words each boy reached the same conclusion at the same time: "I ought to wire mother today"—and each did wire.

A further deduction might bring out that where there are two good sons, such as Tommy and Dan have been, with mother their guiding star, neither of the boys married and with their pure love thoughts only upon their family, their minds are attuned; they think and act alike when brought through family characteristics.

Or it there are yet to be discovered by scientists that there is a mental radio wave finding its receptacle (and only scientists can know) that the thoughts and actions of two people deeply attached and in harmony may find inspiration, one from and through the other, in the air, as the forceful will expels its innermost thoughts from the mind.

It's a pretty deep subject for a light-headed theatrical reporter.

A shameful splitting of commission by a booking office with the head of the vaudeville circuit operating the booking offices is a wonderment to vaudevillians. They fail to understand how the circuit can maintain itself year in and out with this condition throttling its shows, but the circuit has continued. Reported once in financial trouble about a year or so ago, the circuit, playing small time, seems to have emerged from its difficulties, and just now from all reports is doing so badly off. It is a matter of regret that this one circuit, mostly with western houses, has had more complaints placed against it by actors than all of the vaudeville circuits or independent vaudeville houses of the country.

When the owner and directing manager of an entire circuit will split commissions on "side money" with the booking agent he leaves the impression that if the agent insists to cheat otherwise, he may with safety.

Were Variety to print weekly the complaints reaching it against this circuit, it would appear to Variety's readers as though a direct attack by the paper was being made upon the circuit, that at least provides a certain amount of work for acts. That is work, although the major share of it does not bring unpleasant to them, playing the time because it is not more desirable time is for the nonce out of reach or immediate action.

A recent story in Variety on a wedding upon the stage of a Reading, Pa., theatre mentioned it was designed as a publicity stunt. It was done in the furtherance of a musical, "Sahara." The parties to the marriage were Andrew and Theresa. Theresa is a vaudeville actress. Previously at Altoona, Pa., and possibly for the same purpose, the couple had been married upon the stage of the theatre the show was appearing at. Failing to receive publicity at Altoona before the stage ceremony, the couple were united by a minister and the local papers took note. A minister also married the couple at Reading.

There is no wedding for publicity, but it may be an ethical matter whether ministers should be imposed upon to wed the wedded.

One popular cafe comedian is earning twice his regular income through "club" dates, with half the amount of labor. He receives \$300 in the restaurant and averages four dates a week at \$150 an appearance on the outside.

The cafe is the come-on for the private engagements. The comedian plays to a class draw nightly, and thus comes to attention for the private dates.

Announcement for Willie Howard alone in "Sky High," a Shubert show, and with Eugene Howard associated in the production, giving up his stage work, has not been unlooked for. It was reported some time ago the Howard Brothers had decided that hereafter Willie was to be booked by himself. When it later came out that Willie was to play the title role of "Gus, the Bus," it was said if that deal had gone through Eugene had declared he would not accept a principal's role. The Howards have been a team since both boys started their stage career together.

William Snodgrass, who is leaving prison to enter vaudeville at about \$750 weekly for the Orpheum circuit, is said to have gotten into trouble through drunken braggadocio. As a piano player in a vaudeville act with his wife in town with him at the time, Snodgrass ran into a bad buy bunch in a local pool room.

The group called upon a Greek restaurant keeper for liquor and secured a bottle of booze. Under the influence (and Snodgrass especially affected) they decided to make the Greek give them another bottle. He refused. They held a consultation and decided to hold up the restaurant man which they did, one of the crowd having a gun. Getting the bottle, all they were after, the bunch returned and drank it.

Pretty well intoxicated by this time, Snodgrass returned to his wife and in his drunken condition, said he had just held up a fellow. His wife jeered at him, angry because he had come home in his condition. Offended, Snodgrass replied he would show her. He called up the police headquarters, told of the hold-up, gave the place and the details. Skeptical, the police asked his name and address, which he gave. They also asked if he would wait there for them. He said he would. They said he certainly would. The police called upon the Greek and found there had been a hold-up and with a gun. They then arrested Snodgrass along with two or three others of the crowd they located.

In Missouri the penalty for robbery with a gun is from 10 years to life. One of the gang got life, another 10 years. All had a police record, excepting the piano player. It was brought out the gun did not belong to him. Snodgrass received three years.

While in the Jefferson City (Mo.) prison, Snodgrass played the piano.

became popular with the warden, staff and inmates. Later his popularity extended to radio fans. The warden petitioned the governor to pardon Snodgrass shortly before his term expired, for restoration of his citizenship. This was accomplished. Meanwhile, Snodgrass had been voted by radio listeners in the most popular other entertainer. The vaudeville engagement followed.

Snodgrass is looked upon as harmless. Those who know him say the prison sentence should not count against him—that he just happened to fall into the pool room gang and his mentality was unequal to theirs.

The laying out of the opening bill for the new E. F. Albee, Brooklyn, N. Y., caused considerable last-minute switching. Frances White was changed from the Albee to the Palace, New York, and Karyl Norman added to the Albee's bill. The Albee, Brooklyn, until it is finally established, will supplant the Hippodrome as far as first call in bookings is concerned, according to Keith officials. The house, with a capacity of 3,100, will be favored in "names" and bookings for a while at least.

A mixed-two-act in a bill playing southern time heard rumors floating around the rest of the show as to their marriage status.

One day on the call-board was a big sheet of paper, headed "For the Doubters," and underneath was the marriage certificate of the couple.

The seeming penchant of acts booked into a one-night stand vaude house on the Jersey Coast to shave material to conform with traction regulations has brought a squawk from the house manager. The latter complains acts have been cutting their routines in half to make the last trolley at 10 o'clock.

A continuance of the practice for weeks prompted the manager to note that unless he could influence them to do their regular routines they might as well save carfare by phoning their acts in.

A recent snowstorm in San Antonio caught the inhabitants with nothing but palm suits in the house. That kept them in the house until the snow, the heaviest fall in 44 years in that city, had disappeared, with more mild weather. Meanwhile, the theatres were empty.

Vaudeville bookers, who have taken theatres for Sunday vaudeville concerts, on a percentage agreement, have for the most part found the going pretty rocky. A number who have established Sunday shows in other years have worked them up to an appreciable profit.

There are more Sunday vaudeville shows in New York, Brooklyn and nearby territory than ever before.

In other seasons the Sunday booking was confined to certain offices and agents. This has been changed to a great extent, with the newer Sunday concerts not creating the box office furore expected.

An unusual case of "hard times" for a small time act bobbed up recently when the feminine member was seen on Broadway and in the Palace theatre sector with one of her stage gowns and slippers on.

The special contract department in the Keith office, supposed to line up available material and sign acts for three or more years, evidently missed a pretty rocky. A number who have established Sunday shows in other years have worked them up to an appreciable profit. There are more Sunday vaudeville shows in New York, Brooklyn and nearby territory than ever before.

When Larry Semon tried out at Keith's Riverside for one night only and with the booking men of vaudeville there to look him over, the bookers seemed amazed at the warmth of Semon's reception when announced. No billing had been put out and nothing said, Semon going on cold. Semon told a few gags and made it look like a personal appearance. After the showing he asked \$2,500 for one week or \$4,000 to double in two weeks.

At the same time Semon introduced Clara Kimball Young, who was in a box. The applause was tremendous. The booking men were further startled at it. They knew that neither of the receptions could have been planned. Miss Kimball was obliged to respond with a speech. She said that expecting to come into vaudeville within a few weeks if locating a suitable sketch, the response at the Riverside would make her feel at home if opening there.

The Keith bookers are considering the Semon salary proposal.

Agents verifying dates for acts which the latter subsequently turn down will hereafter be held accountable by independent bookers and will have to make good for the dealers.

It is not unusual for the scores is said to have inspired some agents to take all manner of wild chances much to the discomfiture of the bookers who have suffered immeasurable inconvenience by chronic "drop outs" at the last minute.

Attempts to penalize the agents by bringing charges against them in the U. S. F. A. often have been frustrated by the agent claiming that if the booker goes through with it he'll lose the act and claiming also that he has been made a "goat" by the performers. Where the friendship angle could be worked it was worked overtime, and now the bookers have decided that friendship will no longer be considered in cases of disappointments.

It looks very much as if Pathe will renew its contract with Harry Langdon and under new terms, of course. Langdon is from vaudeville, something of a pantomimist there and a good one. For comedy purposes it has stood him in well for pictures. With Harold Lloyd leaving Pathe to join another picture organization, the situation broke just right for Langdon, with Pathe preparing to groom him as a screen's leading comedian.

Reports on the Langdon comedies so far have been very good with the reviews indicating the experts see in Langdon those qualities which go toward making a comedian who can be funny on the screen exceptionally popular as well. There are not many of them for there are few pantomimists on the American stage, less with comedians. Other comedians have gone from vaudeville to pictures and have come back. One or two may yet return. It is doubtful, though, if Harry Langdon ever will. With a comedian on the stage or on the screen it depends upon his range in work. Many comedians are like many one-part actors.

William Halligan has been commuting to London again. Some weeks ago he streaked into the Friars club with a \$2,500 bankroll, which he nicked from a dice game. With all of that coin loose in his jeans, Bill thought of a boat, and he hopped right aboard, hardly even saying goodbye.

Returning on the "Olympic," which docked last Saturday, Bill fell in with Duke Boris of Russia, brother of the Grand Duke Cyril, claimant to the Russian throne. Halligan and a Captain O'Conner arranged a party in honor of the duke. When the ladies retired, a handful of men continued to consume champagne. Somebody proposed a toast to the duke. That was all right. Then somebody else proposed a toast to Bill. Bill refused to give up the little affair. All but one in the party drank that one too. The objector was a Mr. Gross, who remained seated, saying he saw no reason why he should drink to Mr. Halligan's health.

Halligan, steamed up, walked down the table and socked Gross, one lack eye resulting. But Gross reached for a wine bottle and beamed Bill. Result, three stitches over Bill's eye. There was an extra charge for sewing Halligan's lamp; the ship's doctor claiming that job as special stuff.

The dailies carried the "Olympic" story.



GEORGE GRIFFIN AND DOLORES State, New York, this week (Jan. 19) in "CREATIONS"

What an acquisition this talented, personable couple would be to a Broadway show! A versatile juvenile who sings and dances and Gorgone Doloras, a mistress of pantomime, who really glories in terpsichore. What better combination can there be than youth, talent and appearance?

LOEW IN BINGHAMTON

Binghamton, N. Y., Jan. 20. Binghamton may have one of the finest vaudeville and motion picture houses in the country in point of equipment if a deal now pending with Marcus Loew is completed. Negotiations are underway for erection of such a building on the old Binghamton Club property, at Chenango and Henry streets. Hiram Mintz, who owns the property, admits he had been negotiating with Mr. Loew.

Robert Rubin, attorney for the Loew interests, is a brother of Harry Rubin, local business man here. It was partly through this connection Loew became interested in the site here.

Marie Iika in Revival - Lewis & Gordon have signed Marie Iika for a revival of "The Honeycomb" (vaudeville). Support includes Tony Kennedy and Hamilton Christie.

ILL AND INJURED

Clifton and De Rex have cancelled current bookings following an accident at the New Amsterdam, New York, Jan. 11. One of the team was injured by backing into a drop behind which a plane was standing. The accident occurred at the Sunday matinee, with the act out of the night show.

Arthur Kiplar, the agent, is still confined to the Roosevelt Hospital at 59th street and 8th avenue, New York, with his foot in a plaster cast following the recent breaking of his leg. He may be there for another two weeks.

Convalescing at the Hospital for Joint Diseases, New York, are Mrs. Lew Leslie, operated for appendicitis, and Lew Silvers, operated on for a fractured arm and leg when she and her companion fell from five years at Welfare Island, New York city, has been removed to the Beth Abraham Hospital, 600 Altona avenue, Bronx, N. Y. city.

The Jewish Theatrical Guild was instrumental in securing the removal. Helen Santoro, general press representative for Arthur Hammerstein, was injured Saturday night when she and her companion fell while trying to get through a traffic jam at Broadway and 43d street. Mrs. Santoro was with her husband and a party of friends at the time. One of the women tried to run across the street. Mrs. Santoro tried to pull the woman back, but they both fell, the companion sustaining a fractured arm and Mrs. Santoro sustaining many bruises and cuts, beside a black eye.

Miriam Murry (Mrs. Robert Burns), a chorister with the southern "Little Jessie James," underwent a major operation at Pott's Memorial hospital, Brooklyn, N. Y., Jan. 16. She is reported in favorable condition.

Katherine Dye (Winfield and Dye) recovering from ptomaine poisoning. Miss Dye was stricken while playing Prince of Wales theatre, Toronto.

Peggy Van Camp, last season with Moille Williams' show on the Columbia Burlesque Circuit, entered St. Mary's Hospital, Detroit, for a slight operation last week. She will be at the hospital about a month.

NEAR-FUN

By FRED ALLEN

(Mr. Allen is appearing with the "Greenwich Village Folies")

HEALTH HINTS

How to Break Up a Quartet

The house manager agrees to buy for the act tickets to next town. Presents tickets to members of the quartet individually in sealed envelopes. Each boards train.

Embarrassing Moments

The manager in our dressing room. Had just played a burlesque for him at the local library. Conversation turned to books. He said, "I have nothing but praise for Poe's 'Raven.'"

"The wife said, 'I ain't seen the act, but Lucille and Cookie ain't so bad, neither.'"

Bright Sayings of Children

My little nephew was putting up the rigging at the Floppee theatre, Great Falls. The manager, formerly a ventriloquist, said to him, "How are you feeling, my little man?" My nephew answered, "You mustn't eat starchy foods. Uncle, said that you were a big stiff."

Inquiring Reporter

The inquiring reporter has been cut down. Instead of interviewing five people, until business picks up, he will only stop two.

Question—"Does the woman always pay?" Miss Josephine Dulce, cashier V. W. C. A. The woman doesn't always pay. We have many I. O. U.'s to prove my assertion.

Mr. Peter Out, baggage man, Wette Opera House, Niagara Falls, N. Y. The single woman pays when she has excess, but in the double acts the man is the one I look to.

A Critic for a Night

Near-Fun invites readers to review the new plays. The guest-reviewers are appointed to the play by the dramatic editor. Last night's Guest-Critic was John Dough, Harmonica Manufacturer, Offkey, Neb.

By John Dough: I was to have attended the opening performance of "What Silce Susie" With the dramatic editor of the Near-Fun. We had dinner at the Busy Bee and he having a cold, started to talk.

This reminded me of a Speak Easy address I had made a note of on the cuff of an old full dress shirt. By the time I arrived back with the address it was too late to see the play.

"We went to a picture and then to the Speak Easy. 'What Silce Susie' seems slick."

For the Near-Fun

"What Silce Susie" is a hit. The Guest-Critic arrived at the Busy Bee wearing a dinner suit. As I was on a diet, I couldn't talk to him. The outcome was he left me flat. He copped a cane from a Scotch blind man and was last seen trying to tack a rubber heel on the end of the cane to make a pogo stick. I went to Loew's American.

"What Silce Susie" may be here for two years more or less at sliced or stewed rates.

Bed-Time Story

Peter Rabbitt had worked for McCarthy's Cats and Rats Co. for many years. Although a rabbit by birth, he had mastered the art of cat impersonation. It necessitated having his ears bobbed. He also had learned to answer the call of "Puss, Puss" and acquired a taste for milk.

Peter never cried over split milk, gambling there was water in it. One day Peter met his Niagara. Pete was McCarthy's favorite cat. Hearing of the hunch cats have for mice not under contract, McCarthy thought to humor Pete my throwing him a rat. Pete, unable to keep up the deception, refused to embrace over the tid bit, arousing McCarthy's suspicion. He picked Peter up by the ears. Hearing no feline screech, he knew Peter was an imposter, since rabbits and corn may be picked up by the ears without consequences.

Peter was killed on the spot he had opened the show in that particular house.

The moral is that 2,000 years ago Aesop said that "There are two kinds of acts; those that work and others that die."

Foreign News

London, England—The American song success, "Red Hot Mama," has been published here under the title of "Ice Cold Girl Friends," with English success unquestioned.

Pekin, China—One day service in our laundries will cause the Chinese to watch their P's and Q's. The Chinese hope is that the Ku Klux Klan can do as much for sheets as the American monologist has done for aprons.

Edinburgh, Scotland—American act at the Kilite Theatre here tipped the stage manager 50 cents on the closing night. Stage manager two days later adjudged innane, due to constant repetition of the words, "Will they ever come back?"

15 YEARS AGO

(From Variety and "Clipper")

At this time the Star and Havlin Circuit was shrinking rapidly and the rumor was current A. H. Woods would withdraw his 15 companies during January (1910).

Sarah Bernhardt had been offered \$17,000 to play a month at the Coliseum, London, but was holding off. Then, as now, that salary "as regarded as fabulous."

George M. Cohan and Mr. and Mrs. Jerry Cohan had left their roles in "The Yankee Prince" to substitutes and had come back to New York. Stories came in of how this troupe had played to even \$4 and \$5 admission prices and of how George kept one manager from fattening up his share when the standees weren't included on the Cohan statement.

According to the story at the time, the manager was forced to court the people on their feet before Cohan would raise the second act curtain.

A Chicago theatre was advertising a scale of 10-20-30-40-50, and to keep faith had one seat in the house which sold for 10 cents.

The headline vaudeville bills of the week (Jan. 15) were Sophie Tucker, Marlin Libbey, Wilfred Clarke and others at William Morris' Place; Fannie Ward, Tom Edwards, Lillian Shaw and the Spisels Brothers were topping the Colonial show, while Hammerstein's held Dr. Herman, Hetty King, Belle Blanche and the late Silvers, the pantomimic clown.

Yvette Guilbert had returned to France from her American tour and was planning this country. Variety's correspondent in Paris said her talk sounded like "sour grapes."

Julian Rilling was gaining recognition. He was with the Harry Lauder road show at the time and in Frisco scored a sensational success. He was immediately offered an Orpheum route and also safe work at the Portola at \$2,000 weekly. He continued with the show.



MURDOCK and MAYO

Variety New Act, "Murdoch and Mayo at the Palace on second stopped the show."

"I, 'Would not be surprised to see this pair develop into tip-top eccentric dancing team for production work."

Direction ROBE & CURTIS This week (Jan. 19), Maryland, Baltimore.

Next week (Jan. 26), Keith's, Washington, D. C.

Girl Popularity Contest By Theatre Starts Big

Denver, Jan. 20. As a business starter for the year, the Empress (Pan), has advertised a popularity contest for young women.

Louis Levand, manager, offers \$500 to the girl receiving the most votes, and \$250 additional in second and third prizes. The contest is to close Feb. 15, starting Jan. 15.

As a business getter the idea is new. Every 10 cent ticket purchased carries the right to cast one vote; 15 cent tickets the same; 25 cent tickets, two votes, and 35 cent tickets, three votes—at week-day matinees. Tickets for night performance are \$1.00.

The stage is largest act and Sunday matinees rate somewhat higher. The box office was stormed at the opening of the contest, and business doubled the first day. The contest will draw plenty of extra business, although it remains to be seen whether it will draw enough surplus to pay for itself and show a profit besides.

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"THE DAILY DOES-ENS"

By NELLIE REVELL

Sunday: Hooray! The sun is shining again. Herbert de Bower called and took me to his home, where I enjoyed the company of his wife (Constance Farber), his mother, his mother-in-law, Mrs. Mabel Farber; Mrs. Ernest Houchon (nee Farber), and S. E. ("Stan") Stanton, of the Wagenhals & Kemper office, and his wife (Maureen Madison, of the Madison Sisters). The last time I saw Stan we were both inmates of the same hospital. Ate so much dinner that I couldn't start home until so late I had to eat supper there, too. Mr. de Bower's mother lives in Wisconsin, and we rewrote the map of that state between courses. Then Herb and Stan brought me home, which is my idea of how to end a perfect day perfectly. To bed at 9, not a minute too soon.

Monday: Not so good. Not enough pen even to want to get out of bed, much less get up. That trick heart of mine again. My blood pressure is low, my hopes are low. The daily stunt will have to be suspended temporarily. But I am awfully glad I got to the party yesterday. There's hardly any price too high for a day like that.

Don't even feel equal to holding a receiver to my ear. No callers either, with the exception of Betty, who grabbed her copy and flew. Reading the Bible a while and came across this passage in the 6th verse, 11th Chapter of Isaiah:

And the woman of Boaz, invited the stranger into the house and, there came much surfeiting of appetite and a cold bottle from an iced container soon emptied.

Now I wonder what that could have meant in those days. Or in these, for that matter. Received a picture of Will Rogers' home at Beverly Hills. It is called "The House That Jokes Built." In bed all day, not even getting up for my meals, but found no difficulty in wooing Morpheus when the time came.

Tuesday: Still in the depths. Too many walks around the block last week. Perhaps this is the result of my trip to Variety's office.

The news of Jim Cullen's death tremendous shock to me. And the friend who phoned me about it said that he had heard I was having heart attacks and that I would have to be very careful because that was what had occasioned Jim's death. It was all right as a warning, but didn't class as a cheer-up message.

Wednesday: The moment I woke up I knew I was better. Wired Ernie Young, who is ill in Chicago, and whom I affectionately remember bought the first tickets for my Chicago benefit. Van Avery of Van and Carrie Avery to see me. Also Banks Winters, who tells me he has a new wife who is working with him in a new act. After him little Aleta, formerly of the "Music Box Revue," called me old man, and Caroline Nichols, who retired a few years ago, after playing vaudeville for a long time as leader of the "Boston Fadettes." She is planning a comeback.

Received an order for 10 De Luxe editions of "Right Off the Chest" from Claude ("Think") Humphries of Chicago. That alone is almost enough to cure me. It calls my blood pressure down right upon after I got the order.

To sleep shortly after dinner again. I'm afraid I'm getting the habit.

Thursday: Much better. So much so that I want to get out and do some more walking. It's better to go on the theory that I can either take it or leave it. And then leave it. I don't know anything more melancholy than "heart bowed down." I find I'm sorta in the position that Dixie Hines says June Mathis never saw her in reality—she is actually fat, that is, missing in action. Nothing seems to cheer it up, not even Eva Davenport's stories. It keeps right on going "Flippity, flop to the doctor's shop."

Work once more, but had to stop when the pencil started to wobble. Wonder if it wouldn't be easier writing with a quill today.

A friend in exclaiming over the prodigality of the movie producers. A script called for a sable and ermine bed covering. It cost \$23,000 to make. It appeared in the picture three times and one of these was cut out by the censor. And in the other two you couldn't tell it from rabbit or cat.

Wrote to my old boss, Charles A. Bird, who is in the hospital at Hornell, N. Y., being remodeled.

To sleep early, but not sound. In other words, lots of sleep, but all of it very poor quality.

Friday: What a joy to be able to walk around one's own room without help. At my writing stool after breakfast and accomplished so much during the morning that I could rest during the afternoon with a clear conscience. Then welcomed a visit with Ed Hughes, sport writer and cartoonist of the "Telegram-Mail," who came to bring me an invitation to the next "Evening Mail" memorial dinner.

Then came Fannie Hurst, Mary Wirth and Mrs. Jack Pulaski. This closed my day, and I was completely satisfied. They brought enough sunshine for one day in anybody's life.

Saturday: To feel as good as I did this morning more than compensates for having had to stay inside for five days. Sam Williams in for lunch. Visited Arthur Klein, whose address now is Roosevelt Hospital. He tells me he knows a lot more about casting now than he did before. He expects to be out in two weeks. Didn't know that the doctors recognized any such thing as a two-weeks' notice clause. Also went to Neurological Hospital to visit Irene Franklin. Found her propped up in bed writing a song.

With a drink to the Tavern for supper. Home at 8, washed my hair and to bed at 9 o'clock. I want to be "pep" enough to get out and see some of those gorgeous cabarets I hear about and see some of those bracelet buyers in action.

"Fight Radio with Radio" (Continued from page 1)

on a 20-minute radio turn. A studio was fitted out, using full stage, and the usual radio station line of chatter pulled, with Ruth Brewer, versatile singer and instrumentalist, and Mrs. Eleanor Brewer, accompanist.

Simultaneously with the presentation of the act in the theatre the music was put on the air, heard as far away as Duluth, Minn. Managing Director "Eddie" Finn stated that the novelty increased his gross for the week.

The previous Victor radio concert had cut in terribly on all picture house grosses. Jan. 10, the Reilly of the Majestic with the rest lost sleep worrying over it.

When Wednesday evening's papers came out he let the world know that he was not in vain, the papers ballyhooing that the Alda concert, broadcast by Station WJ 4R here, would be picked up and rendered to Majestic patrons through three big loud speakers in

the theatre. And this in addition to a big two feature picture bill—for 40 cents.

Majestic Was Packed The Majestic, which suffered as much if not more than any other house in the McCormack concert, packed "em in. Other houses in town only suffered slightly by the concert, managers reported, Alda apparently not being anywhere near as popular as McCormack.

The Majestic, which did a flop the first three days of last week, under the stimulus of the radio gag, picked up wonderfully and did capacity bills the remainder of the week.

"Al" Emery, owner of the Majestic, pronounced the arrangements to the small radio loud speakers in the Modern, the Emery and the Rialto theatres, other houses controlled by his interests. Any other big stars who broadcast will be picked up and given to patrons of these houses in addition to the regular bill, "Al" said, in telling the mob that the only way to fight radio is with radio."

COAST MAGICIANS' BANQUET

Los Angeles, Jan. 20. The Los Angeles Society of Magicians held its eighth annual banquet at Marchetti's with Frank Fawcett acting as master of ceremonies.

Among those showing a new trick were Zinka, Frank Sheppard, Silent Mora, O. Justiani, Kennedy and Cowman.

A new portable magic stage erected by the society was exhibited and demonstrated upon for the first time. President Adam Hill Shirk attended.

Orpheum, Connellsville, Pa., Jan. 20. Fire damaged the Orpheum about \$25,000 Sunday morning. It was a big fire scare for the entire town. The house will be closed for a month for repairs.

SEEN' THINGS for the GIRLS

IN THE DRESSING ROOM

Dear Annabelle:

First of all, let me congratulate you and Variety for the splendid work you are doing through this shopping service. You have no idea what it means to us on the road to know that by just sending a little note we can have our New York shopping done with really more success and far less trouble than if we did it personally. Next let me thank you for the painted silk hosiers. They arrived on time and are too beautiful for words. I searched in every city that I have played for them before sending to you, and no one knew what they were all about, which, after all, proves that there is just one New York. I'm afraid I shall be a perfect pest from now on, for I shall keep you busy all the while I am on tour.

Again many, many thanks for the worth-while work you are doing.

As ever,

Mabel McCune.

EXQUISITE JEWELRY

I have never seen such exquisite workmanship on jewelry as is done at the M. Brayer Shop, 108 Delancey street. Really, Mrs. Werner is a wonderful artist. The workmanship and the layout sometimes takes eight months on the beautiful things they are showing.

Remodelling and resetting is their specialty, and they are also appraisers. I wish you would visit their shop and ask to see the flexible chains they showed me that can be divided and worn as four bracelets, and the diamond chains as low as \$150. Also the charming gift things of hand carved jade and Cornelia at \$25 and \$30. Everything from dainty little novelties to the most exquisite of jewelry creations!

HOMEY COZY HOTEL

It is a joy isn't it to know about a homey, cozy hotel that has all of the appointments of the large commercial hosteleries, and yet an atmosphere of restfulness and charm so necessary after a long season on the road. Such a hotel is the Colquhoun, 131 West 47th street, "Just round the corner from everything." It has just been newly decorated. Rates, \$2.50 a day for room and bath, \$3.50 and \$5.00 for suites. Mr. Joyce, brother of the renowned Alice Joyce, tells me that special attention is given to all members of the profession. "A very worth-while hotel to know about."

If you are thinking of purchasing a dog, anything from a Griffon to a police dog, let me tell you of a very reliable kennel that I have found. Their prices are so

reasonable for the finest breeds, all with pedigrees miles long.

AN ARTIST FOR ARTISTS

After all, it takes artists to appreciate artists. That is why Robert's charming salon, 675 Fifth avenue, is patronized by the best known artists of the stage and screen. His work is so delightfully different!

Of course you have heard about his latest perfume, "Di Les Diable," the rage of New York and Paris. \$1 for trial bottle. Large sizes from \$5 to \$10. Robert has only the best skilled European operators under his personal supervision. Do ask about his Napoleonic bob. Wonderful! Plaza 1533-0484.

GREAT SALE OF FURS

"A thousand thanks, Miss Lee, for the wonderful coat you purchased for me from the Hudson Bay Fur

STAR PRAISES MME. RENNA

"No one quite like her, she is marvelous!" says charming Wanda Lyon, late star of the lamented "Close Harmony," of Mme. Renna's excellent beauty work at the Hotel Langwell, 123 West 44th street.

Every woman should use Mme. Renna's Beauty Milk, \$1.50; her "I-go" hair shampoo at \$1; her Developing Cerate that fills out the hollows of the face and neck and reducing Cerate that banishes double chin and other superfluous flesh. Each \$2. Bryant 1847.



So it has come to this! The cross-work puzzle craze has reached the jewelry world. I have seen rings and bracelets in cross-work puzzle design. Priced but 50 cents.

BLACK OPERA LENGTH HOSE

Imagine this! Beautiful black OPERA LENGTH silk hose for but \$2.95. This is just one of the many wonderful values that I found in the Lichtenstein Shops, 1542 Broadway (next to the Palace) and 2545 Broadway (adjoining the Riverside).

The usual price for this hosiery is \$4.95. They are silk to the very top and such excellent quality. Oh, you just cannot overlook this sale. I'll be happy to send

VARIETY'S NEW SHOPPING SERVICE BY MAIL ORDER FROM OUT-OF-TOWN

Girls of the show business, I shall be happy to help you in your shopping wants if you wish, and right here in New York.

There will be no charge for the service. It is Variety's Shopping Service, for the girls of the show business while they are outside of New York City.

Variety Guarantees Every Purchase

There will be a guarantee with every purchase I order, that the girl giving the order through me is to have thorough satisfaction, in fit or material or article, or correction made or money refunded.

Protective Service Needed

The show business always has needed a protective

service of this kind for the girls. This is it.

If you should want me to make a purchase of any amount for some one thing a consultation may be needed over, suggest you write first so we can get down to a basis when I can tell you the cost or other details. If sending for articles you know, make out check or money order payable to Variety, 184 West 46th street, New York City. Do not send money (currency).

Service Free to Everyone, Everywhere

Variety's Shopping Service is extended freely a d without charge to any girl in any branch of the show business (taking in pictures) anywhere in the United States or Canada.

Annabelle Lee.

Shop. It has just arrived and I am more than delighted with it."

This is the enthusiastic note I received from Chicago after sending a beautiful racoon coat that I selected from the Hudson Bay Fur Shop, 642 Sixth avenue.

The shop is in the midst of a great sale and I suggest that you stop in and see the values they are offering. Everything reduced from one-fourth to one-third of the regular price, and even during the sale they are giving 10 per cent off to professionals.

them to you if you are on the road. Just write me.

These shops are so reliable and so centrally located. It is indeed a joy to tell you of their very worth while values.

Annabelle Lee

THE DRESSY SIDE

By SALLIE

Too Bad

Sidney Blackmer and Helen Hayes are doing corking work in "Quarantine," even if the play isn't a thriller and a winner. Miss Hayes, always vivacious, wears charming girlish frocks. Her simple pink with a touch of flowers and silver slippers with head bangles to match is lovely. And so is she again in her one-piece tailored with ensemble coat and turban.

Film With Daring Story

"The Lost Lady" is a daring story. Irene Rich, who marries the handsome hero, is splendid, wearing a few interesting clothes. Her evening gowns usually cut very low back, full skirts, short, sleeveless, are always becoming, as are her full wraps with fur collars. The settings in the home are in good taste.

Rose Ponselle sang her final performance in "Andrea Chienier" at the Metropolitan Saturday night. She looked particularly well in a black evening decollete, flowing sleeve affairs, with a huge hair comb.

Class Audience for Salinger

A well filled Town Hall heard an interesting program sung by Marcel Salinger, the opera baritone. His rich tones and splendid phrasing delighted an appreciative class audience.

The middle-aged husband (Robert Edson) in "Locked Doors" has traveled a rough road. Like Ruskin he makes the big sacrifice and gives his little wife (Betty Compton) to John (Theodore von Eltz), whose acting is more the crepe-hanger than the great lover. He could work up a little more enthusiasm, his purely selfish role won't permit it, however. Miss Compton is vivacious and does good work in this role, looks particularly attractive in few clothes; her dinner frocks are of the usual present mode, very low, very short, very full and wraps are wrappy-wrap arounds; she shows more temper than temperament and the home is charming in its simple living room atmosphere. The usual bookcases, piano, chairs and lamps. The picture, directed by William De Mille, speaks for itself, perfect. Katherine Williams looks well in a black velvet dinner dress cut very decollete and also in one afternoon frock made simply draped to one side. If the screen does nothing else it brings out defects in grooming lines and other things.

Living in "The Narrow Street" is one thing after another for Matt Moore. He's a big laugh and suggests many of Ed. Wynne's mannerisms. Dorothy Devore is fairly perfect in this role, and seems to enjoy her hide-away home; her style is splendid, wears her clothes becomingly and in Matt's pajamas is lovely, if not comfortable. Her one-piece frock with small pockets and narrow belt worn with coat to match (called ensemble suits) with fur collar and small turban is nice. Later in her father's home of much luxury, hotel type. She is prettiest in her white dinner

frock, low neck, short sleeves, full skirt, silver slippers. Love will find the way and all ends well. This picture is highly amusing, clean and wholesome. Ostrich fans of all shades swaying to and fro seem to respond to the spirit of the evening.

Prolog Best in "Wilderness"

The best of "Love's Wilderness" is the prolog. Estelle Cary, in blue evening dress, sitting at her gold harp against a background of black velvet, singing "The All That I Can Say," is a charming picture. Miss Cary has a clear soprano and uses it well.

Corinne Griffith looks the southern beauty and is a coy, winsome lass. Her clothes are a big asset in this picture. A simple white frock with alternating bands of marbou and dainty satin basque with a broad headress of silver is her most becoming outfit; one that all the girls would like in her simple black, full skirt with a white scarf, draped at neck and trailing from left shoulder back.

Miss Griffith wears a small rolled black turban. The men of the cast do their best dressing in France, wearing white suits and Indian hats, faced in green. The scenes are sordid in most part.

"Flaming Love" Should Be Played Backward

"Flaming Love" played backward would be a rip-roaring thriller. As it is, it's realistic with countless scenes around Mount Ranier, a fight 100 feet in the air and a horse's leap across the chasm at least 15 feet wide. The title is misleading as the love flame flickers before the picture develops much interest. It is splendidly constructed, however.

Mae Busch's work as Frivolous Sal is excellent. She looks best in her ranch outfit of high boots, knickers, full short skirt, white blouse and large felt prairie hat. In the cafe she flirts desperately with Eugene O'Brien, who never looked younger or more fit. Miss Busch, in her wedding frock of white, has nothing on Sis Hopkins.

Mildred Harris (Chita) doing little except with her eyes, looks well in a Spanish affair cut V neck, sleeveless, full taffeta skirt and huge Spanish comb. Her part is one most women dislike and gives her little opportunity, but a good lesson in insincerity. Little Benny Alexander is important all ways, and his sensitive freckled expressive face wins all hearts.

HOUSES OPENING

The Mishler, Altoupa, Pa., has abandoned its years' old policy of legitimate only and is playing acts and pictures on open days.

The Alhambra, Torrington, Conn., playing four acts on a split week has shifted bookings from John Robbins to Fatty Markus.

The Strand, new million dollar theatre at Malden, Mass., opened Monday, Jan. 19, with pictures and vaudeville playing five act bills on both ends booked out of the Dow Agency, New York.

'3 WEEKS' SHUTS HOUSE

(Continued from page 1)

"Three Weeks" for a three-day run, eight weeks.

After one showing, Fletcher yanked it and closed his theatre. With no other film in the house, Fletcher's theatre remained closed until he could obtain another film from Omaha.

In his statement of explanation, Fletcher said he preferred "to lose the money than endanger the morals of the town's young people."

SONG SHRINKAGE

McNulty and Mullen Drop Two Songs by Gerber

Jack McNulty and Duke Mullen have discontinued the use of two special songs written by Alex Gerber following a complaint by Gerber the act owed back royalty. The matter was adjudged by the Nashville Managers Protective Association.

The act contended Gerber was to have delivered a complete act for the weekly royalty but instead they received two special songs. The songs were "cut" considerably by various house managers and shrunk in value accordingly, they said.

A clause in the contract stipulated Gerber agreed to change all material which the artists determined unsuitable. This clause was violated according to the artists. They were upheld in this by the V. M. P. A. and agreed to drop the two songs altogether.

\$300,000 FOR GOODWILL

(Continued from page 1)

months. It will cost the N. R. C. \$200,000.

None of the salesmen during the trip will have anything to sell nor will they offer anything for sale; it's a trip ordered by the company to promote good will.

Hector Fuller, in charge of the N. R. C. publicity forces, will go ahead of the large group, travelling in three special trains, making all prearrangements.

At Denver the entire seating capacity of the Broadway has been bought for one night while there for the party to see "The Gingham Girl."

Other stops will be Chicago, Salt Lake, San Francisco, Los Angeles, Hollywood and Grand Canyon.

WOMEN IN THE PLACE LA CHUMPS

Police Cleaning Out Female Hangers-on—Were Encouraged in Traffic

Members of the Special Squad of the Police Department have begun waging a campaign against female hangers-on recently defined to park themselves in Chinese restaurants in the Times square district.

The heavy competition among the clubs places on Broadway and the side streets has prompted several to encourage the hangers-on to give the places a busy atmosphere and also to fraternize with stag parties and otherwise act as dancing partners, although not on the payroll.

Another angle is a planted check on the girls' tale which is worked out one night. The girls dance with this customer. When invited to join the party they bring the check along and of course make a bid to pay it with the "john" grubbing it and setting it in. If the chump doesn't work fast enough the girl's money is refunded later.

Sometimes the check is redeemed after ten minutes in a saloon, according to the rush of business. Several of the places have been under observation for several days by the police with the showdown coming when the Special Squad men cleaned out the hangers-on with an admonition that unless proprietors discouraged mixing in and promoting it, arrests would be made.

The squad is still making nightly tours to see that their instructions have been carried out and thus far no arrests have been made.

JOHN COX COLLAPSES

John Cox, 60, veteran actor, last playing as an extra man in "The Miracle," collapsed in the Grand Central depot just as he alighted from a train after a long trip from Cleveland. He was removed to Bellevue Hospital. Just before taken and he asked that Morris Gest be notified.

Mr. Gest ordered the aged man be sent to a hospital in Cleveland when taken ill and his expenses defrayed. His salary was continued during his illness. The actor improved and expressed the desire to return to New York. His transportation was paid by Gest.

Doctors at Bellevue stated that they thought the long trip was too much for Cox.

CAR'S AGE AND MILEAGE

Gallia-d-T, Boag and Glida Gray told John H. Crosby a Bearcat model Stutz automobile May 6, 1923 for \$1,000 on the representation it was only two years old and had only covered 800 miles. When Crosby brought suit to recover \$1,200 damages, he alleged the car was a 1918 model, in poor condition and had covered considerably over 800 miles. Last week Crosby took judgment by default in the City Court for \$1,200, both defendants having filed answers but not defending at trial.

Mrs. Gray and her husband (Boag) are at present in Miami.

NOTES

Leo A. Sherr has succeeded Marcel Deutsch as head of the coupon and exploitation department of the Public Service Ticket Office (Joe Leblang), having assumed his new duties last week. Sherr had formerly been with the Leblang office for a number of years, and was to start a ticket bureau of his own.

Coleman Brothers, who formerly operated the Lafayette, New York, for a number of years, are building a new theatre at Elizabeth, N. J., seating 3,500. It will play vaudeville and pictures.

A. H. Blank, Des Moines, theatre magnate, has become sole owner of the Iowa building in Des Moines.

Dearborn, Mich., is to have a new theatre seating 1,700, with a vaudeville-picture policy.

French Horn Player's Cross-word Puzzle

Cross-word puzzle craze seems to have seized everybody. In street cars, elevated trains, courts and in the most conceivable places. Even in jails now you can see prisoners less interested in what their attorneys are going to charge them, but absorbed in the little puzzle that they work upon so intently.

Never has anyone dreamed members of orchestras have been "taken over." If the leader of the orchestra knew how he was being cheated. How the musical artists have lost their terms for their art.

From the balcony box of a Broadway theatre the other night and seeing the French horn player studying the little crossword puzzle he had on top of his musical notes, it seemed he was playing to the notes of the puzzle from the strains that issued from his horn.

When his leader would look over, whether in pain or suspicion, Mr. French Horn deftly removed the little puzzle from on top of his notes.

An actor's melody was started out would come puzzle from its hiding place and again the weird strains from the French horn would be heard. The audience thought that it was his job to burlesque, but they weren't in the balcony, nor was the leader.

BOGUS FIRE ASSN.

The second arrest in connection with what the detectives of West 47th street station say is a fake organization was of Vincent Burke, 21 Warren street, Jersey City. He was arrested by Magistrate Levine in West Side Court and fined \$25 or five days in the workhouse. Not having the funds, he went to Welfare Island.

Burke was arrested by Detective John Coleman, of the West 47th street station, who was called to the studio by one of the executives of Fox studios at Tenth avenue and 56th street. Burke is alleged to have presented a letter purporting to bear the name of "Wallie Dunbar" and having a shield with the name of "Firemen's Association."

He stated that the "Firemen's Association" was having an entertainment at a Brooklyn dance hall. Tickets were marked \$15. The Fox people were skeptical and summoned the police.

According to Coleman there is no such organization as the "Firemen's Association."

Father Leonard Sailing

The Actor's Chapel of St. Malachy's Church was jammed with happy folk last Sunday to bid farewell to the Rev. Father Edward Leonard, leaving for Rome this Saturday.

Father Leonard will be accompanied by the Rev. Father Francis P. Duffy (6th chaplain), now pastor of Holy Cross Church on West 42d street. Several other prelates are making the journey.

Another Leonard stated that he was uncertain when he would return and jokingly remarked that it all depended upon his "booking agent." He added that if he made a "big hit" engagement might be canceled. The priests, of course, will visit the Holy Pontiff and other European cities.

Many actors, writers and other professional people will at the pier Saturday to wish the clergymen a bon voyage.

SEIDMAN MADE GOOD

Louis Seidman, 40, broker, of 127 Powell street, Brooklyn, who told the detectives of the West 68th street station he was managing director of the Mobile Music Festival Association, Mobile, Ala., was discharged in West Side Court by Magistrate Levine on the charge of passing worthless checks. Seidman was arrested by Detective Joseph Maloney and Cornelius Manning in restaurant, 68th street, and Broadway on the complaint of F. M. Blunk, stopping at the Endicott Hotel. He alleged Seidman owed him \$150 on a worthless check.

The case was dropped in court when the detective stated that Seidman had made good the money.

DAPHNE'S SLEEP

Daphne Dwan, bobbed-haired blonde, living at 37 West 54th street, screen actress, will have to sleep while a fur lining machine thunders against her bedroom wall or she will have to move her sleeping quarters to another room.

So ruled Magistrate Levine in West Side Court. Miss Dwan summoned the head of the furriers of H. Hornbeck, 39 West 54th street, to West Side Court, charging her repose was considerably disturbed as a result of the pounding of the machine that reverberated in her room.

Daphne charged that as an actress she was compelled to sleep until at least 10 in the forenoon. She stated that the machine began at 7 a. m. The noises are excruciating. She said. She appealed to the furriers, but the machine was never moved.

"I have a long lease, and if I move will be asleep," she said. "I must have no sleep."

That court said that he felt very sorry, but her case was purely a civil matter. She left the court vowing to get some sleep.

Judge Levine's Luncheon

Magistrate Max S. Levine, in West Side Court, will be the guest of the Cheese Club at the Tavern in West 45th street (corner Broadway). An invitation was extended to the judge by Neil Kingsley and Harry Hershfield, president of the club. Magistrate Levine is expected to give a short talk on the work in police courts.

Magistrate Levine is a strong favorite among theatrical folk. His acceptance of the invitation has caused most the members to announce their intention of attending the luncheon.

CANTOR'S BENEFIT SUMMONS

Eddie Cantor, star of "Kid Boots," will appear before Magistrate Simpson in Yorkville Court on Jan. 29, to answer a summons served on him by a large collection of the Sabbath law. Eddie was "given a ticket" by Sergeant O'Brien, East 22nd street station, following a basketball game and dance in Madison Square Garden, the proceeds of which went to Cantor's East Side Camp Fund.

The police contend that because Cantor handled some of the tickets and is as responsible as those who arranged the game and dance. For that reason they gave him three other summonses. The game was not interfered with by the police, who waited until it had been finished.

Cantor contends the game and dance were held for a charitable purpose and that therefore he and the others cannot be prosecuted under the Sabbath Act.

CHARLES STANLEY CLEARED

Charles Stanley, 25, who said he was an usher at the Empire theatre and was arrested on a charge of burglary, was exonerated when he was arraigned before Magistrate Oberwager in West Side Court. Stanley was arrested with John Crossen, 325 West 35th street. When the case was called the detectives said he had learned that Stanley had nothing to do with the crime.

8th Ave.—in 10 Years

Eight avenue, as a boulevard, is the prediction of 10 years hence. The expansion of the theatre building close to and beyond the avenue is one indication. More important perhaps is the development of that thoroughfare pending in the neighborhood of 50th street.

The new Madison Square Garden work is on, the raising of the old car barn extending from 49th to 50th street now being in progress. That improvement is expected to be followed with considerable changing of present structures nearby.

On the east side of 8th avenue, between 48th and 49th streets, a hotel in combination with a theatre is planned.

Tenants in the block are reported having received notice to vacate. The completion date for the building, therefore is approximately the same as for the new Garden—October next.

FROM MAIN STREET TO B'WAY

This business of distinguishing Main Street (and that includes Broad street, Philadelphia, as well as Washington street, in Eastern Maryland) is all wrong at the start. For Broadway itself is nothing more or less than that grand climax of Main Streets which wind through America, from Houston to Milwaukee, and from Kennecott, Maine, to Seattle, Washington.

But that isn't what it meant. The idea here is to dissociate Broadway from Main Street and set the New York thoroughfare apart as an entity and then group the others and make a comparison between the two—theatrically speaking.

Theatrical Main Street There are several angles to theatrical Main Street and theatrical Broadway. It may be that the nearest Main street in Punctuated, Pa., gets to approximating a theatrical thoroughfare is when some turn on the road makes an overnight visit in the hope of getting away with \$1,000 (or less) before the natives can find out how bad the show is or was.

And in Main Street, Salisbury, Md., it may be that the terrible truth which travel that section would be more than satisfied with \$300.

Down on those parts a tent rep show playing "Uncle H's Naughty Niece" one night and "The Eternal Magdalen" the next usually have a troupe that works more for art's sake than for money—or, to be honest, they work more in the anticipation of eventually getting money than for the dough they do receive every now and then.

The Big Main Streets

But those are the minor Main Streets. Figure the big ones, Broad and Chestnut in Philly; Howard and Baltimore in Baltimore; Market in Wilmington; Main and Adams in Boston; State, Clark and Randolph in Chicago; Granby and Main in Norfolk, etc. Those are the theatrical Main Street struts annually by the hundred or so travelling troupes that go to the sticks bravely at the start of the season and come back at the end usually a little worse for wear—but some times with their books free from red ink.

There are many papers in the road districts that give a show a great notice if it takes a certain amount of advertising. That notice is guaranteed and is put through—often a copy of the paper of people reading it and probably fooled. There are other papers run by men, who because of either personal or business relations, are loathe to give notice of the "travelling" of their just deserts. Consequently, many turkey is a pheasant for the benefit of the mugs who believe all they read in the dailies.

Changes for the Road

Changes for the Road should be when the road tours begin. Many of the minor managers cut or \$150 or so get heavily billed to make up for the salary. Cumbome props are left behind in New York. Where the Broadway audiences saw the villain choke the heroine on an Empire room davenport they see the same stunt later on a flimsy affair with a red back and a prop. They see painted doors where in New York they were musical mahogany, and they also see musical comedies with musicians playing a score that should have lasted 15 to make it sound like music.

But they pay their \$250 and \$3. On the other hand, the theatrical manager has a decided kick. He takes a show to a town like Boston and meets there one newspaper with a \$150 line advertising rate. He meets another that won't handle his publicity unless he gives it (and the circulation is trivial) the same quantity of advertising as the big papers.

At another office he meets an up-stage dramatic editor who hangs a sign on his door that "advances men need not call to inquire my health—I am well," and in still another place he runs into a proposition that he is almost forced to accept—that of advertising in every suburban paper around Boston.

High Prices Out of Town

In almost every town on the road the theatrical ad rates are as high as the traffic rates and in some a few instances the big papers forbid the use of blackface type, insist-

ing that lightface contour be used instead—so as not to spoil their make-up. The high price is still on the order.

The manager also bucks up against the old-fashioned sheets which believe nothing connected with theatricals has merit, forgetting that the average show still regards the stage with the same glamor which the editor probably once held.

The public, reading the national magazines which describe the glories of the various Broadway productions, is skeptical of ever seeing such stuff on their home town stages. They have been fooled time and again by promises and by elaborate press stories, and the managers have (to even merit) been fooled by getting probably \$6,500 on the week in a big city stand, when he probably had a salary list of \$5,000 with a musical show. So they're both sore—the managers at some spots on the road and most of the road with certain managers.

Not Dumb, Either

These are the conditions on that portion of Main Street beyond New York. It isn't such a dumb section, either. The only difference is that where the Broadway sports come downtown to have a riotous evening at some cabaret strip joint with \$25 champagne, the Main Street sport can have just as fine a time on corn whiskey at \$3 a quart. It's all a matter of taste, and all the mugs snarl on the out-of-town Main Street look at the show in New York.

"Cabaret Gang" Broken Up

It is the belief around Times square that the members of the "cabaret gang" that has caused so much trouble this winter has been put out of commission through the arrest of Richard Luby, 23, 2454 Amsterdam avenue, identified as the mug who was shot by Mr. and Mrs. Jacques Rosenberg in their hallway apartment, 827 Park avenue. The haul was \$20,000 in jewelry.

Two other members have been under arrest and are awaiting trial. This gang received its "cabaret gang" sobriquet from its methods of following victims from supper clubs to their homes and robbing them.

CRAP SHOOTERS DISCHARGED

Magistrate Max S. Levine in West Side Court, dismissed complaints of disorderly conduct pressed against 77 men who had been arrested by detectives of the Special Service Division in raids on crap games.

The magistrate dismissed the complaints after the detectives said they were unable to identify any of the men who had been guilty of making noise.

The first place visited by the police was at 128 West 54th street. Here they arrested 16 men whom they said were engaged in a crap game on the second floor of the building. The detectives then went to 259 West 54th street, in the large room that Larry Fay had his Follies, they found 61 men grouped around shooting dice.

Fire Quickly Put Out

About 60 guests in the Hotel King James at West 55th street were routed from their beds early the other morning when a fire was discovered in a linen closet in the basement of the building. Smoke filled the lobby and basement. It was quickly extinguished.

Square's Meeting Place

Times square has a meeting place now on the upper approach of the B. M. T. subway station under the Brokaw building, which has bridged the gap left vacant through the closing of "Legg's" in the Times building.

The spacious approach is equipped with benches. A concessionaire says he's willing to rent the chairs and benches to accommodate the overflow standees.

LARRY SEMON

Talks and Songs
16 Mins.; Three
Palace

Larry Semon at the Palace Monday evening, talked, recited and sang. What more could a pantomimist from pictures be expected to do on the speaking stage? But even so he did it. Clara Kimball Young stole the act away from him as a laugh getter, and at Semon's expense. It was framed for Miss Young to be in a stage box. A different film luminary is expected to be in the same seat. Semon built up C. K. Y. for an introduction. She calmly arose and informed the audience that after looking over vaudeville and comedies they would or intended grabbing a little playlet for herself to do, hoping to play it at the Palace and they would like it. That didn't give Miss Young a line, however, whether they would or not. Although they had loudly applauded on her introduction, especially in the rear of the orchestra.

Then Miss Young spoke to Larry, and the way he was quoted verbatim made him a dramatic actor and that's what got the big laugh. Afterward Miss Young started to talk again about herself. Maybe if the comedians had known about the woman spell-binder in Hollywood, Davis might have had a chance.

Mr. Semon is announced for a vaudeville debut but that's only because Walter Kingsley was picking bones for Ziegfeld when Larry was drawing cartoons on "The Evening Sun" (New York). Through his comical acts, he got into vaudeville, probably for \$175, but didn't hang enough to make him worry over commission. Now he's getting \$4,000 for two vaudeville houses in one week, so you can see what pictures has done for that guy.

Starting, and with a pianist at the baby flat, Mr. Semon told the house about the kid on the coast who wanted sight of his auto photos to trade the eight with the kid next door. One of Harold Lloyd's agents sent Larry in pretty strong as a monologist, but he broke away to recite "Dan McGrew." Dan has been handled pretty rough at times in vaudeville, but at the Palace the score still even. He followed it later with a comedy recitation, probably named "The Kangaroo," written by Foley of the Los Angeles "Express," as Semon announced.

Mr. Semon sang a new pop comic, "Beans, Beans, Beans" (written by the writers of "Bananas"). That got over easy and looks good for a novelty number, remembering that Semon isn't a vaudeville singer. Later he wound up the turn with a neat speech in which he thanked his audience for their "kindness to me." It's the first time "kindness to me" ever has been heard on a vaudeville stage, a speech for any other reason. And pictures had to do that, too. Some of the speech making gave believing it suffices to say, "Thanks, folks. I would like to do some more but the show is too long." Semon got a Hollywood for a while.

Whenever the orchestra got to dance while Semon was coming on, going off and while on, it played "California," as though Larry were a native son.

While the Semon act isn't weighty, Semon stands that off himself. Through shifting his feet, he made it impossible for anybody to find him. The Palace Monday night decidedly liked this comedian, who opened the turn with some of his pop stunts in a short bit of reel from his latest "Speed" comic film.

Sime.

TOMMY TONER CO. (3)

Comedy Talk and Songs
10 Mins. One (Special); Full Stage

More of a comedy sketch with the principal assisted by another man and a woman. The theme has both men in love with the girl. A phone call to Cupid brings each to the roughneck to become "sweet" and for the other author to rough it up. Toner is the smaller of the men and the tough one.

For songs, the act is different success, while the dialog registers as not too brilliant. Toner has sufficient stage presence to assure of his having been around before this although his support has a tendency to weaken.

As viewed the act is running too long and at best is void of possibilities beyond the neighborhood theatres. **Skp.**

PRINCESS WHITE DEER (2)

Dancing
17 Mins.; One and Full Stage
(Special)
Hippodrome

This is an ambitious attempt for a novel dancing turn. The Indian ancestry of White Deer and the presentation are the outstanding features.

The act is "prolonged" by a brave who equates in "one" about the "Daughter of the Mohawks." The act is based upon dances of the 17th, 18th, 19th and 20th centuries which serves as a skeleton for double dances of the Princess and a male dancing partner.

Following the chief's address, the act goes to full stage. A cyclorama parts, disclosing White Deer in native costume. She solves a symbolic dance, interpreting it gracefully.

Cards at the side announce the next dance as of the 18th century. The Hipp's chorus of 18 girls follow in ante-bellum costume for a well-executed minuet. White Deer and her partner, in cowboy and girl costume, double a one-step and semi-jazz dance and fox-trot.

The 19th century brings on the chorus in Indian Army costumes for "Virginia reel" well done. The double of White Deer and her partner following has the pair in evening clothes for a novelty waltz.

The 20th century dance introduces the chorus in West Coast uniforms and dresses for a corksing kicking dance and drill. The Princess in short skirted costume solves a buck and slide routine, which registers as her best effort. At the finish she is juggling with all working in an ensemble finale.

The act without the Hippodrome presentation qualifies as an early spotter for the big-time bills. It does not lack a dancing punch and variety, the asset being White Deer's personality and the background. Optically she qualifies, but is carrying the sole burden and needs assistance. **Con.**

CHINESE WARRIORS (6)

Spear and Sword Exhibition
6 Mins.; Full Stage
Hippodrome

A novelty picked up by Harry Mundorf, roving representative of the Keith office. It is understood the act was caught in Shanghai, where the warriors were appearing under the management of an Englishman.

There isn't a lot to the exhibition, but it is claimed to be a lot more difficult than it looks. The men manipulate curious swords, knives, sticks and Chinese swords. The blades are highly burnished, but reported to be extremely sharp. If so a slip means injury. However, the Orientalists have complete control of the tools. Some of the stunts were first shown by Ching Ling Foo's troupe and, therefore, not strictly new.

The Chinese Warriors may be rated a rather mild novelty turn. **Rec.**

ARTHUR ASHLEY (1)

Comedy and Dramatic
10 Mins.; One and Two (Special)
5th Ave.

Mr. Ashley's latest vaudeville venture is a playlet running the gamut from comedy to drama with a piano and song episode thrown in. The Orientalist scene taken from "The Man Who Came Back."

As currently playing, the sketch seems handicapped by an awkward opening which has Mr. Ashley announcing himself, using the guide of a gray haired interpreter who speaks in a German dialect. This is followed by the stripping to tuxedo and something of a monolog, interrupted by Miss Clement. An insert in the final drop line revealing a piano at which the girl offers a song with her partner at the piano. More talk is finally trailed by an explanation of the scene to be played from the legit drama.

Mr. Ashley possesses the foundation of an act that should please before any type of audience. At present the running time is rather prolonged and the flippant talk could be condensed. On the other hand adroit eliminations will take care of that impediment while the dramatic conclusion is sufficiently powerful to make it a worthy addition to any vaudeville bill.

Both Miss Clement and Mr. Ashley have appearance and handle themselves with assurance, while the young woman flaunts two attractive costumes to magnify this ingredient. **Skp.**

LUPINO LANE

Comedy Singing and Dancing
15 Mins.; Full Stage (Special)
Hippodrome

Lupino Lane was loaned to the Hippodrome management for two performances Sunday to replace Brooks John. Lane worked the Wardman Park Hotel Orchestra, the same musical unit which backgrounded for John. According to the front of the house tips, Lane had to use brand new songs of the Hip date. He was letter-perfect in them. Lane is in the Ziegfeld "Follies," but in the Hip for the two Sunday shows.

Lane opens with a long slide "to split. He is dressed eccentric with baggy evening clothes and wears a comical moustache. His opening song was followed by a corksing acrobatic dance, with a few back flips in the routine, a head spin and a head-first slide into the first entrance for an exit.

After the band played "Mandalay" Lane sang the bandolier vocal, used to a girl seated aloft in a picture frame to bid returns. Lane then danced on for another comedy song with a couple of fast patter verses. It was a "one" for the one Sunday afternoon he has a big league memory. Another show stopping comedy aerobic kicking dance followed. His jump to a split, winding the clock, and a roll and spin put him away as one of the best exponents of this type of dancing ever seen on this side. As a comedian he registered with his songs.

Extra finish was the appearance of the chorus. The girls split up and bent over, allowing Lane to take two forward head dives over them for the conclusion of a show-stopping act. Vaudeville is a pipe for this fellow whenever he gets ready for the plunge. He opened the second half of the hill, and must have paralyzed "The Walrus and the Carpenter" musical bunch had been watching Brooks John in front of them all week. **Con.**

MR. AND MRS. ORVILLE STAMM

Singing and Dancing
22 Mins.; Three and Full Stage (Special)
Pantages, Los Angeles

The Stamms aided by the Vercelle Sisters, Marie, Whitley and Peggy Vercelle, have novelized turn in six scenes which they program as "Day Dreams." It is one of the flash or, elaborately mounted and costumed and though not fully shaped up for its regular showing, gives promise of developing into a corking good feature for the intermediate houses. Stamm is endeavoring to get away from the herculean "The Walrus and the Carpenter" he did in the past by building a turn which allows him to do a bit of singing and dancing, as well as to surround himself with a few capable girls.

The opening scene is programed as "The Land of India," with Doris Whitley singing at the rise of the curtain, and the Vercelle Sisters executing a native dance. Stamm comes on, white, the girls are dancing, remarks that he likes the Indian dancing girls and goes into a song, to be joined by Mrs. Stamm, who does a bit of posing. The next scene is translated to the "Circus Palace" (wherever that may be), and Stamm and his wife go through some posing and herculean stunts. Vercelle Sisters trot forth to do a little song, then a dance and a comical, after which comes a "Pirate" scene and number led by Stamm. At the conclusion he serves as the carrier for his entire troupe some of which the girls are dancing, remarks that he likes the Indian dancing girls and goes into a song, to be joined by Mrs. Stamm, who does a bit of posing. The next scene is translated to the "Circus Palace" (wherever that may be), and Stamm and his wife go through some posing and herculean stunts. 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COLUMBIA'S PROFESSIONAL MIDNIGHT SHOWS NEW FOR B'WAY THEATRES

Working Professional Given Opportunity to Appear—No Amateurs—Chance Believed for Chorus Girls and Boys—Any Professional Eligible Engaged with Show in Metropolitan District—Never Before Attempted—Regular House Attraction for Week in Addition—No Entry Fee for Professional Entrants

Professional Opportunity Performances along with the regular Columbia Burlesque attraction for the week will inaugurate the mid-night performance weekly, to start on Thursday at the Columbia, New York, commencing Jan. 23.

It's something new for Broadway theatres. No entrance fee is required from the professionals who appear. They will be regularly listened to in order of application to the Burlesque Booking Office, an adjunct of the Columbia Amusement Company and in the same Columbia theatre building at Broadway and 47th street.

An announcement was sent out this week by Sam A. Scribner, general manager of the Columbia, with Fred McClroy, manager of the Columbia, to be in charge of the mid-night performance.

Boiled down, the statement says that any professional engaged in shows within the metropolitan area would like an opportunity of revealing themselves before the Broadway producers, managers and agents to exhibit whatever latent ability they may be possessed of, or if expected to appeal mostly to chorus girls and boys who can see no other mode of exploiting themselves individually upon the stage.

Guarding Against Amateurs

At the Columbia theatre it was made definite that there would be no amateurs permitted to go upon the Columbia stage at the mid-night performance. This would be guarded against through the application for an entrance to the Columbia's show at the booking office. The latter will investigate wherever a suspicion of professional standing arises.

It was also stated no one without the Columbia Amusement Company could receive any amount whatsoever from an applicant, under pain of instant punishment, through Mr. Scribner's orders. Nor would there be permission of any of the usual "man night" disturbances. No one back stage is to take any liberty nor will the front of the house be allowed to embarrass the young performers upon the stage.

An announcement is to be made to the audience at each of the professional evenings with the house advised they are witnessing professionals accepting the opportunity to advance themselves if the Broadway employers of talent believe they are desirable.

The theory upon which the Professional Opportunity is based is the list of performers who have graduated from burlesque to become prominent upon other stages. That being so, the Columbia group think their stage should be used to permit talent hidden in a chorus or minor part to make itself more evident.

No Vaudeville Acts

At the Columbia it was asked by a Variety reporter if it was contemplated that breaking in vaudeville acts would be allowed on the stage. The reply was that acts were not wanted, merely what the announcement stated, professionals at present under engagement but unable to perform.

With chorus girls or boys, or both, it was stated there would be no objection to them forming an act of their own in which to exhibit talent, or two minor principals under engagement could form a team to entertain themselves and still be eligible, if the turns were framed for the purpose of placing their principals before the Columbia's managerial mid-night audience.

The Columbia does not intend to raise its admission scale for the special mid-night shows. Commencing Jan. 23, they will continue regularly on that, evening every week,

Inside—Stock Burlesque

Numerous complaints against an eastern coast stock burlesque manager's unwelcome attentions to the choristers of the troupe has prompted his superiors to relieve him of all responsibility back of the curtain line and establishing the curtain line as a dead-line for his meanderings hereafter.

This action is said to have been precipitated after one of the girls less tolerant of the stock burlesque manager's behavior had announced an intention of halting her annoyance to court on charges of annoyance and defamation of character. The talk of the court stuff got to the money men. The girl was finally called off with the promise that she or none of the other girls would be annoyed in the future.

Girls wonder why the manager has not been dismissed were unaware that the annoyance was really responsible for bringing the deal for the house in which the stock is appearing and has a contract and a piece of the enterprise as long as it lasts there.

making it the third performance for the day of the company in the house. Just where the professional aspirant will be placed during the running of the show has not been decided. It is expected that eight or ten professional turns will be provided for each Thursday night. "Go to it" is the title of the Columbia Burlesque show at the Columbia next week.

ALBANY OFF WHEEL

Albany will be dropped by the Columbia Burlesque Circuit the week of January 15th, when "Monkey Shiner" will be the last attraction to play Harmanus Bleecker Hall.

The show will lay off the following week, picking up its regular Columbia route at Boston. "Stop and Go," the next Columbia attraction, will play Watertown and Utica, N. Y., then Montreal and lay off the following week. This will be the regular route to come then on the Columbia route will show a one week lay off after Montreal, with the shows resuming at Boston.

Harmanus Bleecker Hall has been a full week stand on the Columbia, the shows playing the house on percentage at the usual terms. Business has dropped off lately.

Ruby Adams Struck by 500-Lb. Sandbag on Stage

Ruby Adams, singer and dancer with the Will King Co. at the Strand may never be seen on the stage again as the result of a recent accident. Miss Adams was waiting her cue while Jean Singer was singing when a 500-pound sandbag fell from the wings striking her, but the fall did not hurt her in three places and fracturing several ribs. The show continued with the audience unaware anything was wrong.

Several hours before the accident Ruby met Walter Morrison, King's electrician, on the street and remarked: "It's awfully foolish I know, but my feeling is with me that pretty soon my stage career will end. I do not know how, but I sense tragedy somewhere."

MINSKY'S AFTER COLONIAL

The Minskys are reported negotiating for the lease of the Colonial at 623 street and Broadway and will install burlesque stock there early in the fall.

SAV SCRIBNER'S GOOD ADVICE

Columbia's General Manager's Private Letter to Theatre Manager

Following is a copy of a private letter written by Sam A. Scribner, general manager of the Columbia Burlesque, to a theatre manager on the Columbia Burlesque circuit. Names of town and people have been deleted in the letter by Variety, this paper having received the entire letter intact. It was presumably sent to Variety as indicative that Scribner in his private communications to members of the Columbia circuit similarly expresses his public utterances regarding Columbia Burlesque shows.

For burlesque the letter is peculiarly interesting since it states the attitude of the Columbia's general officers when permission is given to install a runaway in one of their theatres.

The letter is:

Scribner Says
New York, Jan. 15.
My dear—
I think that now we have the situation cleaned up in—. Of course, it was expensive both to you and to the shows. I think it probably cost the show more than it did you. I know when my show played there I lost \$1,177 that week and I guess the rest of them did as badly as I did.

Anyway, while it was expensive I think we have convinced the people of—

I was in— and saw an audience of ladies and gentlemen, a typical popular priced audience. They were a clean, well-dressed lot of men and women, and now that the house has been re-established on a legitimate basis we have slipped in an illuminated runway and some extra lights and will get the house right back on a paying basis, both for you and for the shows.

The worst feature of last year's business was the change in prices. That lobby was worse than a circus lot. They charged anything they could get. One man came along and paid \$2.50 and the next fellow paid \$1.50 and from inquiry and talk around amongst the natives I find that the public holds this against the theatre as much as anything else. If not more. They would be sold a seat in the orchestra at an advanced price and when they got in there they would be shoved in the balcony. Now you know and I know how long any business, whether it is a theatre or a grocery store, will last with such methods.

Brains and Diplomacy
Now, here's where you have got to use brains and diplomacy. Don't let anyone get it into his head that simply because there is a runaway and extra lights, etc., that you are going back to the old methods. If you do you will blow up. Whatever you do, hang on to that nerve you've got and they will bring other things. Don't permit any other kind of any kind and above all no coach dancing. You don't have to resort to that, and it will ruin your theatre. If you do, it will ruin your property, and don't juggle with your prices. That was one of the worst features of the whole situation. There is a new clientele rising and go after the business with extra nights, etc., and clean shows.

Your very truly,
Sam A. Scribner.

Runway at St. Louis

St. Louis, Jan. 20.
A runaway has been added to the Gaiety, Columbia Burlesque, with Roy Crawford coming on personally to present it. Another in the management of the theatre.

* BURLESQUE ROUTES will be found on page 46 in this issue.

"VARIETY'S" COLUMBIA BURLESQUE SPECIAL

Variety's Columbia Burlesque Special Number of last week seems to have created a more firm impression of the tenuous of Columbia Burlesque than the Columbia executives thought it would. The Columbia officials had employed Variety for a similar special number some years before but did not anticipate the general effect that the Columbia Burlesque Special Number left the second time.

Fred McClroy, manager of the Columbia, New York (and a former newspaper man), exclusively compiled Variety's special number of last week for Columbia Burlesque, including most of the reading matter as well, leaving nothing for Variety to do except to reserve the date set by the Columbians for the numbers for the future.

What especially impressed were the number, size and punch to the advertisements in the special issue. Most of the advertising copy also was written by Mr. McClroy.

STEPPIN' OUT (MUTUAL)

Prima Donna.....Dot Harrell
Ingenuite.....Dorothy Houston
Soubrette.....Opal Taylor
Sweetheart.....Jimmy Platt
Juvenile.....Sam Gore
Comedian.....Frank (Rags) Murphy

I. M. Weinberg Ent. Inc., present this Mutual show which will never see the woods here. Before an unusually sympathetic, almost stag, audience the comedy portions got over due to the broadness of the handling and the sure-fire material but on its merits the show lacks entertainment.

Three of the cast are featured, Arthur Lanning, the straight, described him as "the hillbilly". He is a veteran burlesque foil all over the comedians all the time. His conception of a tough cop remains as fine a bit of character work as the wheelboasts. Frank (Rags) Murphy does a tramp character which only seemed to bring results when Murphy is landing out the double entendre. He is handicapped by a rather awkward voice which kills many of his points, his voice melting to indistinguishable whiplashes. Benny Platt works up a number of "Dutch" that doesn't ball out the comedy portion by any means.

Of the women Opal Taylor, the soubrette, stands out on account of her youth and physical attributes. She has a figure, is peppy and personable and gets her numbers across nicely despite vocal limitations. She led a pick-out number which was heavily scored. The girls stepped out for some giggles which got over as solo hits. Another pick-over led by Lanning gave the choristers individual opportunity. The same bit in the year's show had a nutty chorister on the end cutting up behind Lanning's back and taking the bit of the evening. The pony used now works hard but doesn't quite make the grade.

The comedy scenes are all familiar and the dialog a perfect average for released gags. Plant and Murphy have a couple of near-comedy scenes, getting the most with a telephone booth idea probably inspired by Harry Watson's. Another interesting scene is the burlesque on the love between Murphy and Sam Gore. Gore did the elongated negro which Jay Filpenn did in a Columbia show, but neither got anywhere near the results the scene calls for. The funniest bit and a hold-over from the last season was Lanning as a tough cop manhandles Murphy for asides which Platt utters. The soubrette, Dorothy Houston, makes it stand up for Lanning as he makes it stand up for the handling of the club and the slapping of Murphy's face are realistic enough to make the audience gathering.

"The Great Deluge" was an artistic conception, seen in another burlesque show, but effective, nevertheless. The girls in one-piece union suits are about the stage on a series of platforms. The idea is a straight knock-out, but the girls got to the effect at this house was thunder crashes and lights on and off.

The runaway numbers didn't seem to go over. The girls worked as though under a pull and didn't cut much of a figure. In fact, the show would qualify as a clean one were it not for the digressions of the two comics. The obsolete "The Great Deluge" bit is used, an offensive bit of dialog about dividing up a girl, and another gem anent the straight kissing various portions of the body and anatomy to cure a hurt. The comedian is kicked in the seat of the pants and under the sure-fire repitition of the soubrette's line.

"Steppin' Out" needs a new book and several additions to the cast before it will achieve the status as a first-class Mutual. It is far from that now.

Installs Runway

Kansas City, Jan. 20.
The Gaiety (Columbia burlesque) introduced an illuminated run last week. Several dancing and musical numbers brought the "customers" out over the heads of the audience and the audience liked it, as every number on the runway was scored.

ANNIVERSARIES FOR COLUMBIAS

**All Over Circuit Week
February 9**

The Columbia Burlesque circuit will celebrate a 25th anniversary in all Columbia-controlled houses during the week of Feb. 8. The Columbia, New York, which recently held an anniversary week, Miner's, Newark; Miner's, Bronx; Hurtig & Seamon's 125th Street, Hurtig & Seamon's Toledo and Dayton houses will all participate. The circuit is staging an anniversary next week and the Miner houses staged an anniversary this week.

The idea was inspired by the anniversary week at the Columbia, New York, when "Red Pepper Revue" augmented by special publicity, extra volunteer acts and a midnight show grossed over \$14,000 for the week, breaking all records for the house. The money gross for the house was not shattered due to the scale which remained as usual.

Middleton Moves to K. C.

A switch in Columbia house managers transfers M. T. Middleton from the Gaiety, St. Louis, to the Gaiety, Kansas City, where he will succeed Fred Waldron. The latter will again become treasurer of the house.

Roy Corbett will succeed Middleton in the management of the Gaiety, St. Louis.

Watertown Permanent

Watertown, N. Y., a half week stand on the Columbia Circuit, has been added to the circuit as a permanent stand.

ALL-COLORED SHOW

(Continued from page 1)
A complete show on the Columbia Burlesque Circuit, Jimmy Cooper's Revue, which inaugurated the idea, uses the colored entertainers for the last half of the program, Cooper's first all white.

"Seven-Leven" has been playing the one-night stands all season. For burlesque the best scenes of the one-night version will be retained and new scenes added. The cast will be augmented and the chorus enlarged.

Next week at Hurtig & Seamon's, on 125th street, the colored show will be used for the last half of the anniversary bill. The first half of the performance will consist of Hurtig & Seamon's white "Hollywood Follies". The engagement will be in the nature of a rehearsal for the colored players.

The withdrawal of "Temptation," (in which Gus Hill is jointly interested with Hurtig & Seamon) is said to have followed Sam Scribner's recent visit to St. Louis and Chicago, where he witnessed the show for the second time this season. Following his first view of the "Temptation," Scribner ordered numerous changes, according to report and upon his second view decided the show was not up to the wheel's average. He granted permission for H. & S. to substitute the colored players.

Hurtig & Seamon were the first theatrical managers to exploit Williams and Walkers, and Ernest Hogan, and always have been in touch with colored artists and producers. Leonard Harper, the colored stage director, has produced several of this season's Hurtig & Seamon Columbia Shows.

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NEWS OF THE DAILIES

Mrs. Isabelle Allen Gelsma, an understudy in "The Student Prince," threatened to commit suicide unless her husband, Merton Greims, Philadelphia millionaire, stopped persecuting her. They have been separated for two years.

David Sarnoff, of the Radio Corporation of America, at the Sphinx dinner in New York said Radio will be a great help to the theatres.

The Broadway Cheese Club, theatrical and newspaper men, has announced its plan to exploit and give publicity to an unknown young woman and place her in a musical comedy or motion picture star within a year.

Nabel Normand's name was withdrawn from the divorce suit of Norman W. Church and Georgia W. Church. Mrs. Church named Miss Normand as co-respondent.

The jewels stolen from Mrs. Irene Schoenfeld last year have been returned to her by the police. The robbery took place in the apartment of Frank Barrett Carmen.

Ethel Foster, scenario writer for Universal, is in a Chicago hospital recuperating from a knife wound in the abdomen. The cause of the stab was Miss Foster's investigation of Miss Foster's wounds showed a cut in the abdomen, one in the back and one in the ankle.

Evelyn Goodwin, "Politeness," was served with a subpoena to appear as a witness in her former husband's, George F. Cole-Hatchard, suit for absolute divorce. Mrs. Goodwin received a divorce from Cole-Hatchard in Kentucky, which was not legal in New York. She later married Fred Cole, of New York. Cole-Hatchard charges misconduct by Miss Goodwin. On the stand she was asked to register at the Plaza Hotel as Mr. and Mrs. William F. Olcott in 1922.

Political dissension in Rome has caused the American Motion Picture Co. (Metro-Goldwyn) to leave Italy. It will return to the United States Jan. 17. Fred Niblo is the director.

The police raided what was formerly known as Fay's Polities on West 46th street last night for shooting spar. They were taken to the West 47th Street station.

George B. McLean has arranged to present "Zat So!" in the Bronx next season.

Alexander Carr is being sued for divorce by Mrs. Carr in Los Angeles. Mrs. Carr says she used her for a sparring partner on the stage and behind the scenes. She also says he forced her to return to the engagement ring and a diamond bracelet, which he pawned. Mrs. Carr asks \$500 a week alimony.

The will of the late Thomas H. Ince, film producer, has been added for probate in the Los Angeles court. The executor's bond was fixed at \$750,000 on the assumption that half of the estate of \$1,475,000 is community property. The estate is placed in trust for the benefit of the widow, Elmore Francis Ince, and sons. Miss Ince, Mrs. J. Stephens Carpenter were named executors with instruction to continue work at the Ince studios for at least the next five years.

"White Cargo" was banned in Jacksonville, Fla. Following a complaint from prominent business men and civic clubs, Mayor Adlow went to J. L. Clark, manager, Duval theatre, and asked him to break the engagement. "It is the racial element in the play that Southerners object to," declared the mayor.

William S. Hart's separation agreement with his wife, Winifred, after Hurl H. Hart prohibited her from acting in pictures, is an agreement in restraint of trade and therefore illegal, was the ruling by Superior Judge J. M. Stephens in Los Angeles. Hart desired to insure the undivided attention to his (Continued on page 56).

A Suggestion for Alexander Pantages

It may sound rather cruel for a theatrical paper to editorially suggest that a circuit manager become more humane and business-like, but with Alexander Pantages as the circuit manager, that has become necessary.

Pantages by birth is a Greek. If the practices he has been indulging in against vaudeville acts and actors are traits of his nationality, that could remain as his excuse, but still it would not alter the facts.

The Pantages Circuit is composed of pop or small time vaudeville houses. A circuit it is a very good one, in theatres and playing time (weeks). Most of it is in the west. There are a few eastern and southern points. But, notwithstanding, the majority of acts playing it leave the Pan time with ill feeling toward it and its directing manager, Alexander Pantages.

There is no desire to make this harsh, and vaudevillians only will get the real lift. Others, and snowmen especially, should not read the editorial, for they will believe we are attacking Pantages. We are not. We are trying to do him a favor. But we will say this that if the Pantages Circuit does not better its business methods and treatment of actors, Variety intends to print every complaint it receives against that circuit. So far, about 70 per cent of the complaints have not been printed for reasons, one of which is that to have printed so many complaints could not appear to be anything but an attack.

Another reason, and one which Mr. Pantages himself must recognize as worth while studying over, is that the Pantages Circuit is actually at this moment an independent circuit and declared "opposition" by the big time circuits, as well as the Loew Circuit. It's hard enough in vaudeville to prosper and promote a circuit marked "opposition." We don't want to make it harder.

Though dubbed "opposition" by the Keith's, Orpheum and Loew circuits, the Pantages Circuit is a member of the Vaudeville Managers' Protective Association, to which the others named also belong. That again complicates the managerial situation.

The Pantages Circuit utterly disregards its contractual obligations with artists playing the time; it ruthlessly leads acts on to its time by deception through unfulfilled promises; it disregards the welfare of actors while working for it through nothing less than rough treatment of acts if a member becomes ill while playing in a Pantages theatre; it has failed to obey decisions of the V. M. P. A. in fixing moneys or restitution due acts from the Pantages Circuit, and the Pantages Circuit is employing a form of contract with acts with a printed line reading:

"Form of this contract approved by the Vaudeville Mgrs. Protective Association."

The Pantages form never has been approved by the V. M. P. A., and Pantages is not authorized to employ that notation.

Accepting that Alexander Pantages cares nothing about what the show business at large thinks of him or his circuit; also accepting that he believes he can take care of himself and his circuit (which he certainly has done well and well to date); also accepting that his circuit is the playing time and desirable for acts to secure—has Pantages ever thought of this:

If he wants acts to play the Pantages Circuit when they can play no place else?

That is what Mr. Pantages is working his circuit into. He appears to listen and reason only with himself or with those who want to reason and have him listen the same way.

With this suggestion to Mr. Pantages, we will inform him we have received suggestions from managers and actors asking why Variety does not "go after" Pantages, why it does not print the complaints received; why not a lot of things, for of all the things standing against the Pantages Circuit at this time, those recounted above by reference only are in the far minority.

INSIDE STUFF
ON LEGIT

The "Innocent Eyes" (Shubert's) fold up in Cincinnati two weeks ago was a surprise, to the chorus in particular. The show had eight more weeks to go when it was ordered closed by long distance orders. Although the closing was legitimate, many of the choristers were hard pressed for cash to settle indebtedness contracted partly through the lay-off of Xmas week and arrived in New York at break broke.

The sudden closing has given rise to several contributory causes. One was to the effect that Vanness, who was starred in the former Mistingtrot role, handed in her notice at the instigation of her newly acquired husband, Henry Chabbourne, who had accompanied his wife on tour and had difficulties of his own. Difficulties arose over Vanness' contract, which have since been amicably adjusted, according to those in the know.

There was some talk around the street that Shubert's would reorganize the company. If such a step is in contemplation it can not materialize until eight weeks on account of Equity's regulations, which stipulate that a show closing and reorganizing within that period is not recognized as a legitimate closing, and does not nullify the previous run of play contracts.

The undercurrent of gossip concerning the differences of Harry Reichenbach and the newly formed Theatrical Press Representatives of America, embracing most of the agents of the country, has a foundation. Reichenbach applied for membership in the organization, but was not admitted. He is the only agent to receive such treatment.

Following up the turn-down, the association adopted a resolution condemning his article in "Collier's" called "Debateating the Editors." Reichenbach's alleged stunt method was the reason for the resolution, which was to move to square the p. a.'s over the country.

"Ground for Divorce," the Ina Claire show, put out by the Frohman office, is being booked over the Shubert time on its road tour, making the first time that a show owned by the Frohman office has done such a stunt.

It played two Shubert break-in weeks, coming into New York and last summer played the Princess, Chicago.

Lee Shubert owned the rights to the piece and demanded the booking before releasing the rights to Gilbert Miller.

The New Haven "Register" picked up a new slant on misrepresentation, according to its dramatic editor, Pierre de Rohan, who wrote the story. Mr. de Rohan has been given credit by showmen visiting New Haven this season for reviving the town for the show business. His printed matter has been snappy and pertinent.

The slant taken by "The Register" was against Arch Selwyn, through having permitted his press department to publicize that a car-load of New York notables would be in New Haven for the premiere of the Selwyn's "Heart Thief." The car-load did not appear. Mr. de Rohan thought that was unfair publicity.

"The Heart Thief," was the Selwyn production in which James Crane

was taken ill and Mary Nash injured herself. Miss Nash really went through the New Haven week on a crutch. It may have been possible the expected New Yorkers, aware of the circumstances prior to the show's opening, thought it would be unable to play New Haven.

A crack from a new general manager, George Morley. Heretofore, he was just a treasurer, but when George White took over the Apollo his first executive act was to make George the g. m.

Last week there was a new arrival in the Pantages family. The count is now two girls and two boys. The way Morley puts it is: "That's two pair that'll beat any full house."

An upheaval has occurred on the staff of the New York Morning Telegraph during the past weeks. Charlie Snyder, advertising manager, is out, and the whole department cleared out excepting two employees.

Tracy Lewis, son of the late W. E. Lewis, former editor of the paper, who was, until his entrance into the advertising department, an editorial writer, has been out since the new year. Arthur James is again city editor.

Sam Comley, the picture editor, has been elevated and designated supervisor of the business department.

Edward R. Mooney has been made managing editor of the Boston "American," Hearst's afternoon daily. Mr. Mooney was elevated to the position from city editor of the Chicago "Evening American." Press agents like Mooney, because Mooney is a good story. Probably one of the reasons contributing to his recognition by W. R.

At the opening of "China Rose," at the Martin Beck Monday night, a continental composer was gloating at the "flop" of the new musical. When asked as to the whys of his vindictiveness and whether or not he was Beck's sworn enemy, the composer replied:

"I never had the pleasure of meeting Mr. Beck, but I've put a curse on that house for a year after the way they treated 'Madame Pompadour.' I saw the fall opera on the continent and it should have been the biggest thing in America, bigger than all your 'Rose-Marie's,' 'Student Prince's' and the rest of them, but because they didn't know how to properly cast 'Pompadour' and sponsored such poor American adaptation, I feel personally aggrieved."

Lionel Barrymore opposed himself at Stamford, Conn., early last week. Tuesday and Wednesday he appeared at the Stamford theatre in "The Piker" prior to the Broadway debut at the Edgington, Thursday. At the Piker, in the same town, Barrymore was offered in a feature film, "I Am the Man." The picture did not affect the play, which got over \$5,500 in two days.

The cast for "Candida" is not large, but is expensive, at least one salary being \$750 or more. The Actors' Theatre (Equity-Players) produced the revival as a special matinee attraction and the company rehearsed four weeks on the chance the attraction might be given regularly. When "The Habitual Husband" flopped and the Shaw comedy succeeded it, regular salaries became effective. The reasoning was that as the company took a chance, the players should receive the full benefit in a salary way. It is understood David Wallace, general manager for the Actors' Theatre, was instrumental in the salary matter, favoring the company.

In Syracuse, N. Y., the attorney who represented George N. Crouse, local millionaire, in the latter's divorce secured from Rita Knight, stock actress, is suing Crouse for balance due for services, around \$7,500. Crouse is contesting with the action apt to shortly go to trial. In that event it is believed that Crouse will have to pay that all of the sealed testimony in the Crouse-Knight divorce action will be forced on to the record.

Ed Wynn is writing a cross-word puzzle book for children, having been commissioned for the task by Milton Bradley, a publisher of educational books at Springfield, Mass.

Stella Brody, a former vaudevillian, scored so consistently in the southern company of "Little Jessie James" that she has been placed under a three years' contract by Nicholas, Welch and De Milt. Miss Brody was of the team billed as Lowe and Estelle.

An article current in "A Hat" (The Week), a Hungarian paper published in New York, contains an interview with Sigmund Romberg, the composer, in which he states that he was piano player in the old Cafe Boulevard at 2nd avenue and 10th street, and that Eric Von Stroheim, picture director and the maker of "Greed," was head waiter in the same place.

The cartoonist evil, which has recently become a plague in the legit theatre because many of the newspaper cartoonists "guaranteeing publication" to location, has broken out. This time a cartoonist raised a rumpus in the lobby of a theatre upon the occasion of a record dress rehearsal. The story is that the cartoonist was trying to crash the show for a lady friend, whom he claimed was sent by another lady to cover the show.

Not knowing the girl, inquiry was made and the newspaper denied sending the girl, that she has been turned down when she offered work to them.

The result was the theatre management was reluctant to admit her. Thereupon, the cartoonist did his act before the lobby. An ex-reporter of his paper wrote a letter to the editor detailing the happenings of the evening.

A producer whose name and financial standing has taken a down-grade within the past two years and recently has been staging a comeback with outside capital carrying him along, is having considerable difficulty in locating a name star for a contemplated production on account of most refusing to take on the producer on financial responsibility seriously. This condition comes through, the producer recently resorted to sharp practices in a previous venture. Now that he has or is supposed to have sound backing he finds himself in a predicament.

The producer concerned was to have gone into rehearsal three weeks ago. Several actors have been engaged to hold contracts with rehearsal dates stipulated and are wondering if they will ever be called. Prospective candidates for the central role were invited to the producer's office. Those calling made it plain that before they would consider any proposition from the producer he would have to do business with their attorneys and satisfy the latter as to financial responsibility.

This has made it very embarrassing for the producer, who does not welcome ailing past performances, with his new backers although at present there seems no other way out.

Here's the answer on the financing of the Provincetown Playhouse group, something that many Broadwayers have pondered over. The group controls two theatres, the Provincetown seating 150 and the Green-wich Village, seating about 500. It has a subscription list of more than 2,000. A drive is now on for more. Individual donations from altruistic thespians. It is declared, plays an important part in keeping the group above water level. Its production program each year is around \$150,000.

One New York woman, Mrs. W. S. Miller, who is said to have given the directors of the organization \$15,000 this year. At a dinner given by Otto Kahn recently more than \$12,000 was raised. In addition, Eugene O'Neill waives royalties on all his productions except where the show turns a profit. Of their last year productions it is said that the long run of "Fashion" turned a profit of several thousand dollars to the concern.

OPERA TROUPE DISPLACING REVUES ON BROADWAY'S WINTER SCHEDULE

"Rose-Marie" Credited with Turning Tide—Still Maintains Record Pace—"Student Prince" and "Love Song" Also Getting Heavy Play

The vogue of operetta is one of the outstanding features of the winter season. The rage of revues passed the crest last winter, at which time several managers aimed to revive the operative form of musical production. Unfortunately selections from foreign works met with failure.

"Rose-Marie" led the comeback to popularity of operetta, reaching record grosses. The next success in that field was "The Student Prince" (in Heidelberg) and the more recent operetta entrant of promise, is "The Love Song," "China Rose," which opened this season in the same school, while "Nadine," announced to arrive soon, is highly touted.

It was assumed that no type of show could command \$500 top like revues, unless it being an imported novelty like "The Student Prince" and the Moscow Art Theatre. However, three current operettas are so priced. There seems to be no trouble getting the scale for "The Love Song" and "Student Prince." The same rate for "The Love Song," however, is regarded dangerous. That attraction is spotted in the immense Century and is rated under the part of Broadway for the two named attractions. "Big Boy," the Johnson show, a musical entertainment with a big demand in the agencies, is topped at \$440 and is reported having taken a slice from the call for several musical leaders.

There is no doubt about the Theatre Guild having started its season with two successive money plays. Last week the first upturn for "They Knew What They Wanted" played to capacity at the Klaw, getting \$15,000. "The Guardsman," which was first to move uptown from the Garrick, is a sell-out at the Booth, getting \$13,000 weekly. "Professional" the Guild's latest effort at the Garrick, has provoked a violent difference in opinion. It is rated a subscription play, and will not come uptown.

Last week, regarded as a test week on Broadway, eased off from the first two weeks of January and a number of attractions were immediately marked for store hours or the road. A few grosses held to certain capacity, but all other shows suffered a drop. A very bad Monday

(Continued on page 25)

JOLSON POSTPONED MATINEE

There was no matinee of "Big Boy" at the Winter Garden yesterday (Tuesday), although it was stated the regular night performance would be given. The cancellation came through disinclination of Al Jolson to sing because of the sleaz storm.

Jolson took a peek from the window of his home and decided it was too tough going for him, after his recent illness.

"PLAIN JANE" ARRANGEMENT

Chicago, Jan. 20. "Plain Jane" has changed management and is now under the direction of the L. R. Production Co. Under the new management the artists agreed to a 25 per cent cut, should the show do under \$15,000. The figure is established, would hardly be reached during the remainder of the Chicago engagement, which is scheduled to terminate Feb. 7.

Mrs. Grover Contesting Divorce

Lynn, Mass., Jan. 20. Mrs. Lyndon V. Grover, formerly Eleanor Cleveland, will contest the divorce suit brought by her husband, a wealthy shoe manufacturer, in his suit Grover names "Count" Paul Monte, of Winthrop, as co-respondent.

It is alleged that Monte was found in the company of Mrs. Grover, on the steamship "New York," en route from New York to Boston, and later at Casco, Me.

Mrs. Grover's daughter, Dorothy, is supporting her in the action.

Show Girl Protest

Will A. Page according to all accounts has lost his popularity with many of the Broadway show girls.

For some weeks and to extend 10 weeks in all, Mr. Page has been writing a syndicated serial for a Sunday magazine section, entitled "Behind the Curtain of the Broadway Beauty Show." In it Mr. Page has told more than the girls think he should have.

Some have protested in writing to the writer and others have sent Bill word they are on his side.

The Page serial may go into book form at the conclusion of its newspaper life.

K. K. K. "LIGHT"

Chicago, Jan. 20. "The Light," a play dealing with the current K. K. K. situation and sponsored by the organization, is now in rehearsal in Detroit.

"LAND OF JOY" DECEPTIVE

Just Burlesque—Billing Also Misleads

Williamsport, Pa., Jan. 20. Although the advertising and advance notices stated that "The Land of Joy" was a revue of revues and that it was not burlesque, the show which appeared in this city was burlesque and some people left the Majestic during its showing.

The local manager booked the show through the White Way Productions, Inc., as a musical comedy or revue and so informed its patrons. The advertising among other things stated the cast was "an all-star" one of Broadway favorites, that it was playing a few engagements prior to a New York engagement.

The local manager notified other theatres playing the show that it is a burlesque.

"DOVE" AT EMPIRE

"The Dove," David Belasco's fourth production of the season, attracts 53 people. Willard Mack wrote the piece and was announced to play in it, but Holbrook Blinn has stepped into the role.

"It is a magic" of the Mexican border, and will probably follow "Isabel" into the Empire about Feb. 15.

"THE SLEEPER" AT MATINEES

"The Sleeper," comedy by Allan Dinehart, is to be tested at a series of special matinees by Richard G. Herndon. Argyle Campbell, who will direct it, is assembling a cast.

If the show hits at the matinee tryout it will be transferred from the Belmont to another theatre for a night bill.

RITA JOLIVET IN "MOON MAGIC"

"Moon Magic," the Rita Weiman play now in rehearsal, opens Feb. 9 in Atlantic City. It marks the return of Rita Jolivet to the legitimate stage after an absence of several years.

Margalo Gillmore heads the cast. Lewis & Gordon are producing the piece.

Helen Groody in "Nanette"

Chicago, Jan. 20. Another change in the cast of "No, No, Nanette," current at the Harris, took place last Monday when Helen Groody, sister of Louise, replaced Gladys Feldman.

L. & B.'s "Kiki" Closed

Leffler & Branson's production of "Kiki" wound up its season at Teller's Shubert, Brooklyn, N. Y.

ERLANGER-ZIEGFELD

TILT ADJUSTED

"Comic Supplement" Will Open at Hearst's Former House

Any differences between A. L. Erlanger and Flo Ziegfeld were eliminated last week and cordial relations again exist between the managers.

The matter of the Cosmopolitan theatre, New York, believed to have caused friction, also has been adjusted. "The Comic Supplement," which opened in Washington Tuesday, is scheduled for the Columbus circle house next month.

The lease for the Cosmopolitan was signed last week, with it understood Erlanger is one of the signatories. That would give possession to Erlanger and Ziegfeld jointly. Both managers are reported in Washington this week, looking over the "Supplement" show.

Counter-weight equipment is being installed on the stage of the Cosmopolitan and dressing rooms added, at a cost of \$25,000. That expenditure is being borne by W. R. Hearst, from whom the house was rented.

"Louis the Fourteenth," which Ziegfeld is producing, has not been definitely slotted on Broadway. It may be spotted in the Knickerbocker although that house is also mentioned to get "Nadine," the new Whitely opera, after the departure of "Peter Pan" Feb. 7. The "14th" show is also rumored a possibility for the New Amsterdam early in the spring.

REMARriage ON 25th ANNI.

Capt. English and Former Spouse, Divorced in 1917, Remarried Jan. 5.

Indianapolis, Jan. 20. William E. English, owner of English's Opera House building, and Mrs. Helen Orr English, who were divorced Nov. 17, 1917, were remarried at noon Jan. 5 here. The wedding was at the exact hour of what would have been their 25th anniversary.

The Englishs disclosed that their remarriage was in accordance with a wish expressed by their late daughter, Mrs. Rosalind English, who died before her tragic death Dec. 23 in an automobile accident.

Mr. English is known to thousands of theatrical people throughout the country as Capt. English.

E. R. Thomas "Angeling"?

E. R. Thomas, publisher of the "Morning Telegraph," is reported entering show business as a producer, though under cover. He is understood backing the Sam Comly Productions, which company has announced a piece called "The Carpenter." Comly is in charge of the "Telegraph's" moving picture department.

Thomas recently was in conference with A. L. Erlanger, with the conversations reported referring to Thomas' managerial aspirations.

SHOW'S SECOND ATTEMPT

"Beginner's Luck," produced by Jesse Trimble in association with the Selwyns, opens out of town Feb. 12.

This piece was first tried out over a year ago at the Cherry Lane Playhouse in the Village.

CHARLIE BIRD RECOVERING

Jornell, N. Y., Jan. 20. Charlie Bird is still at the local hospital, recovering nicely from his rupture operation last week. It is indefinite, however, when Mr. Bird can return to his home in town.

Another Matinee Special

"Loggerheads," a play about Irishmen by Ralph Curnison, will go on for special matinees at the Knickerbocker. It is being produced by Whitford Kane, the actor, and its cast holds Elnora Lascelles, Barry MacCollum, Mr. Kane and Johanna Rogers.

Cross-Face Page Puzzle

Twelve papers in the east are said to have carried in their Sunday news sections a reproduction of "The Cross-Face Puzzle" from the new curtain of the "Chauve Souris" at the 49th Street theatre. Each of the papers will give the answers to the puzzle in their editions next Sunday.

Morris Gest, who designed the Cross-Face Puzzle, with Ralph Barton excusing it, sent out the sheet-reproduction to the papers. The Sunday papers gave the reproduction a page. Other papers will receive copies, also the answers.

The sheet-reproductions of the pictured puzzle curtain were given away to the patrons of the first night last week for the return engagement of the Russian show under the Gest management.

LAVERN DE MARR BEAT UP TOM FOSTER; 6 MOS.

Excited Town of Leominster, Mass.—Couple Friendly for Three Years

Leominster, Mass., Jan. 20. Benny Fachanbaum, 23, alias Tom Foster, who said he lived in Brooklyn, N. Y., gave this city more excitement than it has had in a long time. Benny beat up Lavern De Marr, an actress, at a local theatre, and then he tried to hang himself in the police station but was stopped just in the nick of time. At least that's what the police told the judge. Now Benny has six months in which to think it over at a jail in Worcester.

Police said the man beat the actress in his room in a jealous rage. Miss De Marr explained it more graphically by saying Benny struck a sheet in her mouth, stuffed her with the lead and face and then threw her out of the room. She charged him with assault and battery. Miss De Marr bore marks of the encounter and had to miss a performance or two.

Fachanbaum told the police he had been friendly with Miss De Marr for three years and the argument was the result of his annoyance at her attentions to others.

"Butter and Egg Man" Is Behind New Show

Edward Ellsner, stage director, the author of a so-called "Butter and Egg" man, a three-act drama scheduled for production with Lucille La Verne, star of "Sun-Up," playing a leading role.

It will be produced by a corporation with a so-called "Butter and Egg" man the chief backer. No other plans have been disclosed.

No. 2 "Is Zat So?"

Another company of "Is Zat So?" the James Gleason-Richard Taber comedy at the 39th Street, is being readied for immediate showing in Chicago.

Taber, who has been playing stock in Detroit, will probably appear in the Chicago company in the role of Chick Cowan, the hick fighter.

The play was originally written with the idea of both authors appearing in it. A selection by the Gleason role has not been made.

Garters in Corner Stone?

Helen Westley is the leading actress of the Theatre Guild. Aside from being a member of the executive committee, she is also in its permanent company and appears in about every other show. Therefore—

When the corporations of the new Guild House on 52nd Street was laid recently, a pair of Mrs. Westley's pink garters were placed in the box under the stone.

Miss Westley won't believe it was done. The rest of the Guild gang swear it was.

However, garters or no garters, the theatre is dedicated to some fellow named Theopis.

VERA HALL'S \$50,000 SUIT AGAINST HURLEY

Slander Alleged by Publicity Man by Former Friend of Former Wife

Today, tomorrow, sometime this week or next will leap off of the calendar of the New York Supreme Court to appear before the jury the pleading of Vera Hall that Ed Hurley slandered her. Miss Hall wants \$50,000 from the Fathe publicity expert.

As the testimony enters into the record there will be divulged the many complex angles of a double-barreled action, including a horse-whipped actress, a divorce, a damage action, and that now grows more complex because of a new aside entered.

Miss Hall says Mr. Hurley uttered defamatory statements reflecting upon her name and character and possibly interfering with her business of acting. Miss Hall last appeared with "The Pottery." Whether the young woman alleges these remarks were broadcast by the publicity before or after she laid the whip on him in his own office and in the presence of his own wife, will also appear upon the record. It is not known before trial whether Vera whipped Ed because she was a friend of his wife or just because she alleged he talked. Anyway Ed was whipped and since then he put his wife through the divorce courts.

In retaliation for the slight whipping administered by Miss Hall, Ed had her arraigned in police court with consequent proceedings and publicity. Not much was said when the Hurleys were divorced.

No Longer Friendly Mrs. Hurley, as was, is professionally Marlon Haslop as is, and currently playing in "Silence," the hit at the National.

The latest angle appears to be that the Misses Hall and Haslop are no longer friendly. It is even reported that Miss Haslop may testify upon her former husband's behalf in the Hall action against him, also that her attorney, Edward T. Moore, may be associate counsel for the defense, with Hurley's attorneys, Ruttenberg & Ruttenberg. Edward Landis represents Miss Hall.

"FATHER" AT LYRIC

"Bringing Up Father" will be offered as a regular attraction in the spring at the Lyric, New York.

A Broadway cast and production will be provided, Guy and J. J. Oppenheimer, who control the Lyric, making the production.

I. H. Herk, president of the Mutual Amusement association, which is to play it, says the Lyric, has decided not to place any Mutual attractions in that house until next fall.

ROBBED DRESSING ROOMS

Chicago, Jan. 20. Burglars broke into the Princess (where the "Gosse Dances" High" ended Saturday) last Friday night, ransacking every dressing room and taking everything not nailed down. The Saturday matinee performance was given with the majority of the cast in street clothes.

Maxine Brown's Injunction

Chicago, Jan. 20. Maxine Brown, of "Plain Jane," at the Woods, filed a bill for an injunction in the Superior Court to restrain Charles Vion, manager of the production, from interfering with her or coming into contact with her while in the theatre. Miss Brown claims that she needs her husband around her for personal protection, while Mr. Vion alleges George H. Mace, a newspaper reporter, Miss Brown's husband, is a dupe.

The hearing will be held before Judge Dennis Sullivan the first or second Monday in February. By that time the show may be out of town.

Bobby Williams Leaves "Migrims"

Bobby Williams retired from the juvenile role of "Migrims" singing after reported differences with Louis Mann, its star.

George Baxter, who had been playing another role, has taken over the Williams part, with Al Barr going into Baxter's former role.

FOUR MORE OUT

Four attractions are on the outgoing list for Saturday. None was successful, all having been recent premieres, with one exception. Several additional shows would depart this week, but are held in through guarantees, succeeding attractions not being ready to enter. "Carnival," produced by the Frohman office, closes at the Cort after playing four weeks. The Molnar play, with Elsie Ferguson, approximately \$10,000 for the first two weeks, dropping to \$7,000 last week. Other than flash mitten business it has been a mild draw.

CARNIVAL

Mostly bad notices. "Herald-Tribune" (Hammond), narrated, "Name and artificial," Elsie Ferguson commended for her personal performance which was rated superior to the play. Opened, Dec. 23.

Variety (Ibse) said, "will probably not get across."

"The Bully," produced by Mrs. H. B. Harris at the Hudson, is in its fifth week, but could have stopped at the end of the first week, business indicating little promise at any time. Takings probably high at \$7,000, with last week estimated \$4,000 to \$5,000.

THE BULLY

Detrimental reviews that held out little or no hope for this piece. Opened, Dec. 23. Variety (Ibse) said, "should soon fade from the picture."

"Milgrim's Progress," presented by new producers, quits in its fifth week at Wallack's (Frazee). The attraction was high at \$8,000, with the estimated average between \$5,000 and \$6,000. The house was guaranteed.

MILGRIM'S PROGRESS

"Caught" by most of the second string and liked by some. Louis Mann cordially greeted. Opened, Dec. 22. Variety (Ibse) said, "doubtful of registering a success."

"Simon Called Peter," produced by W. A. Brady last season and brought in the fall at the Klaw, withdrew from the Broadhurst Saturday at the end of the 11th week. Business averaged a bit over \$8,000 for first two months, dropping to

SIMON CALLED PETER

Condemned by most of the papers with "E. World" (Osborne) styling it, "tiresome." "Times" and "Graphic" were favorably inclined. Opened, Nov. 10. Variety (Ibse) said, "should attract sizeable business for a limited time."

\$7,000. Cut rates gave the show a liberal portion of the grosses. The production was for touring, never for Broadway.

CAST FOR "STARLIGHT"

Gilbert Miller and Frank Egan will jointly produce "Starlight," starring Doris Keane on Broadway next month. The play is due to open out of town about the middle of February. Supporting Miss Keane will be Florence Short, Fred Voegeing and George Callamore, who appeared in "Starlight" when Egan tried it out on the coast several mo. ths.

STAGING "GREEN HAT"

Guthrie McClintic will stage "The Green Hat" for A. H. Woods when that producer gets around to it. It was scheduled for immediate presentation, but deferred. McClintic's wife, Katharine Cornejo, will play the lead in "The Green Hat."

Dave Bennett's "Dear Sir" Claim David Bennett has taken \$1,500 judgment by default against Phil Goodman and the Goodman Theatre Corp., producers of "Dear Sir," a flop musical.

Bennett claims that amount for services rendered Sept. 20-27 in re-staging the show.

"Tame Cats" Shut After 3 Shows "Tame Cats" has been permanently shelved by the Shuberts. The piece was given three performances out of town.

Canada and Typewriters

Advance agents, actors and managers going into Canada have been experiencing trouble and annoyance. One agent had his machine seized by the Canadian Customs. He was advised to leave a deposit of \$50 with the Canadian government if he wished the use of his machine for the two weeks he was in Canada. Rather than do that he left his machine in bond. When checking out of Montreal the Canadian inspectors placed the machine in his trunk and seized it again at Toronto. There it was held until the time of his departure, when it was stowed away in his trunk and sent over the line in bond.

Another agent going from New York to Toronto the same week had his machine confiscated in Toronto and it was not restored to him until he crossed the border at Buffalo.

The pick of the Canadian government, the portable typewriter manufacturers has a Canadian plan. The little machines sell in Canada for 25 per cent. more than in the States and dare very much in demand.

The Canadians apparently act on the theory every portable taken into the country by travelers is for purpose of sale and promptly seize them.

PRESS AGENTS' CLAIMS

Several Pleased With Counselor Goldsmith Against Managers

Frederick E. Goldsmith, the attorney, has been retained to press the following claims by press agents against various managers: George Alabama Florida against Joseph M. Gaites for \$631.90. Wells Hawkes against Oliver Morosco for \$125.

Walter Messner against Moore & Megley. No amount stated. Clarence D. Parker against "Shuffle Along" Co. for \$334.80.

George H. Atkinson against "Give and Take" Co. for \$150.

ROBBERY AT ELLIOTT

Maxine Elliott's theatre, New York, was broken into late last Wednesday night and the box office raided. A number of duplicate keys were found when the treasurer appeared Thursday. It is reported some money and tickets are missing. The robbery has been kept under cover for some reason, the Shuberts apparently investigating the matter themselves.

"Too Many Mammies" Evidently

"Too Many Mammies" closed in Perry, N. Y., last week, after three weeks of spotty business. The company was returned to New York.

The piece was produced by E. H. Hornberg, who may have it revived to send out under another title.

SHOWS IN REHEARSAL

(AND WHERE)

"White Collars" (Frank Egan), Morosco.

"Fuziles of 1925" (A. L. Erlanger), Frolie.

"Queen Mab" (Mitchell Productions, Inc.), Longacre.

"The Dove" (David Belasco), Belasco.

"Fascinating Widow," for road (George M. Gatts), Bryant Hall.

"Louis the XIV" (Flo Ziegfeld), New Amsterdam.

"Nadine" (B. C. Whitney), Knickerbocker.

"White Cargo" (Baltimore Co.), (Leon Gordon), 63d St. Music Hall.

"The Sleeper" (Richard Herndon), Belmont.

"Beyond" (Provincetown Players), Provincetown.

"The Hide Behind" (Carl Gantvoort), Frazee.

"Don't Bother Mother" (Bender & Storm), Bryant Hall.

"Tangle Toes" (Edmund Lehn), Comedy.

"Bky High" (Shuberts), Winter Garden.

FIFTY-SECOND ST. LEASED

Bimberg Rents for Six Months to Actors, Inc.

B. K. Bimberg has leased the 52nd Street theatre for six months to a new organization known as The Actors, Inc., headed by Edward Goodman. The first play to be offered will be "Black Waters," by Ralph Cullman.

Goodman directed "The Easy Mark," recently at the 52nd Street. He is also identified with the Sargeant School for Acting. The Actors, Inc. is said to be backed by a fourth avenue banker.

Bimberg has also secured an extension of the lease on the Standard, Broadway at 92nd street, from the Goeliet estate. Under the new lease the annual rental will be \$50,000, an increase of \$20,000. The present rental expires at the end of this season.

Bimberg is one of the lessees of the Actor. Several years ago he sub-let to the Shuberts. The latter are said not to share in the electric signs on the front of the theatre, which provide an annual income of \$45,000 to Bimberg.

Ptomaine Injured Performance of 'Jessie James'

Reports that most of the audience walked out in the performance of "Little Jessie James" in Cincinnati New Year's week have been confirmed. The company played Dayton prior to Cincinnati and then to Columbus, where a dinner at their hotel. A number of the company became ill with ptomaine poisoning as the result of eating oysters at the dinner. A doctor was in attendance on the stage for two days in Dayton.

When the company arrived in Cincinnati the opening show was played with three understudies, with fraud of the choristers new. Though other performers of the week were up to standard and have been since then, as verified from other stands, the show grossed but \$3,300, though it is claimed to have had an advance sale of \$10,000. Refunds made the second day following panning in the papers was responsible for that peculiar result.

Since the Cincinnati episode four choristers have been replaced. Robert Miller was replaced by Jack Kane. George Hopper is out as company manager, Gordon Munro now being in charge.

Same 'Wildflower' Stage Mr.

From Buffalo and still with "Wildflower," Paul Porter stated he was not dismissed as stage manager of that show, reported by Variety from Syracuse as near-best. He said that may have been a press story. Mr. Porter did not go beyond the bare mention he is still with the company in his communication.

CRITICAL DIGEST

The Piker

The majority of critics found fault. "Times" (Young), "monotonous play." Most widely approved Lionel Barrymore's characterization.

Chauve Souris

Acclaimed on its third appearance in New York with Balfe running away with popular mention.

The Love Song

Newest of the operettas and well liked.

Two Married Men

Mixed reviews from the dailies. "Times," "a disappointment." "E. World," "always entertaining."

Isabel

Lengthy reviews on this double bill, the Empire, including Sir James Barrie's "Shall We Join the Ladies." Most of the first string critics approved but a few were too engrossed to express definite opinions, albeit Margaret Lawrence was warmly greeted.

The Valley of Content

Condemned with the exception of the personal rating allotted Marjorie Rambeau, termed superior to the play.

Processional

The Theatre Guild's latest and responsible for incoherent reviews. Consensus seemed to point to the piece as an "experiment." "Times" (Young) probably summed up when stating, "always interesting." Most of the papers were skeptical of its chances to remain.

China Rose

Unanimous opinion this opera being old fashioned, many thought too much so. Papers remarked on lack of comedy but score and production commended.

"The Quill" Is Out

The first edition of "The Quill" as the organ of the Theatrical Press Representatives features a story that the T. P. R. O. A. has taken a stand against dead-beating editors. The story is in reply to a magazine article purporting to expose how press agents put over fake stories.

"The Quill's" first issue is newsy in the field of its organization's activities. The paper is not on sale but distributed to members and the press. It was intended to carry advertising but voluntary offers to buy space led the publication committee to run eight pages instead of four as at first intended.

Frederick E. Goldsmith is "our lawyer" and there is a picture showing Freddie in a high and white collar. Mr. Goldsmith is handling the claims of members against managers.

A bright newspaper paragraph about the probabilities of "The Rivals" (now on tour) not showing in New York, suggests it could be staged with distinctly local atmosphere—played by the "Daily News," "Mirror" and "Graphic."

Ann Nichols Wants \$1250

Ann Nichols, co-author with Adelstein of "Just Married," is again suing the Hurlit & Seamon Theatrical Enterprises, Inc., Jules Hurlit, Harry Seamon and "What's Your Name," Inc., this time in the City Court. Miss Nichols claims \$1250 due her as a balance of \$12,500 representing the author's half of the sale of the stock rights Aug. 1, 1924 for \$2,500. She admits receipt of \$12,500, but demands the balance.

The defense is that 10 per cent is due Jay Packard under a prior contract. Packard assigned his claim to Hurlit & Seamon. Judge Hartman has denied Miss Nichols judgment on the pleadings and has ruled the action be discontinued as against Hurlit & Seamon and to continue against the corporate defendant.

Referee Martin, 64 Wall street, has reserved decision in the other suit by Miss Nichols against the same defendants and Ernest Edelstein to restrain the production of "Just Married," asking that briefs be submitted by both sides by Saturday.

Asserts "Cobra" Infringes

Alice M. Bradley, who wrote "Governor's Lady" (David Belasco) and "Three Roses" (Shuberts), through her attorneys, Fleisher & Bickerton, is bringing a damage suit against W. A. Brady, producer, and Martin Brown, author, alleging that their "Cobra," produced in the Hudson, New York, and is now on the road, was taken from her play, "The Honor of a Citizen."

Miss Bradley claims to have copyrighted her play Nov. 10, 1911, and that it was placed with the American Play Co. for three years.

Mr. Bradley will seek to enjoin the production of "Cobra" and J. D. Williams and Sept. 1, 1922. Pictures, from making a photodramatic version of "Cobra."

EXAMINING ZIEGGLY

Florens Ziegfeld must stand examination before trial in a suit for \$7,500, which Charles F. Nirdlinger (related to the Nixon-Nirdlinger family) has been pending since June, 1923. Nirdlinger, who has done considerable services of late, claims the \$7,500 for services in contributing a scenario based on one of his own stories rendered between Sept. 6, 1921, and Sept. 1, 1922. Ziegfeld's defense is a general denial.

ROAD CALLS LIFTED

The International Alliance has lifted official road calls issued against the Monarch Theatre, Forterville, Calif., and the Crawford and Texas Grand Theatres, El Paso. Satisfactory settlements of union conditions are reported from both cities.

Josephine O'Brien Back at Bijou Josephine O'Brien is back at the Bijou, New York, as treasurer, with Mrs. Sherman the assistant. Both were at the Comedy.

Rose Davis and Willie Adams recently at the Bijou have been switched to the Comedy.

"ABIE" IN MIAMI

Kansas City, Jan. 20.

William Vaughan, playing the priest in the Knoxville (Tenn.) comedy of "Abie's Irish Boy," recently stricken ill, continued in the part until forced to withdraw upon advice of his physician. Edward Maynard was sent on to replace him and will continue with the company for the Miami (Fla.) engagement.

The company was originally organized for Miami and opens there this week.

Civil Suits to Recover

Salary from L. I. Isquith

Judge Thomas E. Murray, sitting in the Third Municipal court, reserved decision last week in the suit filed by 10 actors and actresses for unpaid salaries against Louis I. Isquith of the Isquith Productions, Inc.

Paul N. Turner, attorney for Isquith, filed a demurrer to the suits. They were Henry Crosby, Gavin Gordon, Theodore Hecht, William Skavlan, Marian Swayne, Royal Dana Tracy, Riza Royce, Charibel Pontaine, Betty Garde and Helen Sperry. Isquith acted as his own attorney.

When the case was called both sides agreed to try one case and let the testimony taken stand for the other nine. The amounts sued for ranged from \$750 to \$1000.

The suits grew out of the alleged failure of Isquith to post the security required by Equity to safeguard the actors' salaries during rehearsals.

Turner was the first witness called by the plaintiffs. He testified that he had been engaged during August by Isquith for a part in a drama to be called "The Regular Girl." He said that a short time later the engagement the play went into rehearsal.

Turner then called George Trimble of Equity. Trimble told how he had called Isquith to his office before the first seven days of rehearsal had passed and told him he wanted Isquith to put up \$1,000 as security.

At this time Turner interrupted to introduce as evidence a statement from the office of the Secretary of State to the effect that Isquith Productions had never been incorporated. Judge Murray allowed it over the objections of Isquith.

At the first conversation, Trimble said, Isquith had pleaded poverty, saying that he had spent all of his ready cash for scenery. He asked for more time. After consulting the cast Trimble said he agreed to accept a post-dated check for \$1,000.

When the time was up Trimble told of presenting the check for certification and having it returned marked "no funds." Isquith again asked for more time. It was again granted, and a second check, dated Sept. 5, accepted.

When this second check was returned Trimble told of granting Isquith one more delay with the proviso that if at this time the security was not posted then the cast would be released and would, in addition, receive a check for \$1,000.

The security was not posted and the actors and actresses refused to continue with the rehearsals. The two weeks' salaries were not paid and the suits resulted.

Two Plagiarism Trials

Two important dramatic plagiarism actions are slated for trial early next month. Feb. 15 the Ossip Dymov suit against Guy Bolton, F. Ray Comstock and Morris Gest, concerning the play, "Polly Preferred," is due at Federal Judge Garvin in the Brooklyn (N. Y.) Federal Court. Briefs have been submitted by both sides.

Feb. 15 the Vera Simonson suit against Leon Gordon, Earl Carroll, et al., involving "White Cargo" will be heard before Judge Knox, who has been sick and the cause for the postponement.

M. L. Mendeninsky (O'Brien, Malevinsky & Descol), counsel for the defense in the first suit and for the plaintiff in the Simonson action, will have opportunity to test out his "play formula" in both litigations.

Shubert, Milwaukee, Coming Down

Milwaukee, Jan. 20.

The present Shubert theatre which started its decline 10 years ago has been sold for \$100,000. Its place will be erected stores.

SHOWS IN N. Y. AND COMEDIES

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest prosperity or loss. The play is expected in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Estimates for Last Week

"Abie's Irish Rose," Republic (14th week). Distinct falling off in business last week; anticipated of houses ready for new attractions if available. "Abie's" business remained steady at \$14,000.

"Annie Darr," Times Square (12th week). One week more. Plans call for shelving attraction until next fall. Last week, \$17,000 or less.

"Artists and Models" (1924). Actor (15th week). Turning next profit right along. Indicated ending of last week, but very good at \$22,000.

"Badges," Ambassador (8th week). Continued guaranteeing house; using cut rates for only moderate success in last week of critical booting. \$7,000.

"Big Boy," 44th St. (5th week). Moderately good gross last week, with takings \$14,000 or thereabouts; profitable. Attraction figured to remain until Washington's Birthday. Rated good for road.

"Big Boy," Winter Garden (3d week). Johnson, wonder entertainer, carrying show virtually by himself. Topped at \$4,400, getting fine trade, with takings estimated last week over \$4,000, breaking house record.

"Candida," 48th St. (3d week). One of season's surprises, lifted from matinee display to Broadway station. Last week again around \$12,000.

"Carnival," Cort (4th week). Final week. Business at first indicated a chance in a moderate way. Around \$10,000, with last week down to \$7,000. "The Stork" succeeded.

"Chauve-Souris," 49th St. (2d week). Morris Galt has another real sugar show. New Bill, with Ballet off to flying start.

"China Rose," Martin Beck (1st week). John Cora's new opera, only Broadway premier this week. Succeeded "Madame Pompadour," taken off.

"Dancing Mothers," Maxine Elliott's (3rd week). Stood up so well since first year that showmen acknowledge Selwyn attraction in for season. Approximately \$15,000.

"Desire Under the Elms," Earl Carroll (11th week). O'Neill drama, breaks all Ten productions, jumped after moderate start uptown. Last week first on Broadway. Estimated \$9,000 to \$10,000.

"Follies," New Amsterdam (31st week). Last week's business reaction fell, with takings around \$12,000. Reported to be due for road after Washington's Birthday.

"I See the Sun," Casino (36th week). Marx Brothers' musical show one of hardest on the list. Last week estimated around \$16,000, good at this point.

"In the Zoo," 39th St. (2d week). This one looks in. Second week \$10,000 or better, which means pretty hands all houses will be getting, class trade, but surprising. Chicago company forming.

"The Empress," 42nd St. (2d week). Not highly regarded, though given fair break by critics. First week's gross estimated at \$9,000. Understood Belasco's new production, "The Doves," will follow soon.

"Kid Boots," Selwyn (56th week). After sensational business New Year week, taking off very fast last week to around \$27,500. Figured to be little profit for show of kind.

"Lady Be Good," Liberty (8th week). Held to great holiday pace, except slight drop Monday last week. With \$26,000, "Gaiety" the outstanding non-musicals, playing to over capacity; at \$33,000 gross of over \$10,000.

"Lass of Laughter," Comedy (2d week). Scotch comedy, attracted little attention to date; show of this type; business good.

"Migraim's Progress," Wallack's (5th week). Final week. Guaranteed with average gross of over \$20,000; with two for ones lately takings \$20,000. "The Hide Behind," first known as "Fool's Gold," succeeds next week.

"Minick," Bijou (18th week). Original woman who drew over 75 cents the Booth makes next week final. Attraction figured good one for one more, locale of action, \$7,000 to \$8,000 last week profitable. "Episodes" will follow.

"Mrs. Partridge Presents," Belmont (2d week). Shubert's new musical, matinee trade being especially good, with upper floor off at night. Last week figured about

\$8,000 which is strong for small house.

"My Girl," Vanderbilt (8th week). Sure money maker. Stood up last week with little difference in pace. Gross over \$15,000 means big profit. Should stick into spring or longer.

"My Son," Hayes (19th week). Roof house with attention operated at moderate cost; good ticket for cut rates. Pace between \$4,000 and \$5,000.

"Music Box Revue," Music Box (5th week). No question about success of new revue. Last week when business eased off, takings here on par with first revue or better. \$30,500 last week.

"Old English," Ritz (5th week). Another week in this house. May be switched to another berth, though plans not definitely made about \$7,000; not enough for Fulton, which gets "Puzzles," Elsie Janis revue.

"Old English," Ritz (5th week). Playing to all house will hold at \$2,500 top. Last week again \$17,000. Regular house in Galweyby play attraction.

"Othello," Shubert (3rd week). Walter Hampton off to light start in new role. Botted price high at \$3,500 top. First week (opened Sat., 10) estimated about \$10,000.

"Pater Pan," Knickerbocker (12th week). Two more weeks to go with new Wilmyne operetta, "Pater Pan" (Nadine) scheduled as possible successor. "Pan" around \$14,000.

"Pique," Little (21st week). Looks like this Golden comedy is set for the season. Last week quoted at \$8,500, net far from capacity.

"Puzzles," Garrick (2d week). Rated subscription production, with little chance of moving uptown. Regular house last week indicated. Expressionistic play drew wide difference of opinion.

"Quavering," Henry Miller (4th week). No question about this comedy sticking well through winter. Last week gross well over \$10,000. Profitable both ways.

"Rose-Marie," Imperial (21st week). One sweet money getter. Last week reported to be the best, with probably additional standing room sending gross close to \$38,000.

"Seesiey Pitzzy," Frolie (4th week). Russian revue holding on week to week. Last week business reported around \$4,000 or less.

"Silence," National (11th week). Finding a real business and finding to last through season. Last week bit under \$14,000; sure winner because of excellent performance.

"Simon Called Pater," Broadhurst (11th week). Final week. Business at first around \$5,000; Klaw and somewhat less when moved here two weeks ago. "The Depths," with Jane Cow, follows.

"Student Prince," Jolson (8th week). Equal or bettered best takings Broadway. Last week \$20,000 to command solid draw, with estimated gross, \$38,000.

"The Bully," Hudson (6th week). Final week with reported getting under \$5,000 and never figured to land. Out of Step will succeed.

"The Firebrand," Morocco (15th week). Somewhat affected early last week, but closed strongly, around \$17,000. Among non-musicals, it is the best.

"The Grab Bag," Globe (16th week). Run under normal pace last week, gross reported over \$20,000, or about \$1,000 less nightly. Still making money and will run into spring.

"The Guardian," Booth (15th week). Capacity success, weekly takings around \$22,000. Is "The Guardian" production? "They Knew What They Wanted" successful running mate.

"The Love Song," Century (2d week). Last week capacity all the way, true since show opened. Pace at over \$18,000, virtually equalled by "The Love Song."

"The Piker," Eltinge (2d week). Opened Thursday. Reviews mixed, but takings took attraction as buy and figure to do business. Gross \$7,800 in four performances.

"The Show-Off," Playhouse (61st week). No success here and in Chicago. Business last week quoted around \$9,000. Considered very good at this time. Completes year last week.

"The Love Song," Century (2d week). Latest Shubert operetta. Opened last week with \$5,000 top for major part of lower floor. First week estimated around \$28,000.

"The Love Song," Century (2d week). Last week again around \$10,000, profitable both ways. Management plugging this on because

of promising showing to date. "They Knew What They Wanted," Klaw (9th week). Now right with money, non-musical, but only First week uptown takings were \$18,000, which is capacity for all performances. Opened at the Garrick; is a "Theater Guild show."

"The Valley of Content," Apollo (2d week). First week of new Marjorie Main, but reached gross of about \$9,000. Capacity in this house much more. Engagement reported limited to five weeks.

"The Valley of Content," Apollo (2d week). Duncan Sisters' show turned another profitable week at little under \$17,000, although that figure is not exceptional for house.

"Two Married Men," Longacre (3d week). Rated failure and liable to drop out at end of week. Would have been taken off last Saturday had attraction been in sight. Probably \$5,000. "The Dark Angel" may succeed, Feb. 2.

"What Price Glory," Plymouth (21st week). Non-musical leader since last week, but reached gross of nearly \$18,500. Bad Monday hurt here as with all others. Nothing beat "Glory," however.

"White Cargo," Daly's 83d St. (64th week). Amazing run made by drama, with number one company. Since last week, \$8,900 to \$10,000 weekly. Big cut rate seller.

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"ABIE'S IRISH ROSE" GOT \$14,000 ON 56TH ST. ASK IN THE LOOP

"Show-Off" Hit \$17,000 Again—Cut Rates Commencing to Slip Around Town Under Cover—\$19,000 for "Sitting Pretty"

Chicago, Jan. 20. Most of the figuring the past week directed toward the decline in legit grosses over the previous week. Miraculously remained the draw of "No. No. Nanette" (Harris) and coming as it did (little short of \$23,000 gross) on top of the little better than the \$22,000 gross for the second company of "Nanette" (Detroit), the week furnished quite a profit for the Frases offices.

Despite the decline, everything held moderately well for the period of the month. "Music Box Revue" continued its victorious march to the Illinois, although the sales were slower, particularly the \$5.50 scale for Saturday night.

"The Passing Show" threw a bunch of cut-rate tickets into the manzanilla floor Monday night and "looked as if this was continued the following night."

"Plain Jane" is fooling with the cut-rates, which get around this town under cover and are not handled the same way as in New York.

"Dixie Broadway" has a bunch of cut-rate tickets into the manzanilla floor Monday night and "looked as if this was continued the following night."

"The Passing Show" threw a bunch of cut-rate tickets into the manzanilla floor Monday night and "looked as if this was continued the following night."

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The system here may be one of the reasons why the balcony business has been off this year.

Marked changes have already been checked up for the musical play field. "Scandal" takes possession of the Selwyn Sunday. "The Music Box Revue" finishes at the Illinois a week from Sunday. An unexpected announcement of the last two weeks for "The Passing Show" was marked off this week.

"Ritz Revue" follows at the Apollo with "Charles Revue" seeking favor at the Garrick Feb. 2. "Plain Jane" will stick it out at the Woody until Feb. 8, when "Rose-Marie" comes to stiffen up the musical competition.

"The Passing Show" leads the dramatic field at present, with all indications of holding the position for weeks to come. Outside of the opening of "Parasites" (Princes) the Coban's Grand attraction is the newest for real chatter along the street. There is such a dash to get out predictions are already made it will go well into the summer. "Apple" has had a bad week, but "Show-Off" and the La Salle attraction is undeniably the outstanding one.

(Continued on page 48)

"SWAN'S" GETS \$17,000 AT \$2.50 IN PHILLY; "COTTONS" GETS \$22,000 AT \$2.00 IN PHILLY

Four of Eight Attractions Doing Business—Other Quartet Limping—G. V. F. \$26,000 in Final Week "Rain's" Return Brings \$16,000

Philadelphia, Jan. 20. It was a case of 50-50 here last week. Four of the eight houses booked, but the other four limped a little, although one of this quartet claimed a good profit.

Last week's situation held over with "Stepping Stones" as the musical smash and "The Swan" as the outstanding dramatic. The latter play climbed considerably, doing better than \$17,000 at the Garrick, although the season at \$2.50.

This Frohman production has had amazing matinee trade and balcony business has also helped, being 50 per cent. above that averaged so far.

"The Swan's" business was the more so, with a \$16,000 gross. A rival and big business done by the Sam Harris winner, "Rain," which opened its second Philadelphia engagement to a figure at least three times above its debut at the Garrick in the fall of 1921. Now in the Broadway, it has a tremendous business.

Procter it did a tremendous business all week, never having more than two or three rows out. Other bookings cannot be broken and the engagement of "Rain" will be held to four weeks only, report says, although the house has a vacant two weeks following the Maughan play.

Several of the evening performances of "Stepping Stones" missed cash, the popular priced seats downstairs, but the heavy standing room Saturday and the enormous upstairs demand kept up the business.

The fourth big winner of the week was the "Greenwich Village Follies," which was selected by making a substantial gain over its first week's figure.

Among the in-betweeners was "The Dream," which Chestnut Street Opera House. This one felt the heavy musical competition and popular the popular priced seats couldn't hold it up to its previous pace. The end of the booking is Jan. 31, with "Sweet Little Devil" following.

William Hodge in "For All of Us" was another who started to slip last week, but the Morosco's gross for the week was reported at under \$10,000. Balcony trade "did it up to that figure."

A rough of "Beggar on Horseback" was a real disappointment after the splendid start it had made last week, which gives it only three winning weeks out of five.

The Walnut continued to have its share of the business, which closed for the storehouse Saturday night after a miserable two weeks. The "Rain" was a last minute added starter. This one was a try-out of Robert Milton's "Dark

Angle." In for only a single week. The Ritz Revue is the Shubert's new tenant. Originally scheduled for three weeks, one has been looped off due to the management's determination to go straight to Chicago for "Dixie Broadway," another more or less sudden booking, takes the place of the drooping "The Swan" at the Lyric; it is the first colored show at the Lyric on Broad street house. Four weeks is listed for the show.

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Legit Business Growing Stronger—Several Theatres Changing Attractions

Boston, Jan. 20. Last week the business at the local legitimate houses showed signs of strengthening and improvement lasted throughout the week with the result the grosses were better than normal for this time of year.

Changes of attractions at the local houses occurred with rapidity during the past few weeks together with the first snow of the season which fell during the week is believed to have been responsible for this increase in business. Almost without exception the attractions playing the city felt the lift. Up to this time the mild weather prevailing locally is believed to have handicapped the theatres.

Among the changes of attractions occurred this week. "White Cargo" opened at the Selwyn replacing "The Dutch Girl" at the Majestic Thursday night, and "The Haunted House" at the Park.

"The Dutch Girl" which is now on the second and final week at the Hollis hung up a record at the house for the first week when the show did \$24,000.

The final week here is listed for three shows, "The Rivals" at the Hollis will be supplanted by "Meet the Wife." "Cobra" is to leave the Plymouth to be replaced by "The Dutch Girl" at the Broadway, out of a Colonial, to be followed by Ziegfeld "Follies."

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Los Angeles, Jan. 30.
Carlo Opera Company under
direction of Fortune Gallo will
a two-week engagement at
Philharmonic Auditorium, Feb.

BOX OFFICE TEST OF RADIO PROVES EXTENT MONEY DAMAGE

Fox's, Phila., Gets Line Through Change of Matter Sent Out Monday Nights—Gross Up \$500 to \$600 When Show Withheld from Air

Philadelphia, Jan. 20. An actual test of whether or not radio broadcasting by a picture theatre injures the business of the house has been made here and it has been proven beyond doubt that business is hurt.

The test was made by Managing Director Erno Rapee at the Fox theatre over the last two or three Monday nights. With the broadcasting of the show discontinued the business has jumped from \$500 to \$600 on each night.

In the past it was the custom of the Fox to broadcast its entire program Monday night. It was noted that that particular night was developing into a poorer night for business as the weeks went by.

Erno Rapee decided on the experiment. Instead of broadcasting the show as usual he gave but several numbers in the studio. A string trio was employed for this. At this time an announcement was made of the full show and the picture but none of the full show was broadcast. Business the first night the experiment was tried did not improve materially. But the following weeks the receipts went up, and the only broadcasting was again that of a trio.

The third Monday evening there was a jump in the receipts and the fourth there was another jump with the take being about \$600 more on the night than the receipts were on the preceding night. This was not going again to ever give the full show on the air.

Rapee is certain that the full program casting hurt his business here, and while he is going to continue to broadcast at times, music he is not going again to ever give the full show on the air.

Atlanta, Jan. 20. Radio broadcasting and its effect on the attendance in theatres is to be one of the principal topics during the convention of the Famous Players Theatre Division Convention which is now being held here. On the trip to this city via special train, which was made by about 50 representatives of the company from New York, the almost constant subject was radio and its damage it was doing to the box office.

NO INDEPTS NO ONE LOT

Headquartering at California Studios

Los Angeles, Jan. 20. Ten independent producers who promise to turn out 2,000,000 worth of pictures during 1925 have established headquarters at the California studios, formerly Grand-Asher, now operated by Samuel Bischoff. Among those who will work there are Monte Banks, Jesse Goldberg, Arthur Maude, Van Pelt-Wilson productions, Harry J. Brown, Bert Bracken, Jack O'Brien, Maynard productions, Robert Horner Pictures, Inc., Hercules Films and Bud Barsky.

AIR FILMS

Before many months several big producers, with air romances as the pivot, will reach the Broadway screens. The French ace, Captain Leslie Nungesser, appears as the star in one, titled "The Sky Raider." Famous Players is bringing out a big story of the air, being directed by Irvin Willat. This picture has Billie Dove (Mrs. Willat) playing the feminine lead.

A number of independents have screened stories of the air, with the Van Pelt-Wilson Co. making the first of a special series (not serially). The star (Mrs. Willat) doing some sensational stunts in midair with his machine.

N. Y. STATE'S CENSOR REPORT

Albany, N. Y., Jan. 20. Having the news to assuage the recommendation of Governor Alfred E. Smith for the repeal of the law creating the State Motion Picture Commission as "ridiculous," the film censors made a request for a series of amendments designed to broaden the censorship act in their annual report to the State Legislature last week.

Three specific amendments were urged on the Legislature by the Motion Picture Commission. They follow:

Power to ban pictures in which there is unqualified cruelty to animals or in which the actors are criminals or persons recognized as possessing debased characters. A clarified definition in the law of what constitutes educational, charitable or religious films, and authority to issue permits for industrial films without payment of fee.

Two scales of fees, a high one for producers whose pictures require censorship, and a lower one for those whose films do not violate the law.

"Any report the censors asserted: 'Any agitation against censorship, even though successful, will not solve the problem, the only solution of which lies in removing from the screen the objectionable films.'"

Charging that "the motion picture has become a menace to society," the report devotes pages to arguments as to why the Legislature should not repeal the censorship law. The censors, however, hand the films a pat on the back in another part of the report when they admit the influence of the movie can be either for good or evil.

"Every means must be taken to suppress the desire of some producers to increase box office receipts rather than to appeal to the best instincts of their patrons" is another declaration in the report.

A warning against "foreign films" and their menace to morals is issued by the censors, who call the film the greatest educational and expression-conveying medium to the world.

Then it adds—

The "Art" Thing

"One of the favorite arguments of motion picture producers against censorship is that it tends to restrict art. Of course, if a producer or director insists that obscenity, indecency and immorality in the making of pictures which show crime and vice in all their worst forms are a part of art, and are necessary for its cultivation, then there is not much use of confining the argument.

In the mass of people who are interested in the education of their children, in fact, all agencies which seek to maintain and elevate the moral standards of society, are in favor of the suppression of much which is exhibited upon the screen, and in favor of eliminations under 'tending to incite to crime' or 'tending to incite to crime'—hiding the list in number.

The report is signed by former Senator George H. Cobb of Watertown, chairman Mrs. Helen May Homer of Buffalo and Arthur Levy of New York, all Republicans appointed. The term of Mrs. Homer expired Jan. 1, but to date Governor Smith has given no indication that he will appoint a successor to the Buffalo woman.

HIGH HANDED STUFF

Three Supposed Cops Search Robt. Frazer's Home

Los Angeles, Jan. 20. Three men representing themselves to be police officers entered the home of Robert Frazer, picture actor, and demanded that they be permitted to search the house.

Mrs. Frazer refused to consent. Frazer at the time was in his laboratory. He demanded they produce a search warrant. The men told him they needed none and started to go through the house.

Frazer then called the Hollywood station and inquired what right the men had to search his home. One of them, representing himself to be a police officer, said that the other and the latter is trying to locate the three coppers, who, he said, would be punished for acting the way they did without proper authority.

Frazer told Heath that he does not drink nor keep any liquor in his home. The chief apologized to Frazer for the action of the men.

"MIRACLE OF WOLVES" SOON AT CRITERION

French Picture Following F. P.'s Special at Criterion, New York

The Criterion, New York, is to have the big French picture, "Miracle of the Wolves" after "Ten Commandments" as its next screen attraction. Famous Players has entered into contractual agreement with the representatives of the French film. It will go into the house on a four weeks' certain stay.

In permitting a French picture to follow what one of its own big pictures, "Madame Sans Gêne" or another big Paramount could easily get the booking Paramount (P. T.) is proving there is no bar in its houses against importations, if the "importations" show any relative screen merit.

Injunction Vacated Against Consolidated Film Concern

The temporary injunction which Henry Lazarus as a stockholder of the Consolidated Film Industries, Inc., secured against that corporation and its officers and directors has been ordered vacated by Supreme Court Justice Vernon M. Davis in the case of *Lazarus vs. Consolidated Film Industries, Inc.*

Lazarus is suing on behalf of other stockholders and himself to restrain the Consolidated, Herbert J. Yates, Herbert C. Witmer, Edmund C. Deystreine, Ludwig G. B. Erb, Harry G. G. Benjamin, Goetz Louis James San, Leonard Abrams, Morris San and Joseph H. San from allegedly altering certain by-laws such as creating the post of managing director for Yates.

Lazarus sets forth he owns 23,100 common shares of stock of the 30,000-share capitalization and 2,690 shares of the 2,000 preferred stock. He came into the Consolidated when the Craftsmen Film Laboratories, of which he was the original stockholder, was merged, March 29, 1923, into the Consolidated, along with the Republic Laboratories, Ergraph and the Commercial Trades Cinema Corp.

Calney Jumped—Caught

Los Angeles, Jan. 20. James Calney, picture producer and promoter, who jumped his pending appeal following conviction of using the mails to defraud, was overtaken in San Francisco and returned here.

The court upheld the sentence of James Calney in Los Angeles and he will be taken there immediately.

MABEL NORMAND'S LIBEL SUIT WILL GO TO TRIAL

Notwithstanding Exonerations of Actress by Mrs. Georgia W. Church in Los Angeles

Los Angeles, Jan. 20. Through the withdrawal of her complaint charging Mabel Normand with being co-respondent and filing an amended suit against Norman W. Church for divorce on grounds of desertion, Mrs. Georgia W. Church has exonerated the screen comedienne of all guilt and blame in her matrimonial troubles.

In the original complaint Mrs. Church charged that her husband had been very friendly with Miss Normand during the summer of 1923, while both he and the comedienne were inmates of the Good Samaritan hospital.

When the complaint was filed Miss Normand was indignant in her denials of the charges and immediately instituted an action for \$50,000 damages for libel. At the same time, Miss Normand asked permission of the court to be allowed the privilege of defending herself in the divorce action. This, however, was denied by the court.

When Miss Normand was notified of the withdrawal of the original divorce complaint she stated though she had been exonerated by the move it would not alter her plans any with respect to the continuance of her action against Mrs. Church. She feels that she has suffered mentally as well as in a business way on account of Mrs. Church's charges and that when the matter is brought before a jury they will, of course, decide in her favor. The proceeds from the verdict, Miss Normand says, will go to charity.

BILL HART WILL APPEAL

Los Angeles, Jan. 20. William S. Hart, picture star, will appeal from the decision of Superior Court Judge Albert Stephens, who ruled that the agreement entered into between Hart and his wife Winifred Westover, is illegal in respect to the clause which prohibits her appearing on the screen.

The court held the paragraph covering this point, as separate from the remainder of the contract though previously ruling that if it stood alone it would be illegal as in restraint of trade. Held valid in the two trusts funds.

Mrs. Hart had testified that her attorney, since deceased, at the time the contract was made, coerced her into signing the agreement. The court, however, in its findings stated the evidence failed to show fraud or coercion.

Hart figured this as a victory as well as the statement from his wife that the reports he had beaten her were unfounded and were not fair to him. Meantime Mrs. Hart will not seek picture employment until the Appellate Court decides upon her husband's appeal.

It was reported would Mrs. Hart return to screen work she would use the name of Winifred Westover. As several producers had offered her an imposing salary under that stipulation. However, the court ruled that she could not vertice herself as either Mrs. Hart or the wife of Hart.

U and FORUM

Los Angeles, Jan. 20. Thomas D. Sorreco, general manager of theatres for Universal, arrived here last night to open negotiations for the purchase of the Forum theatre. It is proposed to dedicate this house as a monument to Carl Laemmle, who is expected here tomorrow.

If the preliminary arrangements are satisfactory the purchase will go into effect immediately.

This marks the third deal within a week for the Forum. The Pantheon, which was purchased by the Christie undertaking, is being held up pending the final decision on the Universal matter.

FOR "LYING WIVES"

Richard Bennett, Clara Kimball Young, and John Barrymore, who were featured in "Lying Wives" for Ivan Abramson, who also wrote the story.

REFORMERS AT "CONGRESS"

Side-Track on Visit to President—Scant Publicity Given

Washington, Jan. 20. Those opposed to motion pictures "as is" or "as isn't" they'd be opposed anyhow, had a "three-day Congress" here last week. Their party was augmented, as well as, by all of the professional reformers. Though many hired press agents were on the job with much sensational stuff being put across in an endeavor to grab space, the whole affair was conceded to be a gigantic flop. The local dailies giving the affair but little space.

This lack of publicity was seemingly a "bitter pill" and, though many of the stunts planned to demand it will never come to light, one did leak out. The second day's session was suddenly brought to a temporary halt with about 50 of the bunch heading for the White House, where they planned to make a protest to the President on the manner in which the press was treating their efforts to "uplift."

Everything went fine until a change of attitude on the part of the White House threw the reformers in behind a crowd of Indians, also there to see Mr. Coolidge, and they were only permitted to pass in front of the President with the guard at hand to see that no one said anything beyond the casual greeting. It was learned that the change of attitude came about following a "tip" on the plans of the reformers to use the President for publicity purposes.

The conference was called "American Mobilizing for Wholesome Motion Pictures." The first announcement contained many speakers of national note. It was later learned that the names of these speakers had been used without permission. When this became known, it was the first setback experienced.

State Censoring Failure

That State censorship had been a failure was admitted frankly by speakers from Maryland and Pennsylvania. They knew crime ever committed was attributed to the movies by the speakers. One of the biggest kicks was the reading of a letter from Archbishop Curley of Baltimore who stated that, though he approved their plan in the major part and that the films "were one of the greatest causes of the growing immorality amongst our youth," the Archbishop stated he had no objection to their wherein the remedy for the condition lay.

Canon Chase took up several hours in a discourse on the Uphaw bill, which the Congressmen from Georgia likes to have referred to "a regulatory measure" rather than "a censorship bill." Canon Chase declared that if the Uphaw bill were passed that it would be impossible to show "Blood and Sand" because there was a bull fight in it, and so for "The Birth of a Nation," it could not be shown because it depicted race prejudice.

motion pictures were even blamed for the failure of the 18th amendment.

Uphaw Boosts Hays

The grand finale was reached with the advent of Congressman Uphaw of Georgia speaking for his own bill. The Congressmen "gave forth" much that he had said before, reaching its climax with the statement that he was a great friend and admirer of Will Hays. That Mr. Hays called him (Uphaw) "Bill," and he called Hays "Will." Mr. Uphaw stated that he wished Mr. Hays could be at the head of the Democratic party, adding that the party wouldn't be where it was if Hays was its directing influence.

This waiver took the crowd off their guard as Mr. Hays has had some rather unkind things, to put it mildly, said about him by other speakers.

CENTRALIZED BOOKING OFFICE FOR PICTURES DECIDED UPON BY F. P. ATLANTA CONVENTION

Opened Monday—Representatives from All Over East and Canada—Fred L. Metzler Makes Welcoming Address—Harold Franklin Brings Greetings from Chiefs and Credits Field Men for Good Work—Harry Goldberg Explains Booking Plan—Opinions and Experiences on Centralized Bookings by Others—Canadian Theatres Increased Profit 33% Under System

By Fred Schader
(Variety's Staff Correspondent)

Atlanta, Jan. 20. A centralized booking office for motion pictures of all of the famous players' controlled theatres, to be placed in operation in New York within 60 days, was decided on here yesterday at the initial session of the second annual convention of the Famous Players' theatres division. This booking office is to furnish completed programs for all of the houses in the southern and southwestern territory that are controlled by the organization.

The innovation was decided upon after considerable discussion on pro and con by the district managers from the various sections. It is generally conceded it will be decidedly beneficial to the successful operation of the houses. The establishment of a booking office in New York will mean that the district bookers who are familiar with the various territories that they now represent, with headquarters in the film exchange centers of their various districts, will be brought to New York to handle the bookings, which will be made under the direct supervision of Harry Goldberg, head of the booking division in the home office at present.

As a result of the discussion it was disclosed that a plan had been devised whereby each of the district managers as well as the local managers of the houses would have a voice in all bookings through their passing on and approving or changing the pictures which will be sent to them, together with the dates booked for.

Bookings in Advance
The plan at present is to book all of the houses three months in advance with a complete film program, to include the features, short subjects, comedies, scenic and news reels. The initial booking is to be sent out from the newly organized booking office when it is placed in operation and will be for three complete months with additional bookings of one month each to follow a month thereafter, so that at all times the bookings will always be three months in advance.

By this plan it is believed that not only will the circuit be enabled to buy to better advantage, but it will be able to book in a manner enabling the houses to take advantage of any national campaign of advertising that may be carried on in behalf of any certain production and star. The local managers will be asked to furnish the booking office with all advance data regarding their local conditions as to the favorable days for playing certain stars and a careful tab placed on all box office records to decide the drawing power of certain stars in all of the districts.

Convention Started
The second annual convention got under way at 2 o'clock yesterday, Fred L. Metzler made the welcoming address, saying the purpose of the convention was to follow in the footsteps of the first convention, held last year, which was so productive of results in the actual operation of the theatres that they felt this convention would be doubly effective.

Harold B. Franklin next ad-

ressed the convention. He expressed his thanks to the field men for the splendid work that they had done in the past year and brought them expressions of highest approval from Adolph Zukor, Jesse L. Lasky and E. Kent Franklin stated that all the credit was due to the men in the field for the success achieved in the last drive to bring business to the box office.

Harry Goldberg, assistant to Franklin, was next given the floor and he outlined the new centralized booking plan. In calling for discussion on the same the experiences of those operating centralized booking for houses in other parts of the country were asked. E. Dow of the Gray theatres in New England stated that 60 houses in six New England States were being booked from one office by a man and that, as a result, a year's bookings in advance, and even the local organizations and judges were usually laid out within two months' time. Usually they were never changed thereafter. The co-operation of the local managers was secured in advance, and even the local organizations and judges were compelled in these towns to make their reservations of dates for lodge entertainments for the regular season as early as June so that there would be no necessity for later changes. The plan has been in operation for two years and works successfully, he said.

Saenger's System

L. F. Carter, booker for the Saenger houses in Louisiana and Texas, said that they were booking 100 theatres in the suburban houses about New Orleans three months in advance, and that their plan was to send each of the local managers all titles of pictures, brands and prices of admission to the theatres for certain pictures to their managers a month in advance, of definitely setting the dates for three months in advance, and gave them five days in the home office to make the changes that might be necessary because of local conditions. They had had unusual success with the system.

An unusual feature, Carter said, was that it was discovered by them that if a certain star was a good Wednesday card, or possibly Friday and Saturday card in one town, he was usually proved to be the same proportionate drawing card in other towns on the same days of the week. All of the managers of the Saenger houses spend one week each year in the home office of the organization and fully acquaint the bookers with local conditions. All conventions in cities booked by the organization are tipped off by the local managers to the bookers and where it is possible pictures are booked that might attract the visitors.

Frank Beuhler, of the Stanley Co. (Philadelphia), showed that the plan that was in operation by that organization in booking 51 theatres was meeting with success, also with the final bookings being ratified two weeks in advance of playing office expectations, it was changed to grade B or C house and thus the play date was not lost to the exchange holding the contract for it. This made it possible for them

(Continued on page 39)

INDEPENDENTS—AND A LEADER

Everything is all set for the Independent Motion Picture Producers' and Distributors' Association to start out and get a man of national importance to head their organization. They said that they were going to do that a year ago when they first organized. Nothing ever came of it except talk.

Now that they have managed to weather through the first year of organization and have held a second election, again naming I. E. Chadwick as president, Oscar Price, first vice-president; Joe Brandt, second vice-president, and Doc Shallenberger, treasurer, they are again in the field for a leader.

Joe Brandt has been named chairman of the executive committee of the organization, and it is said that \$50,000 has been voted to carry on the work of the organization. Or this they will possibly want to pay \$25,000 for a leader.

The question is whom will they get? Who'll take the job at \$25,000? Surely none of the men in public life would step into the position paying that.

Senator Walker? Not Likely

Last week it was stated that State Senator James J. Walker was to step into the leadership of the I. M. P. D. A. The Senator has had a previous taste of the picture industry through his association with the exhibitor end. He was with the M. P. T. O. A. and with the T. O. C. C. in fact still with the latter. He definitely refused the post at a meeting of the Independents last week.

They have spoken of General John J. Pershing. Then it was Secretary of Labor Davis, but neither of the rumors amounted to anything.

No one out of the political life of the country would accept any post in the picture industry without first consulting Will H. Hays. The only exception might be Senator Walker because he is thoroughly familiar with the industry. Any one coming from Washington would undoubtedly seek Mr. Hays' views of the post offered before consenting to accept.

Hays

What would Hays say regarding the independents?

The independents have been organized for a year. Why haven't they applied for entrance into the Hays organization during that time? The independents need the bigger fellows of the industry more than the big fellows need them. They could have done it out for themselves that it might be possible for them to get a special class membership in the Hays organization which would have permitted them to retain their identity as independents and still have the protection of what the big fellows achieve.

Incidentally, the big fellows are more or less interested in the affairs of the country over, and it is just possible that the independents, through this form of an alignment with the Hays organization would have made possible the advent of some of their product in those houses.

Of course there is a question whether Hays would want the independents in his association. They might cause him more trouble individually than all of his present membership now causes. Meantime, however, the independents are still talking about getting someone to lead them out of the morass that they are fast finding themselves involved in.

CHICAGO'S NEXT NEW HOUSE, 3,000-SEATER

Longacre Engineer Co. Building Its Fifth Chicago Theatre

Chicago, Jan. 20.

A contract has been given by the Marx Brothers to the Longacre Engineering and Construction Company to erect their new theatre, seating 3,000, located at Sheridan road and Devon avenue.

At present it is intended by the Marx's to play pictures or vaudeville, or a combination of both in the new house. The location is in the North Shore section, at the beginning of Rogers Park. There is a frontage of 190 feet on Sheridan road and 173 feet deep.

This will be the fifth big theatre in Chicago built by the Longacre Company. It built the State-Lake, Woods' Apollo, Woods' theatre, and the Twin theatres, Selwyn and Harris. The Longacre Company is also erecting the Jackson Towers on the South Side, an 18-story apartment house. Robert Beck, president of the Longacre, gave Chicago theatre owners quite a boost when recently saying:

"There has been a marked tendency in Chicago to build into theatres only the finest of materials and not the decorative but unaltruistic trimmings that ornament so many other theatres in other cities."

"Chicago has earned a leading place in its theatre facilities, and has a capacity for the absorption of new home theatres."

CALDWELL HURT WIFE; SECY CLAIMED THERE

Mrs. Caldwell Asks Divorce—Alleges Husband Beat Her Before Woman

Los Angeles, Jan. 20.

Corra Ella Caldwell has filed suit for divorce from John F. Caldwell, film director, alleging her husband brought Muriel Reynolds Smith, his secretary, home and forced both women to live under the same roof, as well as beating her (Mrs. Caldwell) in the other woman's presence. The complaint charges that since Aug. 15, 1922, Caldwell has been intimate with the Smith woman.

The couple have been married 12 years and have a 20-month-old son. Mrs. Caldwell asks for all community property, consisting of a Hollywood home valued at \$9,000.

SPLIT COMMISSION JUDGMENT

Maurice A. Kraus has been given a verdict for \$1,375 against Jacob Wilk in the City Court on the allegation Kraus assisted Wilk in finding a purchaser for "What Is Your Daughter Doing?" William Vogel purchased the film for \$75,000, which netted Wilk \$5,000 commission.

Kraus sued for 50 percent of that \$5,000 but admitted receipt of \$500 on account with the \$2,000 still due him.

BALBOA STUDIO LOT SALE

Los Angeles, Jan. 20. Workmen are razing the old Balboa studios at Long Beach, with the land to be divided into building lots.

PRICE-CUTTING IN PROVIDENCE; OVER-SEATED

Big Time, 10, 10, 30—Pictures, 10, 15, 25—"10c All Over"

Providence, Jan. 20.

The price-cutting war in this theatre-over-seated town became even more Woolworthized last week, when the E. F. Albee (Keith's big-time house) screamed from two-column ads in the papers here that the Keith bill could be seen for 10-20-30, and that the Majestic, next movie house in the town, announced a 10-15-25 matinee policy.

A little more than a year ago the Majestic was the white elephant of the town, being uptown out of the theatre center. To bring in the business, Manager Matt Reilly sprung the "10 cents all over the house from 10:30 until noon." It worked so well that all the rest of the town's complete movie still holding to it, even the pop vaudeville houses springing 10-cent Saturday morning shows for the kids.

This is the first time since real old movie days that a 10-cent policy has been sprung during the afternoon in a first run house. At that, the Majestic is offering a double feature bill, with one of the films a Paramount.

Why Manager Harry A. Crull of the Keith house is ballyhooing the 10c racket is causing the rest of the local show people, including the picture house men, great concern. They fear that by the price-cutting methods in the picture houses they hurt the Albee's business, and now the Albee management is out to get them in any way possible.

The managers of the two pop vaudeville houses in the town, who have their regular weekly clients, many of whom sit in the cheaper seats, late afternoon and evening, are afraid that these regular patrons will be weaned away from them by the new policy of the big-time house. The boys ask why the public will go to a small-time show when it can see the big-time Keith bill for the same price, or, at the most, 5 cents more.

Although on the surface the situation appears to be the result of the cut-throat competitive methods of the managers, the present situation here is forced by nothing more or less than the fact that Providence people have never had to pay high prices for movies, and, in some cases, vaudeville—and are not doing it now.

ALL-COLORED PICTURE

Micheaux Productions Releasing Nine Reeler

"The House Behind the Cedars," original story by Charles W. Chesnut, has been made into nine reels by Oscar Micheaux (Micheaux Productions) with an all-colored cast, including André De la Roche, Channing and Shingale Howard. It will be released some time next month.

The same cast also appears in another Micheaux picture, "A Son of Satan."

Pathe's "Idaho" Serial

One of the newest "serials" marked for release March 1 is Pathe's "Idaho," a story of gold rush days from Theodore Burrell's narrative.

This picture, in ten two-reel instalments, is being produced by C. Pathe, with Vernon Hamilton and Vivian Rich, co-features. Those in the cast are Lillian Gale, George Burton, Charles Brinley, Roy E. Hassett, Omar Whitehead, William Daise, Gus Seville, Frank Lackett, Robert Irwin.

COSTUMES FOR HIRE

PRODUCTIONS EXPLOITATIONS PRESENTATIONS

BROOKS
1437 B'way, Tel. 5590 Pac.

✓ A FEIST HIT! ✓

"The PAL THAT I LOVED"

(Stole the Gal That I Loved)

*The biggest and best ballad
as any act will testify —*

by HARRY PEASE and ED G NELSON

✓ A FEIST HIT! ✓

"Doo-Wacka-Doo"

A Whale of a Hit—Better
than "Doodle-Doo-Doo!"

by CLARENCE GASKILL GEORGE HORTHER WILL DONALDSON

✓ A FEIST HIT! ✓

"I'll See You In My Dreams"

A Cyclonic Fox Trot Sensation

by GUS KAHN and ISHAM JONES

✓ A FEIST HIT! ✓

"HAUNTING MELODY"

*The accepted Waltz
EVERYWHERE*

by BEN RUSSELL LARRY SPIER and LARRY SCHLOSS

*"You can't go wrong
with any 'FEIST' song!"*

WI
YO
REME
ME

*A Swinging Fox Trot
Melody of Rare Charm*

LOU DAVIS HENRY SANT

711 Seventh Avenue

LEO FEL

SAN FRANCISCO
Pasadena Theatre Bldg.
BOSTON
261 Tremont St.

CINCINNATI
707-8 Lytle Theatre Bldg.
TORONTO
103 Yonge St.

PHILADELPHIA
1225 Market St.
DETROIT
1020 Randolph St.

A FEIST HIT!

ALL
YOU
REMEMBER
E?

With A Clinging
-an undisputed Hit!

LY HARRY RICHMAN

✓ A FEIST HIT!
"Honest and Truly"

Truly A Worth-While
BALLAD

by FRED ROSE

✓ A FEIST HIT!
"Dear One"

An exquisite ballad - An
irresistible fox trot!

by JOE BURKE CY RICHARDSON MARK FISHER

✓ A FEIST HIT!
"ELIZA"

A Fast Fox Trot -
and a peppy song

by GUS KAHN and TED FIORITO

✓ A FEIST HIT!
"Bring Back Those
Rock-a-bye Baby Days"

Eddie Cantor's big hit in
"KID BOOTS" - A great rag ballad

by HAROLD CHRISTY ABNER SILVER SAUL BERNIE

FEIST, Inc.

New York

Dance Orchestrations
35¢ at your dealers or direct

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
417 West Fifth St.

CHICAGO
147 No. Clark St.
MINNEAPOLIS
336 Lock Avenue

LONDON, W. G. S. ENGLAND
135 Charing Cross Rd.
APRIL 1925, NEW YORK
600 Delancey St.

production with Conway Tearle and Madge Kennedy, just completed at Tec-Art studios, has been obtained by Associated Exhibitors for release.

TOURISTS MAKE L. A. NORMAL; TRANSIENTS BENEFIT BUSINESS

Sam Shurman Heads Film Board
Milwaukee, Wis., Jan. 13.—Sam Shurman, head of the Metro-Goldwyn office, has been elected president of the Milwaukee Film Board of Trade for 1925, succeeding Harry Hart of F. B. O.

Other new officers are: Ed Tunstall, Warner Bros., vice-president; V. F. Lorenzo, Celebrated Players, secretary and treasurer; Atty. Ben Koenig, counsel.

Estimates for Last Week

California—"Oh Doctor" (Universal) (2,900; 27-85). Reginald Den
stars in his drug locally. \$9,21
Milford, Dola (2,900; 27-85). Three we
and two days instead of four we
as scheduled. Children back
school and adult trade not heav
Nine days total. \$18,900.

Florida—"The Great Door"
(Paramount) (3,700; 26-85). Doin
much better than previous Com
son feature did here. Good openi
two days and held to comple
trade. \$23,500.

Virginia—"Remoia" (Inspiration
(197; 26-85) \$14,400.

Mr. and Mrs. Jesse Crawford and the manfolds of the double organ are next. This week they have a novelty cross-word puzzle number. A film is flashed on the screen showing the puzzle diagram, slowly filled in with the names of current pop tunes. The Crawfords play the choruses of each one.

Egyptian—"Romola" (Inspiration)
(1-800-50-3165). 81d Gramma

7. 10. 1991 - 10

INSIDE STUFF

ON PICTURES

Nellie Revell may write a scenario of circus life on the lot. Miss Revell has rejected all proposals for picture writing through her engagements to write a new book, a "Statepost" serial and other articles that take up all of her infrequent leisure time. An approach, however, if Miss Revell would turn out a circus scenario, is under consideration.

Miss Revell may be asked to write a picture on the lot only on condition she be permitted to place upon the sheet a truthful story of the life upon a circus lot. Nellie was brought up on the lot so that's right in her wheelhouse.

Circus people not so long ago were disgusted at a pictured story pretending to reflect an actual circus. It had a young woman eating with her fingers, as typically of the mis-use throughout. The scenario must have been written by a former soda water clerk and the director probably just got off of the front of a trolley car.

The resignation of a prominent film executive last week, the treasurer of one of the major firms, is explained by friction which has been arising between him and the general manager of the firm. The general manager, it is said, wanted to gamble on productions, while the treasurer was of the conservative type and wanted to go more slowly. For some months he had not spoken to his superior, and in order to avoid further friction turned in his resignation.

Another jungle picture was shown to New York film men last week by an English company trying to sell the film here.

It was made by Lady Mackenzie and is a record of her recent jungle expedition. So far no takers have shown up.

Late acquisitions to the Barbara LaMarr picture cast are Arnold Daly and Clifton Webb. The return of Daly to films recalls that he is one of the early stars in the LaMarr picture he enacts the role of a hotel manager on the Riviera, France.

Another new version of birth control has reached the screen in "Tell Me Why?" While yet to make its appearance in the north it has been having all kinds of trouble getting dates in the south.

WEST COAST STUDIOS

Los Angeles, Jan. 15. "Nothing to Wear," from an original story by Samuel Shipman, will be the next Metro-Goldwyn-Mayer production. Hobart Henrich will make Beas Meredith is making the screen adaptation of the story, and production will start about Feb. 1.

Under the new name of Donald Keith, Francis Feeney, juvenile, was placed under a five-year contract by P. B. Schulberg. Feeney's first appearance under the name of "Keith" will be made in "The Boomerangs," in which Anita Stewart and Bert Lytell have the leading roles.

Tom Moore, Pauline Stark, Wallace Berry, Raymond Hatton and Walter McGray have the featured roles in "Adventure," which Victor Fleming is making for Paramount. From the original Jack London story.

Bradley King is now busy making the screen adaptation of "National Anthem," to be the next Corinne Griffith starring vehicle. Production will begin early in February. As yet no director has been chosen.

Following a two-year absence from the screen, Louise Glaum will make her return by appearing in "Children of the Whirlwind," to be an Associated Exhibitors release. Miss Glaum left this studio for New York where production begins on her arrival. Whitman Bennett is making the production. Miss Glaum will not have a "ramp" part, for which she was famous prior to her retirement from the screen.

Florence Vidor has been placed under a two-year contract as a featured member of the Paramount stock company.

Clarence Badger will handle the megaphone for two pictures in succession that star Betty Compson. He will shortly begin work directing "Eve's Secret," which is a screen adaptation of the stage play "Moonflower," which is Miss Compson's next Paramount production.

Those chosen to support Ricardo Cortez in "The Spaniard," which will be his first Paramount starring vehicle, include Jeta Goudal, Noah Beery, Emily Fitzroy, Fred Gardi, Mathildi Brundage and Earle Brown. Production begins next week, with Raoul Walsh directing.

Patsy Ruth Miller is playing the stellar role in "Lorraine of the South," which is being directed by George Melford. He has begun making for Universal. It is an original story by Isadore Bernstein. Those supporting Miss Miller are Norman Kerry, Joseph Dowling and Harry Todd. A large assortment of jungle animals are to be used in the picture.

Among those appearing in the cast of Elinor Glyn's latest M-G-M feature at Culver City are Lew Conover, Hammond, George E. Stone, Dagmar Desmond and Gerald Groves. Victor Schertzinger is directing.

"The Eastest Road" has been started at the Warner Bros. studio, with James Flood directing. Featured in the cast are Clive Brook and Buster Collier.

FOX STAFF CHANGES

Los Angeles, Jan. 20. There have been a number of changes made in the personnel of the William Fox executive forces by Ben Jackson, production and business manager.

Richard H. Halderson, who officiated as assistant to Jackson, has been replaced by Gus Miller, former business manager for one of the Fox companies. James Tingle, assistant director, is promoted to business manager of the comedy department, with Virgil Hart being placed in charge of the comedy casting under the supervision of James Ryan, general casting director. Harry Balby, former manager of the Alhambra, New York, who was business manager of the comedy department, is placed in charge of the Buck Jones unit as business manager.

This will be only a temporary position, as Balby, who is slated for an executive post when he becomes acquainted with his new duties.

STOLL BUYING GRIFFITH FILM

Otis Taylor, representative of the Stoll Company in England is in New York negotiating with the D. W. Griffith interests for the English rights to the New York "The Full" film. So far he has made two propositions to Griffith, one of them an outright buy and the other an advance on a percentage proposition.

When negotiations are concluded, as it is expected they will be, Stoll will put the film in a London West End house for a run before sending it out to the provinces.

H. C. Hoagland, recently appointed director-general of Stoll's, and who sent Mr. Taylor here to carry on the negotiations, is an American film man of wide experience both here and abroad.

JIM RILEY'S PICTURE

James Riley has reached New York with two things, one, an up-to-date adornment and the other a feature film, "Bandits of the Air," which he expects to dispose among independent film buyers.

This is the same Jim Riley, long connected with Associated Exhibitors as branch manager and who piloted Mabel Normand on her "personal appearance" tour last year.

CHURCH DIVORCE GRANTED

Los Angeles, Jan. 20. Mrs. Georgia W. Church, who names Mabel Normand as co-respondent and then withdrew the charge, was granted a divorce from Norman W. Church, millionaire contractor, by Superior Court Judge York.

The decree was granted on the grounds of desertion.

Harry Edwards, Studio Manager

Los Angeles, Jan. 20. Harry Edwards, production manager of the Christie Studios during the past eight years, is now studio manager for the Warner Brothers. Edwards is aiding Jack Warner also in attending to some of the latter's production duties.

"Til 'Show You the Town"

Los Angeles, Jan. 20. The film will be "Til 'Show You the Town," adapted from the novel of that name by Elmer Davis. In the cast are Margaret Livingston, Hayden Stevenson and Louise Fazenda. Eric Kenton is to direct.

Alfred Allen is playing a featured role in "Speed," which Ben Verchelle is producing at Principal studios.

Dorothy Mackall has left for New York to appear in the title role of "The Girl in the Red Dress," which Jack Dixon will direct for Universal. Lew Cody will play the male lead.

Paul Bern is making "The Dressmaker of Paris" at the Paramount studio with a cast that includes Leatrice Joy, Allan Forrest, Ernest Torrence, Mildred Harris, Barry Gray, Charles Crockett, Rosemary Cooper and Spec O'Donnell.

Ernest Lubitsch has engaged Bert Lytell to play the lead in his next production for Metro-Goldwyn-Mayer, a story, an original by Lubitsch, has not been titled. Work starts the end of January.

The first production that Renuad Hoffman will make at the Hollywood studio, "The Girl in the Red Dress," produced by Distributing contract, will be "The Ledger of Life" from a story by George Fattullo.

Tod Browning is making "The Holy Three" at Metro-Goldwyn-Mayer studios. Featured in the cast are Lon Chaney, Mae Busch and Matt Moore.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

CANTOR JOSEPH ROSENBLATT

Songs
14 Mins.
Fox Theatre, Philadelphia
Philadelphia, Jan. 15.

A most unusual experiment here this week-day Erno Rapee, managing director of the Fox theatre, through his securing the services of the noted tenor, Cantor Joseph Rosenblatt, to appear at the house. From a financial point the experiment is a distinct success as far as the theatre management is concerned, from a musical standpoint the engagement likewise a triumph, inasmuch as the appearance of the singer attracted a great number of those interested in music.

From Monday to Thursday the cantor made four appearances daily, on Friday he appeared but twice, during the afternoon, and on Saturday he appears for four performances, all in the evening.

The program offered by the cantor has three numbers. The first is "The Flower Song" from "Carmen," followed by "The Last Rose of Summer," the latter sung in English. Both numbers are sung in "one" before a black velvet drop.

The final number of "El El," a special arrangement of which Cantor Rosenblatt has made, is given in a very striking set. This set has a pedestal on which the cantor appears, behind the pedestal a stained glass window. On either side are the candelabra with the seven lights. This number with its wide opportunities for the display of the singer's voice brought the house literally to its feet at its conclusion.

It is possible that for future theatres where the cantor appears that another selection might be chosen for the opening number. "The Flower Song" while pretty enough, does not seem to be fitted to the scheme of things as well as something else might be. It is a difficult selection and undoubtedly must be using on his voice when he considers that he sings it four times a day in addition to his other two numbers.

Rosenblatt appears on the strength of his Philadelphia performances, he has been a most unusual attraction for picture theatres in some of the bigger cities, and should be a clean-up in New York, Chicago and Boston, where there is a large Hebrew population, for he is one of our own and gets the r. i. music lovers as well, possibly building up an unusual clientele for any house. Fred.

"THE FIESTA" (15) Songs and Dance 15 Mins. Full (Special) Strand, New York

New York, Jan. 18. This presentation starts off with a prelude, the "Buffalammoo" music of the circus, done in the Italian style, and the sides of opposite houses. These sets are tall and satisfactory, although the left one sagged Sunday.

Opening, a spot catches Everett Clark, tenor, singing the Toselli "Serenata" to a listening but unseen lady. He is dressed in peasant costume, as are all of the others. Next enters Kitty McLaughlin, soprano, borne in a cage, and by a donkey. The donkey cart goes straight off. With the aid of everies, she leads in singing, "O Solo Mio." This number, as were those following, was done on a well-lit stage with no one picked out by spots.

Next was the familiar "Funiculi, Funicula," sung with spirit once the ensemble got together, for they started a bar late and didn't begin hitting off to a start until several bars later. The ballet corps wound up things with "Tarantella," during which much cut confetti was thrown, and for a final flash, and it was a good one, with confetti was cut in the air, and the scene of dances whirling in the vari-colored bits of paper formed a veritable kaleidoscope of colors which sufficed to send the thing over well.

The presentation's only weakness was apparent in the vocal work. The ensemble was badly balanced and two of the girls were noticed not

"THE REDEEMING SIN" (2)

Prolog
Dancing
Songs
Full Stage (Special)
Rialto, New York

New York, Jan. 18. Merely termed a dance divertissement, but its relationship to the "Redeeming Sin" feature, which is itself located in the Montmartre quarter of Paris, is so pronounced that calling it the prolog to the feature is certainly no misnomer.

Senia Gluck and Felicia Sorel are the dancers, a team new to the Famous Players Broadway houses, but known along Broadway as a standard dancing team.

Their work is merely Apache style, danced, however, to a not-so-familiar strain, probably a good thing for audiences which have heard so often the hackneyed Apache dance accompaniments. The single bit of atmosphere on the stage is a brightly painted set, placed up-stage right and denoting the Parisian district.

The Rialto stage isn't deep and it isn't hard to get Apache dancers anywhere. With the effective simplicity of this turn it is strongly recommended for out of town use, where, with the substitution of more familiar music and an even more elaborate background, it should be successful. Here the lighting is in-between, neither dark nor brilliant, and a blue velvet drape backed the whole thing. It should not be put on expensively—unnecessary. Sisk.

"THE PAL THAT I LOVED"

Orchestral Novelty
8 Mins. O.
State, New York

Joseph Jordan, musical director at Loew's State, is credited for this one which hit nicely with the State audiences. Assisting is Jimmy Flynn, who handles the vocalizing of the Feist number. Flynn is connected with the Feist music publishing concern.

A slide announces that Flynn and Jordan have ceased to be friends some time ago though having been in love with the same girl. It announces that Flynn and Jordan are meeting for the first time since the bust, and through coincidence, Flynn is featuring this song.

Flynn comes on in "one" and sings the number to the accompaniment of a motion picture illustrating the song with a chorus slide thrown on at the finish to have the audience join in the singing of the ballad.

For the vocalizing the number is played in a strict tempo with Jordan and the boys in the pit duetting. The tempo, and Flynn coming into the pit for a hand-shake at the finish.

The idea looks a good bet as a presentation feature for either film houses or small time vaudeville. Edna.

"RENDEZVOUS" (6)

Instrumental, Vocal Music and Dancing
8 Mins. Three (Special)
Strand, New York

New York, Jan. 18. The set for this number is an old Continental tavern, with a table in an alcove and a bag opposite. The set is triangular in construction, the two sides running to an angle and meeting a black velvet top, which backs the whole set.

The first musical number, which is done in appropriate costume, is "Just a Little Love, a Little Kiss," a standard ballad, played as a violin solo by Madeleine MacGuigan. She was picked out by an overhead spot, while Everett Clark, tenor, was picked out the side as he reclined in a corner.

Following the solo, Mlle. Klimova and M. Daks danced a graceful waltz to evident appreciation, while the scene was changed to a close by Clark's rendition of "Chanson Bohemienne," a not especially good selection with which to close a turn.

On the whole, however, this turn is neatly set and well executed. Sisk.

singing during much of the time, indicated at one of two things, either they did not know the lyrics or were on the stage as space fillers. Sisk.

FILM REVIEWS

THE GOLDEN BED

Paramount picture and Cecil B. DeMille production, directed by DeMille. Story based on a novel by Wallace Irwin. At the Rivoli, New York, week Jan. 18. Running time, 88 mins.

Flora Lee Peake.....Lillian Rich
Margaret Peake.....Vera Reynolds
Colonel Peake.....Henry Walthall
Admiral Holt.....Rod La Rocque
Marquis de San Pilar.....Theodore Kosloff
Benny.....Warner Baxter
Baroness.....Robert Cain
Anna Thompson.....Julia Faye
Anna Thompson.....Robert Edeson

Right in DeMille's corner, this bed thing, and for 88 minutes the reigning contrivance is anything but a fourposter. It's a story that has provided ample leeway for DeMille to indulge himself in his customary and ponderous interiors, although the script falls to carry weight, while only one player predominates, Rod La Rocque.

The bed and De Mille has fashioned loads more like one of those contraptions that used to arise from the Hippodrome tank. Other than that he has a wedding to stage and a gala social event in the way of a candy ball that is probably an lavish as anything of its kind ever screened. To that end the picture looks money. There can be no question on that point.

This is one of those films a minor house audience supposedly revels in. The script has the old Colonial manner in which the furniture, with the beautiful and selfish daughter marrying foreign cash to save the estate. Her moral laxity

leads her husband and an acquired admirer plunging to the death during a struggle. She returns to the home town, two down and looking for a next. The president of a young and promising candy concern is the follow up. She ruins him through extravagance. That her sister has helped build the business and is in love with the firm's leader is by the way.

Mishandling of the company's funds sends the president to die five years. His release is signaled by a sentimental return to the old mansion, which he restored to his wife at their marriage. It is now a boarding house. The wife has tumbled down the social scale, and preceding him to the room in which stands the golden bed by about five minutes, she dies there. Leaving the newly emerged inmate to return to the sister and embark upon a fresh start. That winds up.

Into this DeMille has woven what seems thousands of phony sub-titles besides an interpretation of a myth, always an inevitable DeMille touch. All this goes for just short of an hour and a half. It's far too long. Scissoring could reduce the footage 1,000 feet. DeMille must be given credit for that candy ball, both as to its dimensions and the manner in which it has been handled. Another odd item in the plunge the two men take. The fall into a deep crevice is pictured by the figures of the men tumbling over and over while contin-

uously growing smaller. Obviously well done and effective.

Lillian Rich, as the destroying damsel, is overly mechanical, while Vera Reynolds supplies a showing of enough ingenu. Such names as Walthall, Edeson and Kosloff are relatively forgotten in restricted footage, with Warner Baxter running second among the male contingent for space and workmanship. At the start of the story are pictured the three main characters as children, of whom Mary Jane's was the most legitimate in the forts. Skis.

FLAMING LOVE
(FRIVOLOUS SAL)

Released under both titles and using the first in New York. A. J. K. McDonald, producer for First National. Story by J. K. McDonald, and direction by Victor Sjöström. The Strand, New York, week Jan. 18.

Just why First National should clear this "Flaming Love" isn't clear. "Frivolous Sal" is the title used on the out-of-town showings. Certainly it is the more appropriate. It isn't a hint of any flaming love anywhere. What love there is can be classified under the stolid, domestic brand.

The story is commonplace and handled in a like manner by all of the cast except Little Ben Alexander in a boy role. Roland Keene, an actor, is the main male lead. On the day before returning to New York he meets Sally Flood, owner of a saloon and known as Frivolous Sal. He wooes and wins her in an attractive love match, beating out Steve MacGregor, gold mine superintendent in the city.

Their love is strained and Sal is made even more unhappy because her husband's little son won't accept her as his mother. The climax comes when Keene, in weakness, helps the villain rob the safe holding some gold dust, and in a thrilling pursuit following the man doubling for Eugene O'Brien makes a marvelous leap over a deep canyon. MacGregor, following, attempts the same leap, but his horse misjudges the landing, and he is pulled himself into the bottom of the canyon, where MacGregor clings to tree trunks along the sides and pulled himself out.

The other big kick is a fight between Keene and O'Brien, the villain, after Keene has regretted his bad actions and is trying to replace the gold dust O'Brien loses and falls Sal. He woos and wins her in a convection car spanning the valley. The fight, thrilling and well staged, was staged effectively in the city.

These two punches are the only real things although a fairly good fight precedes. As may be guessed it is typical western dance hall stuff and cut from a skimpy piece of cloth. Mae Busch nominally heads the cast and her name flashes on a sub-title carried as "Courtesy of Metro-Goldwyn-Mayer" credit. Eugene O'Brien is the lead and Tom Santich is the friend of the wife. Mitchell Lewis as the villain is effective and Mildred Harris Chaplin returns to the screen wearing a black wig, making her almost unrecognizable.

"Flaming Love" doesn't look to have cost much. What interiors are used are cheap and rough and many exterior shots, some of them beautiful, are made. Except for the two punches, "Flaming Love" would be at home in the daily change class, and even with the big kicks there is a question as to whether it is legitimate first run material. Skis.

BERNARDI OUT FOR 'B' CIRCUIT

Chicago, Jan. 20.
Fecel Bernardi, of the Bernardi Exposition Shows, was the en route to the meeting of the Canadian Fair. He will be an active contender for the class "B" circuit this year.

A LOST LADY

Warner Brothers' presentation with program starring Irene Rich. Adapted from the novel by Villa Cather and directed by Victor Sjöström. Showing at the Piccadilly, New York, week Jan. 17. Running time, 68 mins.

Wholeheartedly.....Irene Rich
Dial Harbert.....Matt Moore
Constantine O'Brien.....John Roche
Frank Killinger.....John Roche
Victor Forester.....George Fawcett

A corking picture for Irene Rich from a personal angle but leaving a doubt as to its acceptance on the whole. The story is tagged by an indefinite ending, neither sorrowful nor joyous, to the extent of marking this vehicle as a hangfire release only memorable for the performance of Miss Rich.

Well produced and with ample assistance from George Fawcett, Miss Rich follows the trend of the times by growing older as the footage increases albeit stopping this side of a gray-haired vic. The character is that of a young girl married to an elderly railroad president who craves male companionship in proximity to her own years. Killed by a village youth, she falls in love with a connoisseur of women of whose age she ultimately reads. Made a pauper by her husband giving away his wealth before dying, she refuses her youthful admirer when he proposes marriage, and the conclusion has her the wife of another elderly man and in South America, the boy being told of it by a friend.

The continuity is inconsistent, with the husband's sudden philanthropy, which she disdains, and which the sudden switch to South America is not completely explained. For that matter the story falls for the most part, and the picture must stand or fall upon the indulgence Miss Rich will demand. It is regrettable that such a personal performance as hers should be void of a parallel in script. Miss Rich is unquestionably superior to the story in this instance.

Mr. Fawcett, as the first husband, in as uniform as always, while Matt Moore averagely plays the idolizing country boy. John Roche is but briefly seen, with John Roche turning in a lukewarm "heavy."

Inconsistency is the outstanding fault but where Miss Rich is favored they'll like it, and when the verdict is thumbs down on the picture this girl is certain to impress and make them remember her. Skis.

THE REDEEMING SIN

A Vitaphone production directed by J. Stuart Blackton and one of its special for this year. Also Nazimova featured with the front main house and reel billing. Lou Tellegen featured. Running time, 75 minutes. Reviewed at the Rivoli, New York, Jan. 18.

Nazimova, now with Vitaphone, is cast as a gamine of the Montmartre section of Paris, a section where Apaches carry knives, wear velvet trousers and flowing neckties.

Her lover is Lupin, a tough guy. She is a dancer in the Blue Rabbit, a nondescript cafe. One night a society swell tumbles in with a group of his high-hat fellows, there to meet with a rebuff at the hands and tongue of the girl, who resents the invasion on what she termed the privacy of her people.

But shortly after that the high-hat boy moves down with a sculptor friend to do some art work. There he again meets the girl. A friendship springs up. It is suddenly terminated when the gamine sees the young man, Paul Dubois, kissing another woman. The other woman was his sister but the kid didn't know that.

Back to her Apache-gang she goes and spills the news that shortly in the Cathedral a new statue of the Madonna will be unveiled and that famous jewels will be left on the statue as an offering. So the gang cops the jewels, after working their way through a picturesque sewer, but the girl finds out Paul was kias-

ing his sister. She regrets her action, demanding that Lupin, her lover, replace them. He does, but is badly wounded while doing so, and his own gang, who feel that he is deserting.

But the windup shows the high-hat boy arriving at the realization that Lupin and alk don't mix.

The story, not so very original, is well produced, and directed. Deserving of it more, with commendable direction, for an excellent scenario has been provided. Nazimova is all over the picture in many closeups and Tellegen gets enough footage, while Carl Miller as the rich man is the other memorable, with a newcomer, Violet Virginia, showing promise.

Aside from its hackneyed story, the production would make it his town stuff, but as it is the smaller cities will be its most favorable reception. It is a shame to add that any disagreeable sex feature is missing. Skis.

The Deadwood Coach

Fox production starring Tom Mix. Directed by John Reynolds. From Clarence Brown. Showing at the Broadway, New York, week beginning Jan. 18.

Tex.....George Bancroft
Jordan.....Frank Conroy
Tad.....Bert Susterma
Orphan.....Tom Mix
Helen.....Doris May
Charlie.....Leslie Littlefield

From the standpoint of view of scenic grandeur and the photographic quality, "The Deadwood Coach" probably surpasses any of the earlier films of Tom Mix, or, for that matter, of any of the numerous other western stars. For that reason alone the picture is worth seeing as a scenic feature, before has the beauty of the West been so artistically and graphically photographed.

For the rest, it is a typical Mix release, which means, better in more details than the best his rival can furnish out. In this case the story has few twists and less logic, but, thanks chiefly to Director Lynn Reynolds, the action is nevertheless as the running time seems much less than the actual hour.

Mix plays a character of the '70s and '80s, and his Orphan, his parents have been brutally murdered years before by a bad man and his life is consecrated to plans for revenge. Because of this he is feared and hated, not only by his one enemy, but by most of the people around, who misunderstand his motives and accuse him of all the crimes committed in the country.

A kindly and understanding sheriff has kept Orphan from arrest, and when the heaves, led by the murderer of a dozen years before, decide to take the law into their own hands they find staunch opposition.

After several close escapes from lynching by everyone concerned law is restored and Orphan marries the sheriff's kid sister. Just as the ceremony is being performed an anti-climax comes when the original bad man holds everybody up and takes a free shot at him. This gives opportunity for the inevitable chase from cliff to cliff, a crash to hang, ending when the villain conveniently slides off a particularly high one.

There are some ridiculous inconsequential and errors sprinkled through the film that detract from the general value. At one time three men charge upon Mix and a helpless companion. He slides into a shallow creek and submerges completely, gun and all, only to rise a second later and pop all three off with a couple of shots from the dripping rifle. That's parading bad when it is realized that in 1880 water-proof ammunition had never been heard of. A second later Mix is shown in a more well-oiled and as though he hadn't been near the water for a week. (That, however, is far from rare in picture, the actors apparently getting worse. (Continued on page 48)

Weighan crashes through with Big Box Office Wallop!



JACKSON LAMAR
JESSE L. LAMAR
PAID

THOMAS
MEGHAN
Coming Through
A Paramount Picture
with LILA LEE

From Jack Bethes's fighting novel, "Bed Rock." Screen play by Paul Schofield. Directed by Edward Sutherland. One of the Famous Forty

Paramount Pictures

COMING
The funniest farce
ever screened
with
LILA LEE
Directed by Scott Sidney

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The Severest Critics

OF MOTION PICTURES, THE TRADE PRESS, RAVED OVER

The Least of Men

STARRING EMIL JANNINGS

Your Turn Comes Next Sunday, Jan. 25th

AND ALL WEEK AFTER

AT THE

RIVOLI

AT THE RIALTO
WEEK OF FEB. 1

HERE'S WHAT

VARIETY SAID:

"The picture wasn't alone revolutionary, but it was a tremendous work of motion picture art, and if it is to be accepted as a criterion of what U. F. A. is going to offer in this country, then by all means throw open the screen of the country to pictures of this type wherever made.

"This is a film that will go down in history as one of the big pictures of this decade.

"On the strength of its humanness, its tremendous comedy kick at the finish and the art of the production itself, this picture is going to prove a real clean-up at the box office. It is a production that will be made by word-of-mouth advertising such as no other picture has received in years."

UFA

THE MORNING TELEGRAPH SAID:

"The Least of Men' is one of the finest productions from a human as well as an artistic viewpoint ever shown. The story of a man, a character, a uniform, if you will, and how life deals with him. In its early reels the picture is earnest, sombre, but the author has provided a happy ending which strikes a high note.

"There isn't a sub-title in the picture, yet the story comes smoothly and with great force.

"Jannings is perfect in the character. The minor characters are superb. It is one of the best balanced casts I have ever seen. For direction it is simply unbeatable by anything the regisseur has yet shown us. Every shot is legitimate. There is nothing futuristic about the photography or sets. It is real realism. A splendid feature."

BILLBOARD SAID:

"If any exhibitor is offered this picture and passes it up he doesn't deserve to be in the business. I truly believe that the veriest moron alive will recognize 'The Least of Men' as an exceptional photoplay, and no person with a half-portion of intelligence can call it less than a masterpiece.

"I lack the ability to describe the beauty, the charm, the poignancy, the happiness of 'The Least of Men.' I can only say that it made me cry and made me laugh; that it made men and 500 blase New Yorkers, to whom pictures are just every-day matters, applaud at the finish of its showing as very few audiences have applauded the most important first nights of the legitimate stage. I can only say it is the highest point in craftsmanship that the motion picture has yet attained."

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SIGN

"SIEGFRIED"—Stupendous saga of the Norseland; the most spectacular, vivid film story ever made—is ready for booking now.

FILM REVIEWS

(Continued from page 34)

than anything to stay wet for any length of time.)

The comic interest is very well taken of by Lucien Littlefield as an original kind of cowboy boob. The rest of the cast is fair, with De Witt Jennings his usual capable self as the sheriff, but Doris May a more or less rapid heroine. Tony enhances the gorgeous scenery, as only a steed of his beauty can, and the riding by everyone is fast and furious.

"The Deadwood Coach" is not Mix's best because of the rather hackneyed story and lack of attention to detail. But it ranks well up on his list. As a program attraction it's as safe as Liberty Bonds.

BUTTERFLY

Universal-Jewel production of the Kathleen Norris novel. Directed by Clarence Brown and scenario by Olga Printzlau. Laura La Plante featured. At Loew's New York Jan. 15. Running time, 64 minutes.

Based not on a triangle proposition but upon a four-cornered love affair, this film is interesting pretty much all the way, not only on its actual plot merit, but because of cast and direction, unusually good for this type of film. "Butterfly" is built not for the first run, there isn't a name in the cast that is admitted to hold real pulling power, but as a program proposition in the rank and file of film houses it is perfectly suitable.

The story concerns a famous vic-

linist, beloved by two sisters. One of the sisters, Butterfly, is a flapperish sort, but married to Craig, a rich young man. The older sister is self-sacrificing and gives in to the kid on everything except on the love showdown.

With the two sisters in the musician's apartment at 2 a. m., the husband enters. Instead of the old scene of an all-around reconciliation is peacefully effected, with the flapperish kid set firmly on the right road.

Kerry plays the violinist well and that also goes for Harlan as the husband. Miss La Plante is the flapper wife, but the actual honor goes to Miss Clifford as the older sister. To Clarence Brown as the director goes another palm. In fact of who was evident production economy he has many deft and original touches and his comic relief was corking.

One particularly noticeable touch given by Brown was the insertion of a near close-up shot instead of "shooting his star against the regulation black background, he used a lighter shade and to one side of his subject had a small vase. This touch in itself, relatively unimportant, gave composition to the picture. Admitted that that has already been done in stills, there is the argument as to whether it is permissible in motion pictures. However, Brown has done it, and well, too.

Stick.

"STREET SINGER" IN N. Y.

Among the principals for "The Street Singer" are Lila Lee, Charlotte Walker, Dolores Costello and Dan Wolheim.

The picture is being made in New York.

On the Stroke of Three

Associated Arts Productions-P. B. O. feature starring Kenneth Harlan, Mabel Ballamy, with Mary Carr among the principals. Directed by Clarence Brown. The story is the romance of "The Mas from Princeton." Scenario by D. M. Goble and J. M. Goble. Directed by Clarence Brown. Running time, 64 minutes.

The picture celluloids its way through devious and divers ways in a manner to perform, and in this feature a miracle is effected.

Jud Forrest is going like the wind in an auto, with money in his pocket to meet the villain and prevent that bird from foreclosing on the little home he (Jud) and Mabel Forrest love so well.

An accident happens. Some accident! That machine going 45, 60 or 80, shoots like a flash off the road and ends up on an embankment, 45, 60, 80, maybe more feet, demolishing the car and sending Jud to what seems certain death.

What is he ticking for? Minutes and Jud has only few to go when three bells will strike and Jud's home goes to the rich man, whose lawyer is moving anything to ruin Jud and get his land.

What is he ticking for? Minutes and Jud has only few to go when three bells will strike and Jud's home goes to the rich man, whose lawyer is moving anything to ruin Jud and get his land.

How he recovered, washed up and covered the distance nobody knows, but there he is.

Mark.

THE LOSER'S END

William Steiner presents Leo Maloney in "The Loser's End." Produced and distributed by Productions, Inc. Released by Loew's. One-half of double bill at New York Theatre, New York, Jan. 15. Running time, 56 minutes.

Another of the Leo Maloney series of westerns that William Steiner handles the screen, with only one woman in the cast. It's a little romance of the western prairies and hills that calls for gun play, physical contact, rough riding and mistaken identity, but mostly an out-of-doors story that didn't require the Bank of England to sponsor.

Maloney is a ranch hand falsely accused of smuggling opium. While Maloney walks or rides or fights his way, he has several distic encounters before the final embrace comes between Maloney and Miss Hill, the heroine.

It is not a great cast, but the characters are satisfactorily presented in a way that carries the story along.

For those that like the westerns with men fighting their way for the "purty gal"—and all gals are pretty to the rustling, riding cowboy heroes and villains—this picture is possible.

There are some bully scenes, but much of the film runs through foot-candle that could originally confine the entire story to two reels. Incidentally, credit must be given to the work of a trained dog called Bullet. This canine actor is an important part of the big scene.

Mark.

HELEN'S BABIES

A Baby Peggy picture with the Sol Lesser tag. It's of the childish pranks one could expect or suspect, and some action. There's a laugh here and there.

A thrill is worked up in a single track racing scene. Beyond that is very little.

The picture ran as though built to fit Peggy, which it may do, but not snugly.

An illogical story of a bachelor writing a book on order around how to bring up children. When left with the two little girls of his married sister, they run themselves and him in their childish way. For Baby Peggy admires only, but for a matinee trade of children, better.

One half of a double bill at Loew's State, but the other picture, "Women and Gold," was by far the larger half.

PELL ST. MYSTERY

Ragat production of the Jeanes Poe and George Larkin. Directed by Joseph Frank and supervised by Robert J. Horner. Starring George Larkin. Released by Loew's. One-half of double bill at New York, Jan. 18, one day. Running time, 60 minutes.

The name is the tip-off for Chinatown style, filled with glaring directorial errors and cheap sets, at the same time it is possessed of an undeniable and impressive audience pull. George Larkin is a police headquarters reporter, who comes to work in a pearl gray hat and a suit for which he walked up many flights. Hopped into a murder mystery in Chinatown. Despite its "Pell Street," the locale isn't New York. He wins himself a blond gal. After fighting and chasing a flock of thugs and Chinks, goes into a clinch.

Larkin is the only name, but others dashed are Florence Stone, Frank Whitson, Ollie Kirby and Jack Richardson, none of whom do more than sublimated sipping. The Chinamen used in the picture are given to walking with crooked knees, but even at that they form the elementary interest of the picture. The cheaply changes this one file the bill.

HEARTS OF OAK

Wm. Fox production, directed by John Ford. From the melodrama by James A. Moberg. Starring John Ford. Released by Loew's. One-half of double bill at New York, Jan. 15. Running time, 60 minutes.

"Hearts of Oak" convinces that the directorial genius flashed by John Ford in "The Iron Horse" was not an accident. Ford has not been dealing with the development of the west, but with the sea and its men, and yet his skill makes a jiving gripping tale of a story that most ridiculously far-fetched. His work has been aided by a capital cast, headed by Harkin. Bosworth in what is probably the finest portrayal of his many years in the films.

The sea plays importantly, but it is secondary to the three chief characters. Their temperaments have been molded by the constant contact with the ocean, but as far as the actual story goes they might have been people from another section of this or any other country.

James A. Herne has contrived a plot in which the nobility of sacrifice is stressed to the limit. As a result it becomes difficult at times to follow the heroic hoke in its entirety. But the suspense is perpetuated and the pathos of the tale is certain to start fountains of tears.

Ned and Chrystal have been brought up and cared for by Terry, a veteran sailor living in a small New England maritime town. The girl has promised to wed Terry because of gratitude, and her best years only for the younger man.

On the day before the wedding Terry learns of this, and tells Ned he will not stand in his way. Ned joyous at the prospect of claiming the girl, is about to rush off to tell her the happy news when he notices the grief of the man who has been more than a father to him. Because of his love for Terry he in turn sacrifices himself, telling the older man it is he (Terry) that Chrystal has loved all along.

With a rather interesting situation for a start the picture goes on to show the wedding that makes one heart glad and two unhappy.

Two years after Ned is a derelict slave to drink on the waterfronts of Boston. He is about to sail for the Arctic regions of the world on a worthy ship that spells almost positive suicide for the human wrecks making up its crew. Terry, happy with his wife and baby, hears of this. After learning the former still loves Ned he forcibly prevents him from sailing and takes his place on the miserable craft.

Another jump of years finds Ned with a receding party discovering Terry, the last survivor of the frozen, ill-fated vessel, as his life is ebbing away. Terry's last wish is to have his baby and he, as the master mind of a flock of crooks, while the daughters, who had married slightly during the matrimonial ban, are being loved ones of true sweeties while papa and mama pulled a couple nifties on what was the modern with the modern.

The production and of this picture is well handled as regards sets, but

microphone, and Bosworth is seen thousands of miles away doing a really remarkable piece of acting. It's a mighty hard-boiled egg that won't loosen up for a couple of snifties. At the Circle they sobbed in union, women, men, ushers and even assistant managers.

On the other hand, the film suffers from an almost total absence of character. The sea shows both in the Arctic and in a wreck earlier in the film are particularly fine, as is the atmosphere in the sailors' dives around Boston.

Altogether, it's a bird of a program picture, and should please everybody. When the lights are switched on too quickly to find in and some virile gentlemen are discovered with the tear works in full flow.

WOMEN AND GOLD

An independent with the Renown brand and Lumsden Hare as director. Produced by Renown and Frank Mayo. About 58 minutes.

A little too good is this meller to be doing a picture in New York. Plenty of anguish and heavy heaves, with much registering, but without there is action often and a gripping scene. The mother of a little boy must give him up to his own mother.

Stick.

In this screening. But on the other hand in the two or three flat fights it must have been understood that the picture hit each other under the shoulders. They aimed for there and made it. The other fellow's men is so terribly handsome he could not have taken a chance. Or perhaps the director stood in with them to nullify what they would have been the action bits.

Sylvia Bremer rolled down eyes of her part, emotionally, getting her part in a suit nicely written, but when the eye rolling became universal, it could be gleamed that this was registering instead of acting. Frank Mayo had to go to jail and grew a nasty looking full beard before he escaped. Another prisoner in the same cell, waited awhile after Mayo got there before tipping off he had finished a dug-out to the outside.

They had a common bond of revenge. A Spaniard has copped the other fellow's daughter, and Frank thought the same guy had grabbed his wife. But the wife was safe, although absent-minded, for she finished the job. The Spaniard passed out almost on his wedding night, killed by a knife thrown by the other fellow. Up to that point the picture was good, but as though the heavy had the hero whipped in a fist fight.

Struck enough, "Women and Gold" for the one-dayers, all by itself. The reason of the title is caption-explained as the title will disregard all laws for either. That caption forgot to add that gold is always pure.

Stick.

PAINTED FLAPPER

Chadwick production released through Commonwealth on a six-reel basis. Directed by John Gorman and featuring Katharine Cornell, James Kirkwood, Carl Kent, Claire Adams, Pauline Garon, Frances Harmon, Al Roscoe and Gerald Green. Released by Loew's. One-half of double bill at Loew's New York Road. Running time, 56 minutes.

Probably the potency of the names in this one was figured on to sell it. They're good names, but the story itself is the same old society, crook and flapper hoke, without even a revision of the general working scheme of such stories. Moreover, there's nothing above the mediocre level in the whole works, so the names are drowned in a morass of muck.

James Kirkwood plays a husband who didn't get along with his wife. The split follows. Two beautiful daughters with sweethearts are left behind when the hubby comes back the wife is carrying on an affair with Egbert Van Allyn, a very smooth con. The upshot of it all is that Egbert got into a bad fix as the master mind of a flock of crooks, while the daughters, who had married slightly during the matrimonial ban, are being loved ones of true sweeties while papa and mama pulled a couple nifties on what was the modern with the modern.

The production and of this picture is well handled as regards sets, but

Stick.

COMING

Florence Vidor

The Gold

Not of Gold

John Ince

John Ince

John Ince

John Ince

John Ince

John Ince

John Ince

John Ince

John Ince

John Ince

John Ince

John Ince

John Ince

John Ince

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John Ince

John Ince

John Ince

John Ince

John Ince

the gowns worn by the women look like years gone by. That hurts, because women play a big part in the picture, and they must be good. So mark "The Painted Flapper" down as an unexciting weak sister. *Slit.*

Another Man's Wife

Regal Production released by Producers' Regal Corp. Directed by Bruce Mitchell. James Kirkwood and Lila Lee starred. Running time 50 minutes. John Brand.....James Kirkwood
Helen Holmes.....Lila Lee
Capt. Wolf.....Wallace Berry
Philip Cochran.....Matt Moore

A good little commercial picture in the picture that will change hands in the daily change houses. At this time with James Kirkwood and Lila Lee still looked upon as newlyweds there may be sufficient interest in the part of the fans to pull fair business.

Nothing wonderful about the picture other than as to story or manner in which it is enacted and the director has dragged in a couple of cabaret scenes by the heels just to make the picture look "big." The principal trouble with the tale is that it is dragged in the early portion with three cut-backs following one after the other, too the telling of what happened in the past and not enough actor to tell what is happening in the present.

It is well cast as to the four principal roles with Wallace Berry and Matt Moore in support. All four deliver in their characterizations, Moore particularly getting over a couple of good comedy bits.

The story is a domestic drama of society flavor. The husband, immersed in his business, neglects his wife. She, to awaken him, decides to lead him to believe that she has eloped with another man. In reality she goes off by herself. The husband, believing the worst, goes on a bat and then follows the trail with the intention of killing his wife and the other mar.

He never gets to it, however, for the simple reason that there is no other man and he sobers up before he actually meets his wife. The locale is laid on the west coast with San Francisco and a Mexican town as the scene of action.

In the latter there are a couple of fairly good bits, especially the one with Kirkwood shooting up the Mexican dance place. There is a shipwreck scene well handled with the biggest part of the drama coming after the rescue of the principle by a bareheaded loaded with rum in the hands of a roughneck crew. Of course the husband is the one who, on board, the husband is unaware of her presence, and the roughneck leader tries to assault her, then for the usual big fight between the husband and the heavy. Finally there is the U. S. navy, in the form of a submarine, to the rescue and everything ends happy.

For the ordinary house with the ordinary picture clientele this one will get by, although they won't rave over it. *Prod.*

OUTWITTED

James J. Goldberg presentation featuring Helen Holmes and William Desmond. Direction J. P. McGowan. Distributed by Independent Picture Corp. Running time 50 minutes. Reviewed at Loew's, New York.
Tiger McGuire.....J. P. McGowan
Joy Gulliver.....Alec Francis
John Kinney.....Helen Holmes
Helen Holmes.....Emily Fitzroy
Detective.....William Desmond

This one looks like a composite of all the serial thrillers with which Helen Holmes used to be identified. The story is about as improbable a tale as has ever hit the screen and its wanderings defy concentration and analysis.

Tiger McGuire (J. P. McGowan), a counterfeiter, escapes on his way to prison and joins his gang. They steal the plates of a new series of 10 bills. The balance of the footage consists of the agents of the Treasury Department trying to outwit McGuire.

All of the stock hokum and thrills are worked into the script at one time or another, among them being a fight on a burning ship, as ludicrous an incident as any brain ever conceived.

Miss Holmes, as in her serials, is doubled in the real tough stunts, and for the balance turns in a colorless, unsympathetic performance which adds little to the merit of the picture.

Desmond in the role of a Treasury agent who asks his chief for 48 hours to apprehend the criminal is just as unconvincing. Alec Francis, a veteran of the screen, is the one realistic touch as Secretary of the Treasury, and Emily Fitzroy does a good bit of character work as the old hag, Meg.

The story is laughable in its improbabilities and absurdly directed. Technical faulty details of direction, continuity and cutting are so numerous it is hard to believe they could all be included in one picture. The picture is announced as the first of a series of eight society stunt melodramas. It appears to be a cheap imitation of the old two-

reel thriller serials, strung out and padded to make up the full five reels. It's the cheapest kind of a muller for the non-discriminating houses. *Con.*

HER MAN

Philip Goldstone presentation releasing through Reams Pictures. Starring William Fairbanks. Cast includes Tom McGuire, James Pierce, Frank Whitman and Margaret Landis. Running time, about 60 minutes.

Every so often William Fairbanks threatens to break away from the tried and true western, but this one doesn't even resemble a threat. Whatever resemblance the film contains may only be counted by the uncountable feet of celluloid which have been dedicated to like subjects. Neither Fairbanks nor the cast maintain a sufficient average to hold it up.

A high hat debutante accompanies her father west where she is made the gearshift of a one-speed "big business" controversy. Friendly rivalry privileges the father's opponent to have her innocently abducted so he can wager on her return as to whether he will receive one or two million dollars for selling the power generating falls, which, incidentally, pour water much as insets of Niagara are in the habit of doing.

Fairbanks is the outsider who

breaks up the \$1,000,000 gag by foiling 15 different men and eventually turns out to be an offspring of "big business" in that his papa is the biggest meat packer in the country, hence acceptable to the girl. It all ends at a masquerade in the girl's eastern home.

Miss Landis is a particularly colorless heroine with Fairbanks also guilty of an indifferent effort, though possibly excusable through the scenario. James Pierce and the star are responsible for the only live moments when hammer and tonging it over the girl and making it look on the level.

Most of the "big business" connected with the picture will remain in the sub-titles. *Slit.*

TRIGGER FINGERS

James J. Goldberg production, released through F. B. O. Starring Bob Custer. Direction of "Three" Reeves Eason. Running time, 65 mins.

A new idea in westerns and one that properly handled should prove a great bet for the intermediate houses. This the first of a series to be released by F. B. O. featuring the new western athletic lead, Bob Custer, in stories dealing with incidents in the life of a Texas ranger.

The strength lies in the scope for melodrama, horsemanship, etc. being a screen antithesis of the old dime novels when the James boys

and other outlaw heroes thrilled the youth of the land.

Custer as the prize sleuth of his outfit is sent out on the trail of the Black Hawk, a desperado who has been terrorizing Texas. Disguising himself in the clothes of another outlaw whom he captures, "Trigger Fingers" (Custer) succeeds in locating the gang. He trails them to a country store, where the mine superintendents live. The Hawk seals the lips of the super by some kind of hocus pocus, which immediately robs the story of all credibility.

The super had given the gang the wrong steer on a gold shipment. Custer is hiding in the store when Dr. Deering and his daughter enter to minister to the mutilated man. The doc leaves, claiming an operation is necessary, and he must get his instruments. The gang returns and Custer puts up a merry battle. He finally traps the Hawk, who, unarmed, proves to be the medico.

The action allows for thrilling horsemanship on Custer's part and also calls for several of those battles in which the hero disposes of more opponents than twin Jack Dempsey could handle in a week.

It's all right for picture producers to leave something to the imagination, but why ask an audience to think even a bandit parent would leave his only daughter alone with a reputed desperado while he went to join his own gang. Several other occult bouts are just as glaring.

Custer, however, is a find. He is a good-looking, clean-cut and intelligent youth. Proper stories will do things in his particular field. The Texas Ranger idea is a pip, but the development will make it or break it. The outdoor shots were scenically majestic. *Con.*

The Man Without a Heart

Banner production of the novel by Ruby M. Ayres. Directed by Burton King, with Faye York, Kenneth Harlan, Faye Harney and David Powell featured. Running time, 62 minutes.

A better than usual independent cast holds up the picture. The story concerns a matrimonial mix-up in which one man tries to save a woman from a bad man and having saved her—takes a few wallops at the man himself.

Wild measures are taken, however, in this saving process. The man even goes so far as to kidnap the sister of the woman under consideration and make her live in the mountains with him.

Kenneth Harlan's role makes him a combination hero and heavy, with Jane Novak as the girl he's after, Faye Harney and David Powell are the other sweetest combination, and Bradley King, the villain.

It's an inexpensive and fairly entertaining film, with its destiny lying in the smaller houses. Bought reasonably it fills the bill without providing much of a draw. *Slit.*

From Herbert Roschschild to Metro-Goldwyn

MAY I convey to you our thanks and appreciation for the privilege of exhibiting to the San Francisco public Erich Von Stroheim's "Greed." This picture at the Imperial Theatre absolutely shattered all records for attendance in a house that has been shattering records for the past year. Our doors opened at nine o'clock and the ever-coming spectators compelled our running the picture until one o'clock this morning. During that time anxious hundreds were constantly in line. The critics today in all of the San Francisco papers are unanimous, not alone in their praise of the picture, but in their wholehearted approval of the splendid portrayal of a phase of life that must be of interest to everyone. The approval of the critics was evidenced by the intense interest of the audiences.

(Signed) HERBERT ROTHSCHILD

San Francisco, Jan. 3, 1925

MUCH DANCE MUSIC VIA WHN

Radio Review Monday Discloses Overplus of Jazz

The second Victor program over WEAFF was as good as the first one. The Victor Concert Orchestra started the program with the "Air from D Major Suite," followed by "Anitra's Dance," which came through nicely. Mme. Frances Alda, soprano of the Metropolitan Opera Company, next sang "Mi Chiamano" from the opera "Bohème" and "La Altra Notte" from "Metastasele." Mme. Alda was in fine voice and both songs were sung very nicely and clearly.

The Florentine Quartet followed with "To a Water Lily" and "Serenade." Frank La Forge, composer-pianist, clicked with his "Berceuse" and "Liebesdrum." The Victor Concert Orchestra then played "Entr'acte Gavotte" and "In the Mill."

Mme. Alda closed the concert with "Mighty Lak a Rose," accompanied by the Victor Orchestra, and Irving Berlin's "What'll I Do?"

The concert was relayed to Washington, Providence, Philadelphia, Worcester, Buffalo, Pittsburgh and Boston.

Monday Night
Jack Palmer, composer of "Everybody Loves My Baby," played the song and "Gimme Just a Little Bit of Your Love," over WHN, both good songs. The California Ramblers via WHN from the Hotel Alhambra impressed with their nice dance music. This is their first week at the hotel. Mike Speciale and His Carleton Terrace orchestra from the same station also clicked with good dance music. The Littman Orchestra, made up of employees of Littman & Co., played some songs over WHN, the best being "You Can't Fool an Old Horse Fly."

Walter Hines and his dance orchestra, a visiting attraction at the Roseland, did their bit toward the evening's entertainment over WHN. Charles Taylor, broadcasting over WHN from the Everglades Night Club, has a nice orchestra in his Southerners.

Ray Walker's Radiolians from the Chummy Club did their stuff over WYFIH.

Since the broadcasting of "Rose-Marie" and the "Indian Love Call" has been stopped the bands seem to be harping on "Too Tired," "My Best Girl" and "Everybody Loves My Baby."

THOMAS C. HEYWOOD DIES

Thomas C. Heywood, a bandmaster and composer, died Jan. 13 at his home in Attleboro, Mass., aged 64. He was the leader of Heywood's band of Attleboro and of the North Attleboro band, as well as having composed numerous marches.

He conducted the band concerts at Oak Bluffs, a summer resort, in addition to managing the Attleboro hotel and a motion picture theatre at that place.

A number of years ago he established the first motion picture house in Attleboro and later operated a chain of theatres throughout Maine. He was the sponsor and leader of the Attleboro Musicians' union.

He is survived by his widow and two daughters.

WELCH RESIGNS

W. Remington Welch, for the past two years feature organist at McVickers, has resigned.

Albert Carney, second organist, filled the vacancy.

ONE-EIGHTH FOR "MIKADO"

"The Mikado," the current attraction at the Great Northern, featuring De Wolf Hopper, was sent through the air last week with the artists receiving one-eighth salary.

Green and Williams Recording

Eddie Green and Caroline Williams (colored) started new recording contracts with the American Recording Company last week.

List of Newly Licensed Broadcasting Stations

The department of commerce has issued the following list of new commercial broadcasting stations licensed as reported on January 9, 1925:

Call and station	Class	Frequency, kcps.	Wave length, meters	Power, watts
KFPO—Pasadena Presbyterian Church, Pasadena, Cal.	"A"	1,310	229	50
KFUP—Fittsimmons General Hospital, educational and recreational department, Denver, Col.	"A"	1,280	234	50
KFUQ—Julius Brunton & Sons Co., San Francisco, Cal.	"A"	1,280	234	5
KFUR—H. W. Poery & C. Redfield, Ogden, Utah	"A"	1,340	224	50
KFUS—Louis L. Sherman Oakland, Cal.	"A"	1,290	233	50
KFUT—University of Utah, Salt Lake City, Utah	"A"	1,150	261	100
KFUU—Colburn Radio Laboratory, San Leandro, Cal.	"A"	1,340	224	100
WBDE—Graham-Schoen Electric Co., Atlanta, Ga.	"A"	1,080	278	100
WGBF—The Finkle Furniture Co., Evansville, Ind.	"A"	1,380	217.3	50
WGBG—Breitenbach's Radio Shop, Thirlington, Va.	"A"	1,330	226	100
WOBH—Fall River Herald Publ. Co., New England States (portable)	"A"	1,480	209.7	10
WSAG—Lois Yenderbeck Davis, St. Petersburg, Fla.	"A"	1,130	266	500
Transfer Class "C" to Class "A"				
KDYI—Newhouse Hotel, Salt Lake City, Utah	"A"	1,200	250	50
KFBG—First Presbyterian Church, Tacoma, Wash.	"A"	1,200	250	50
KMO—Love Electric Co., Tacoma, Wash.	"A"	1,200	250	10
WAAC—The Tuaine Univ. of La., New Orleans, La.	"A"	1,090	276	100
WBT—Southern Radio Corporation, Charlotte, N. C.	"A"	1,090	276	250
Limited Commercial Class "B" Stations				
KOA—General Electric Co., Denver, Col.	"B"	930	323	1,000
WTIC—The Travelers' Insurance Co., Hartford, Conn.	"B"	860	349	500

MUCH ETHER HITS RADIO ARTISTS

But Ether Is in Cocktails and Not as Harmless as Air

St. John, N. B., Jan. 20. A party of vocalists and instrumentalists that went from St. John to Moncton to broadcast from a new station in the latter created a sensation. And it was via the ether, too.

After the group had gone through the process of broadcasting came the real sensation. Etherized cocktails and beer served to upset the mental and physical equilibrium of the broadcasters. The liquor went directly to the heads of some of the party, and particularly affected one of the women. She persisted in singing through the wee small hours of the a. m. in the hotel at which she was a guest along with other members of the party. And several of the party, while en route back to St. John the following morning, insisted on entertaining other passengers. The singular phase of the situation was that a number in the group were choir vocalists.

The scenes created by the feminine members of the group particularly have been the talk of Moncton and St. John, and the glad news has spread all over eastern Canada. It has been a wallop for radio.

The opening of the Moncton station has adversely affected the theatre of eastern Canada as any radio fan in the territory can tune in without difficulty. Until the erection of this station the eastern Canadian theatres were not affected except to a slight degree by the radio.

In Moncton, the craze has reduced the patronage of the theatres greatly as hundreds of confirmed theatregoers are listening in to the home broadcasting station. Only Canadian amateurs have been broadcasting from this station.

SYRACUSE'S 1ST RADIO EXPO.

Syracuse, Jan. 20. Syracuse's first radio exposition will be held at the Jefferson Street State Armory next month. The local radio dealers' association and the Syracuse "Herald" are promoting the show.

WIRELESS BAND

Gustave Westerholt, the inventor of the Wireless Ship which sailed the Keith Circuit, will soon return from Germany with his new idea. It is a wireless band. All the information learned so far is that he will place dummies, each holding a musical instrument, in regular band formation on the stage while the music, delivered by wireless, will sound as though coming through the different instruments.

EIGENSCHENK WINS

Chicago, Jan. 20. Edward Eigenschek, organist at Lubliner & Trins' Michigan theatre, was announced the winner of the organ concert sponsored by the Society of American Musicians. Eigenschek will appear as soloist with the Chicago Symphony orchestra.



WHO'S WHO IN THE ORIOLE ORCHESTRA

(This is the first of a series of articles to acquaint music lovers with the personnel of the greatest orchestra in the country.)

FRANK PAPILE

Chicago's brilliant young accordion player, boasts of being with Dan Russo's and Ted Florio's Oriole Orchestra since its inception. His playing is so popular at the Edgewater Beach Hotel that numerous other aggregations have followed this lead and installed accordion performers in their outfits. Frank is in his element when it comes to "hot" music, and the tuneful sounds issuing from his instrument have hypnotic effects on the feet of anyone who hears him play. When speaking of this, we might mention his ability to double on the xylophone, Hawaiian guitar and piano—and these talents certainly constitute assets. As for his liabilities—well, why mention that?—he recently got married.

VICTOR RADIO CONCERT MINUS POP. NUMBERS

No "Pop" Selections Listed—Fionzaley Quartet Featured—To Broadcast Jan. 29

The third Victor artists' program to be broadcast Jan. 29 from WEAFF, New York, in relay with seven other stations out of town, will have the famous Fionzaley Quartet, probably the world's greatest exponents of chamber music, the feature of evening.

Miguel Fleta, Metropolitan Opera Co. tenor, will also be heard as will Lucy Isabelle Marsh in a demonstration of what an American girl, under American musical tutelage, can accomplish.

Unlike the first two programs, the compositions do not include one so-called "popular" number on schedule unless offered for an encore, which is unlikely.

Radio Helps Show Biz?

Buffalo, Jan. 20. Buffalo theatre managers are loud in voicing their belief that radio appearance of artists is a benefit to the theatrical business. When John McCormack sang here last Thursday, the audience was the largest in years, completely filling the aisles, the exits and the stage of the Music Hall. Several local managers broke into print over the phenomena citing it as proof of their stand.

Ins. Co.'s Station

Hartford, Conn., Jan. 20. The Travelers' Insurance Co. has invaded the radio broadcasting field with its own station here, WTCT. It will be an ether "plug" for the Traveler's form of insurance. Dana S. Merriam, director of the music in the West Hartford schools, has been chosen musical director of the new station, and will have charge of the programs of WTCT.

PHONO. CO. BANKRUPT

Syracuse, Jan. 20. The decrease in the phonograph business since the radio craze swept the country is held responsible for the receivership of Frank E. Bolway & Son, Inc., of this city. Assets are said to exceed the liabilities. The receivership in equity resulted from an action launched by Arthur O'Malley of Newark, N. J., holding notes against the firm.

'MUSIC MEMORY' RADIO RECORD

Brunswick Starting Ether Contest February 3

A new radio and record tie-up was announced last week by William A. Brophy, head of the Brunswick Recording Laboratories in New York. It is in the nature of a Music Memory Contest, the first of the series starting Feb. 3 by radio through simultaneous broadcasts via WJZ, New York, WRC, Washington, D. C., and WGB, Schenectady, N. Y. The broadcasting will be direct from the Brunswick laboratories through the Radio Corp. of America stations.

The selections will be anonymously broadcast by Brunswick as to title, the competitors' task being to identify the numbers. The public will be furnished in advance via Brunswick dealers and the press, with a complete list of the compositions from which selections will be made.

Only standard compositions will be broadcast, the desire being to stimulate public interest in the Brunswick "New Record of Fame" artists. Popular numbers may be included later.

"Musical Moonshiners" Radioed for Second Time

C. L. Dennis of the Music Industries' Chamber of Commerce will again address the WGBS radio audience Feb. 17 on the "song shark" swindle. William Arms Fisher has been also invited to tell more of his part in the exposure of the sharks. In an interview by Teresa Ross Nagel via the WGBS microphone Jan. 7 Mr. Dennis broadcast an exposure of the "musical moonshiners" and also cited William Arms Fisher's meritorious work in exposing the amateur song swindle. Mr. Fisher is of the Oliver Ditson Music Co. staff of Boston.

Here and There

Paul Farnell has replaced Charles Ruddy as director of Ole Olson's band. Ruddy has gone to Boston as musical director of the No. 2 "Rose-Marie" company.

The Dyersville, Ia., concert band has reorganized and adopted the name of Dyersville Municipal Band.

A. L. Knapp's Club Royale Orchestra and the Grand Concert Entertainers have merged into one organization and will hereafter be located at the Terrace Gardens, Davenport, Ia.

Douglas (Doc) Rold and his Times Square orchestra are in the Theatre Guild production, "Processional," at the Garrick, New York.

Sam Silvers has joined the Jack Mills, Inc., professional staff.

Carl Rupoli and his orchestra are now at the Riverview Ballroom, Chicago.

Jan Garber presents Walter Hines and orchestra which opens Jan. 18 at the Roseland Ballroom, New York.

Al Siegal and orchestra opened Jan. 5 at the Club Fronton in Greenwich Village, New York.

Pippo's Orchestra is the musical feature at Sullivan's, Edmonton, Can.

The Karm and Andrews Band, recently with the Karyl Norman show, "That's My Boy," has opened at the Folies Bergere, Atlantic City. Recent additions to the cast of the floor show there include Dorothy Braun and Marion Worth.

Linken and Zenova, dancers, and Katherine Adolph, prima donna, are featured in the new floor show at the Nixon Roof, Pittsburgh.

Herb Widoedoff and Gene Rose, of the Glenside Radio orchestra, Los Angeles, which records for Brunswick, in association with Buddy Fields and Harold Berg, have written "If It Wasn't for You I Wouldn't Be Crying Now," which will be published by Jerome H. Remick.

SNODGRASS' POP SONG

Harry M. Snodgrass, the widely known "King of the Ivories" and winner of the title as "the most popular radio entertainer" who was released from the Missouri State Prison Jan. 16, has written his first popular song for the South Bend Music Publishing Co., Inc., South Bend, Ind. It is titled "On the Air" (lyrics by Howard M. Castel) and Snodgrass' radio announcement thereof before the song's publication has netted a total of 19,000 copies in advance orders received before the song went to press, a guaranteed demand for the publisher "off the nut" at once.

On Jan. 14 Snodgrass gave his last piano-concert as an inmate of the Missouri Penitentiary from the State Radio Station WOS. He was released Friday after having served a little more than half of a three-year sentence for attempted robbery. His ingratiating radio entertainment first brought him to attention. Over 11,000 in small saloons have been contributed to facilitate a new start in life for the convict entertainer. A vaudeville tour and contract from the Brunswick to have Snodgrass record for the disks are also waiting for him or his release.

Mr. Snodgrass' and his eight-year-old son are in Jefferson City, Mo.

VICTOR-DAVIS CONTEST

Philadelphia, Jan. 20. In order to stimulate interest in the first Meyer Davis Le Paradis band record release on Victor, Davis has inaugurated a contest for disk buyers. The contestants must send in their letters of criticism by Feb. 20 of the Le Paradis' band's first releases which have the "Washington" and "Lee Swing" as the featured "side."

This college number is nationally known. The contestants must submit a summary of the comments heard expressed by purchasers, the letters to conclude with the writer's own conclusions.

First prize is \$25; second, \$30; third, \$10 and nine prizes of \$5 each. The Victor wholesalers throughout the country are co-operating on this tie-up.

Harman Band Recording
Dave Harman is back, appearing with his band at the Cinderella ballroom, New York. The bandman was laid up for some time with a bad attack of the grippe, Herb Winfield substituting at the trombone.

Winfield is from St. Louis and was formerly with the conductor of the Ray Stillwell Orchestra. Stillwell is now with Charles Dornberger's Victor band at the Silver Slipper and Winfield has gone over to the Sam Lanin organization at the Roseland, New York.

The Harman band has started recording for Edison among others.

ORGANIST DIES

Victor St. J. Whitcomb, 41, organist, composer and former theatre orchestra leader in Cambridge, died Jan. 17 at his home in Watertown, Mass. A widow and son survive.

Dick Gilbert Professional Manager
Richard B. Gilbert has assumed the professional management of the Gene Rodemich Music Publishing Corp. of St. Louis and New York. Gilbert is located in New York.

PAUL ASH

Director of his Brunswick Recording Orchestra at the Granada Theatre, San Francisco, was the first of the famous band leaders to quickly recognize and appreciate the merits of George Olsen's distinctive melody for trot.

A SUNKIST COTTAGE (In California)

Published by Robbins-Engel, Inc., 1658 Broadway New York City Publishers of "BALLY LOU"

CHARLEY STRAIGHT

and his ORCHESTRA

RENDZ-VOUS CAFE

CHICAGO

BAND BANTSHED, SPECHT ANGRY

Georgians Summarily Closed in Paris

The Georgiana, an American jazz band, under Frank Guarante's direction, were bantshed from the Claridge hotel, Paris, Jan. 12, no cause being given, according to Paul Specht, who controls the band.

Specht has filed protests with the French Department in Washington, D. C.

About a year ago a similar rejection against all American jazz bands was reported by the French Government in its objection to imported labor.

The Georgians were signed by M. Vauclair, general manager of the Claridge, despite the objections, the band having played there for some three or four months before the French ban was issued.

Washington, Jan. 20. The State Department says it knows nothing of the Specht band's ban. The American Embassy in Paris would have heard of it. An investigation by the American consul in Paris has been ordered and Specht has been notified to that effect in New York.

Although the band was slated to leave France Jan. 12, it is still there, according to word received in New York from Guarante, director of The Georgians, pending official investigation abroad.

E. T. PAULL CATALOG SOLD

Maurice Richmond Outside Others for Paul Marches

Following the death of Edward T. Paull some weeks ago, the entire catalog of the E. T. Paull Music Co. has been bought by the Richmond Music Supply Co., New York jobbers. According to Maurice Richmond the office of the Paull Co. on East 14th street was closed about March 1, at which time a special department in the headquarters of the Richmond house will be given over to the Paull catalog. This will be incorporated and will take the name of the E. T. Paull Music Co., Inc. Miss Caroline Frank, who was Mr. Paull's secretary for many years, will remain actively in charge.

Several other jobbers and publishers bid for the catalog which contains some of the best known marches on the market today. The Richmond concern expects to concentrate on them heavily to bring an even larger sale.

WORCESTER UNION ELECTS

Worcester, Mass., Jan. 20. Worcester Musicians' Union made the installation of officers a gala affair with addresses by a score of labor leaders of local prominence, including Daniel Donovan, president of the Central Labor Union here. There was music by an orchestra and novelty acts.

L. A. Proctor was installed as president, Francis D. Ingalls as vice-president, Fred D. Valva as secretary, William A. Harbour as treasurer and Walter Hasehurst as business agent.

BEN SELVIN BACK

Ben Selvin is back at Woodmanston Inn, New York, replacing Al Jokers. Selvin will broadcast Thursdays and Sundays from WEFB.

Selvin's new waltz recording combination, The Cavaliers, are "canning" prolifically for the Columbia, as are his other bands for the other labels.

WILLIE HOROWITZ IN CHI.

The new Jack Mills, Inc. office now has Willie Horowitz in charge as professional manager. Horowitz is a music veteran and formerly head of his own company, Bellin & Horowitz.

J. C. STEIN'S TRIP

J. C. Stein, in charge of Rine Young Music, Inc. is due in New York Jan. 20. He leaves the following day for a trip to the West Indies and South America.

FEIST STOPS DIE CO.

Bridgeport, Conn., Jan. 20.

The suit on 12 counts against the Bridgeport Die & Machine Co. by Leo Feist, Inc., has resulted in a victory for the music house. A restraining writ and compromise damages of \$500 have been awarded Feist. The suit, alleging exercising leniency on the question of damages in view of the defendant's acknowledgment of guilt.

The Bridgeport Die Co. manufactures phonograph records for several different companies and has "canned" 12 Feist songs without complying with the law by filing a notice of user. The defendant merely recorded the songs to suit themselves.

The Music Publishers' Protective Association states it will prosecute more vigorously such actions in the future by suing out a writ of seizure instead of a mere injunction.

Whiteman's Tenn. Grosses

Nashville, Jan. 20.

Paul Whiteman and his concert orchestra forced an extra call for police reserves to handle the crowd of 5,000 that stormed the Ryman Auditorium Monday night.

The gross was \$3,800 for the night.

The advance sale for tonight's concert at the local auditorium, North Hall, Memphis, shows \$5,500. The P. C. Copic management avers this is a new single night's record for Tennessee show business.

Authors at Hearing

A large delegation of members of the Authors' League of America are leaving for New York to attend the first hearings tomorrow (Thursday) morning of the new copyright bill (H. R. H. 258), prepared by Thorvald Solberg, the Register of Copyrights at the request of the Authors' League. The first hearings will be before the House Committee on Patents, the bill having been introduced by Congressman Randolph Perkins of New Jersey.

The American Society of Composers, Authors and Publishers will also have a representation in Washington tomorrow but chiefly as interested bystanders, the Authors' League being primarily concerned.

COMMANDERS' CANCELLATION

The Commanders under Irving Aronson's direction at the Broadway way last Tuesday afternoon owing to the sudden and serious illness of Herman Hyde, the saxophonist. Hyde was stricken with a severe attack of the grippe and rather than risk the band's chances Aaronson decided to cancel the week.

The band opens in the Elsie Jania "Fuzzies" show and took advantage of the enforced lay-off to start rehearsals sooner than scheduled, which would have been this week ordinarily.

LAWRENCE WRIGHT DUE

Lawrence Wright, British music publisher, is scheduled to visit this country tomorrow in accordance to present announcements. His representative, J. G. Gilbert, has been over here for some time and is slated to sail for England soon.

Although Wright started on American songs in England only two years ago he has put over several big hits over there, including "Bananas," "Pasadena" and "Girl Men Forget." He has announced, through Gilbert, that in the future his catalog will contain American numbers almost exclusively.

Song Pluggers' Week

Providence, Jan. 20. The Modern, Providence, is going to be the paradise of song pluggers from all over the east the last week of January. "Recognition Week" at that house, when all members of the 15-piece symphony orchestra, under the direction of William A. Krauth, do specialties in co-operation with singers from the different publishing houses.

ABNER SILVER SIGNS

Living Berlin, Inc., has placed Abner Silver under exclusive contract as a popular composer.

Silver has been a prolific "hit" writer when with Witmark and other firms.

Jones and Weil in New York. Milton Weil, Chicago music publisher, and John Jones, member of the Music World Co., blew into New York Monday on a combined business and pleasure trip.

ABEL'S COMMENT

By ABEL GREEN

American Society and Hammerstein

The American Society of Composers, Authors and Publishers is inclined to take lightly the ultimatum by Arthur Hammerstein, which won some space in the dailies last week that hereafter he would prohibit the publication of sheet music of the songs of all his future productions and that he would hereafter reserve unto himself all rights as to the disposition of this music, such as radio, records and rolls, public performances, etc.

E. Mills states that if Hammerstein is looking for a battle of the issues they will gladly meet it, although the impression is that the Hammerstein press department helped cook this one up for publicity purposes chiefly.

Hammerstein some time ago took umbrage at the fact he did not receive a "cut-in" on the moneys collected by the American Society from its public performance licenses. These sums are for the sole benefit of the music men, including composers, lyricists and music publishers.

Mr. Mills is of the opinion the producers would not welcome the airing of such issues in view of the past mistreatment by managers of writers, because the public would not be in sympathy with them. As it is, the managers' alleged high scales, ticket speculation, tie-ups, etc., are, as pointed by Mills as well as having won plenty too much public sympathy.

Hammerstein, according to Mills, does not seem to know his own mind when it comes to the radio situation. Hammerstein has recently raised objections to the broadcasting of the "Rose-Marie" music and ordered, Harms, its music publishers, to authorize the American Society to permanently restrict any and all radio-casting of the "Rose-Marie" score. However, a couple of days later Hammerstein publicly supported the broadcasters' cause when he ascribed the success of "Wildflower" to its radio work on the theory it brought the "Bambalina" and other music to the public attention and in that wise "plugged" the show.

Hammerstein's ultimatum is that his composers, in the future must sever their connections with the A. S. C. A. P. or disregard the American Society's rules if they are members thereof.

Best Selling Music

Easily remembered music is not always the best selling stuff. This is evidenced with present-day production music particularly. The auditor cannot carry away with him even one tune the Rosenberg score of "The Student Prince," yet it has four big selling numbers. Likewise the Offenbach-Kunneke music accompanying "The Love Song" is difficult to hum, probably the reason it inspires a desire to acquire it.

This is a conclusion merely from those two operettas. It is hardly a rule. Remember "Rose-Marie," "Indian Love Call," "Tea for Two," "Somebody Loves Me" and others, which have sold well. And yet, in a way, this quartet of "hit" songs supports the premise, according to the publishers' statement the sheet music sales are disappointing, the conclusion being that their over-familiarity does not encourage buying thereof.

Brunswick's Three Broadway Stars

Not so long ago the Brunswick record was conspicuous by its lack of a Broadway representation. Now it has three of its exclusive recording stars on Main Street, each of whom is co-operating to the fullest in exploiting and "plugging" the Brunswick label.

Al Johnson has his records on sale in the lobby of the Winter Garden; Frederic Pradine, who opened Saturday at the Picaresque (picture house) as musical director, accords Brunswick a large lobby frame display featuring the label and his violin recordings, and Ray Miller and the Arcadia ballroom, further up the street, is the third of the Brunswick stars.

The representation is also unique because it embraces three different fields, vocal, light instrumental and dance recording.

Stainer and Broadcasting

Albert Steiner, of M. Steiner & Sons, Providence, opines that "the proper time to broadcast where it would do the least injury to all concerned in the concert and theatrical business would be at 6 o'clock or earlier."

This is incorporated in a letter to Variety which has it "that the only protest I made against broadcasting of internationally known artists is, that discretion should be shown in the time when such broadcasting should take place. For your information, I have not cancelled any of my contracts for the balance of the season, but on account of the chaotic conditions, will be conservative for next season."

Jazz Playing Undertaker

Charles Lucas, the drummer in Ted Lewis' band at the Parody Club, New York, is an undertaker also, as well as a jazz musician, probably the only one with this unique distinction. A funny sight is to see him hearse draw up before the Parody Club and park a major portion of the night until morning when Lucas has a scheduled early cab.

Lucas is under official contract now to one of the New Jersey morgues, which accounts for the early morning calls after his musical duties in making others merry are through for the night.

Charig, Bernie and Harms

Ben Bernie's confidence in his protégé, Phil Charig, as a composer "fig." has been vindicated with the signing of Charig by Harms, Inc., on a two years' exclusive contract. Charig is still in his teens. His contributions to the J. L. Sacks' London production, "Bambolina," is said to have elicited universal warm commendation from the Drydenes.

Harry W. Rosenthal, a New York bandman, is also a "find," he having gone across to direct the orchestra. He, too, contributed to the regular score. Irving Caesar did the lyrics; Guy Bolton, the "book."

Murray Lewin is "Jack Conway"

Murray Lewin, brother of Leo Lewin, the sports man, is the sports writer on the New York "Daily Mirror" who is using the nom-de-plume of Jack Conway in his new newspaper work in addition to his own name. The Jack Conway name has been employed before on another Hearst daily, "American," and is retained as a stock name because of the fact it has built somewhat of a following, although forcing Virgil's Jack Conway to assume the nom-de-sports title of Con Conway.

Society Couple as Song Writers

A music publisher heard an unfamiliar but fetching fox trot played at the Club Mirador, New York, one night last week. He became interested. Recognizing E. Ray Goetz, he inquired. Goetz knew the details. He said a society couple (Mr. and Mrs. Goetz) are the writers, and referred the music man to Mrs. Oliver Harriman as a source for further information on the identity of the authors of this unpublished composition.

WITMARK-TAMS MERGER

A battle of business rivalry that existed for 10 years was ended last week when the Tams and Witmark firms merged into a new company of printed and manuscript music were merged into a common outlet when the Tams Library and the Witmark Music Library, Inc. signed papers of consolidation.

This brings the scores, librettos, costumes and properties of hundreds of productions under a common roof.

ARGUESO LEAVES PROVIDENCE

Providence, Jan. 20. Nelson Argueso, director of the Vincent Lopez unit at the Arcadia ballroom here, quit his post to return to the big town last week, saying that he was dissatisfied with this city. Eduardo L. Shabaz, formerly coach of the Roseland, New York orchestra, is now director. Argueso is still with Lopez, it is understood, in a New York unit.

DISK REEFS

By ABEL

ROSE-MARIE—Jesse Crawford (Pipe Organ Solo)—Victor No. 19520
DREAMER OF DREAMS—Same—Victor No. 19520
SOMEWHERE A VOICE IS CALLING—Jesse Crawford
BERENADE—Same—Victor No. 19521

Jesse Crawford is the popular Chicago picture house organist. His initial Victor release of two disks (four numbers) are proving exceptional sellers, and caught many dealers unawares through speedy sellouts of the initial supply.

Pipe organ recordings on the wax are not the easiest things to produce, as has been proved in the past. Crawford's Wurliitzer organ, however, has registered surprisingly well. The first disk has two popular numbers coupled. The "Rose-Marie" number, from the show of that name (Harbach-Hammerstein-Primm), a waltz number, is a happy couplet, and can't help selling on their own.

The other disk is a standard offering. "Somewhere a Voice Is Calling" (Ellen Newton-Arthur F. Tate) and the Schubert "Berenade" (arranged by Crawford) are another unusual coupling.

The Crawford technique is extraordinary and the charming organ of the soulful Wurliitzer organ, as manipulated by the soloist, become more impressive with the repetition of each side.

THOSE PANAMA MAMMAS (Fox Trot)—The Little Ramblers
PRINCE OF DREAMS—Same—Columbia No. 248-D

The Little Ramblers are an integral part of the "hot" stuff. Their specialty is "hot" stuff. The band has its opportunity with this couplet, both of the "ahm-yah-one-step" school of jazz composition.

HOT, HOT, HOTTENTOT (Fox Trot)—Bennie Krueger Orchestra
HE'S THE HOTTEST MAN IN TOWN—Same—Brunswick No. 270

Plenty of paprika in this couplet, appropriately titled "hot." It's a de-

parture for Krueger, in a sense, who has been prone to smooth fox-trots featuring his favorites sax. "Hottentot" is by Fisher.

"Hottentot in Town" (Gorney-Murphy) gives Krueger an opportunity with a sax solo. The brass is of course predominant in both.

MANDY (Fox Trot)—Ben Berni and His Roosevelt Hotel Orchestra
TOOLES—Same—Vocalion No. 14939

In "Mandy, Make Up Your Mind," from the colored show, "Dixie to Broadway" (Feyer-Johnson-Turk-Clarke), the Bernie organization has a basically worthy dance number with which they do tricks. The record carries through handsomely, the trumpet and trombone contribute importantly and the two piano effects add further color to the instrumental technique. Rhythmically and otherwise, it spells a capital dance recording.

"Tooles" (Fisher-Ruby) has the brass forte. It, too, is an excellent dance number and a worthy backup to the other.

UNDERNEATH A SUNNY SKY (Fox Trot)—Frank Silver's Dance Orchestra
TAKES A LONG WALK—Edison No. 51442

The co-writer of "Bananas" is making his debut as an Edison disk artist with his own orchestra. "Sunny Sky" (Fischer-Gillen) has some Dixie strains as the vamp-off to indicate the lyric theme. It is a snappy fox trot with the trombone truly impressing in the instrumentation.

"Take Me" (Rose-Henderson) is snappy, a fine melody, clarinet and banjo step out in great style.

YOU'RE JUST A FLOWER FROM AN OLD BOUQUET—Lewie

AT THE END OF A SUNSET TRAIL—Lewie James and Elliott Shaw

A better class ballad couplet. Lewie James is the tenor soloist of "Bouquet" (Lucien and Gwynne Deann), and with Elliott Shaw, baritone, he duets "Sunset Trail" (Hanson-Emerson) impressively.

the spirit of things with their ad lib nonsense and extemporaneous comedy they are dancing and crowd around the platform.

With only two saxes in Bill Carlin and Sam Sherman, Hallett makes the reeds sound very important. Carl Swearing and Bill Carlin in the tenor and baritone, and George Troup as a wicked a trombonist has been heard around. Frank Friselle at the drums is a comedian of parts in addition to a deceptive trap artist.

Frank Guffroy, piano; Vic Mondelin, the coking banjoist, and Larry Lawrence, the bass, complete the personnel.

Hallett's band is a corker for dance music. The first Broadway hit in one of the first ballrooms in the country (if not the finest), he recommends himself also as a good bet for the records. The Broadway and Arcadia tie-ups in addition to the hotel work of this organization as a dance combination should count for not a little.

Abel.

LE ROY SMITH AND HIS ORCHESTRA (11)

Cornie's Inn, New York
 The Le Roy Smith dance music as broadcast twice weekly via WHN by direct wire from the Harlem "black and tan" cabaret, Connie's Inn, has been a proven factor in attracting business for the place. It has played the interest of the designed among others, for the band comes through in great style, but outdoes itself on audition.

It's an all-colored combination and throws a "natural" in delivering the dance music. The rhythm and arrangements are the feature of their work, the former particularly.

The band takes its work very seriously, seemingly, and the result does not disappoint their intensive application to duty.

The line-up has Smith conducting at the violin; Harry Brooks, piano; Emerson Harper, Harold Henson and Stanley Peters, playing the whole family of saxes and also doubling trumpet and cello; Sammy Speeds, banjo; Frank Belt and Clifton Davis, trumpets; Robert Lewis, trombone; Fred Peters, tuba

CABARETS

TWO NEW CABARETS GET OVER FOR SMART TRADE

Ciro's Raising Cover to \$5 on Weekends—Geo. Olsen and Music at Club Moritz

Two of the new super clubs in New York are commanding patronage, although but recently opened. The Club Moritz on West 48th street, with George Olsen and his music as the featured attraction, has built a class draw in a surprising short while.

Ciro's, on West 56th street, has been attracting the elite to the extent that it will see its weekly cover to \$5 with the \$3 tariff obtaining week-days as before. Ben Bernie and his orchestra are at Ciro's.

The Club Mirador, although somewhat older than the other places mentioned, is another speedy success. It has been put over with a bang and now ranks with the Lido, Trocadero and the Lido-Venice as the class cafes in New York.

ARCADIA, ALL FAGGEN'S

I. Jay Faggen, managing director of the new Arcadia ballroom on Broadway, is now in complete control of the gorgeous dance place. Faggen bought out the controlling interests of his Philadelphia association, which was financially concerned heretofore.

Faggen has put the Arcadia across for a quick hit with his unique exploitation and management. A South Sea ball last Sunday, the first of a series of special nights, drew an overflow that prevented further admittance to late comers.

Ted Reilly Bankrupt

Ted Reilly, giving his profession as that of a theatrical producer, 125 West 46th street, New York, filed a voluntary petition in bankruptcy in the U. S. District Court listing liabilities of \$15,784.44 and assets of \$150, claimed as exempt, representing personal belongings.

Reilly is a cabaret producer. He leased the revue at the new La Petite restaurant at 124 West 46th street. The debts are chiefly for salaries due performers, such claims totaling \$15,714 to different players whose addresses are listed care of Variety. The other liabilities are for supplies, advertising, merchandise, etc., such as would be incurred with a cafe enterprise.

Lillian Reilly of Philadelphia has \$5,800 due her for money loaned; William Fowler's orchestra, \$300; Helen Johnson, \$1,000, among others.

3 Ballroom "Spokes"

New York will be represented by three spokes in the new "ballroom circuit," being fostered by the National Attractions, Inc., the Rosemont (Brooklyn), Arcadia and Clover Garden (Manhattan), will book traveling band attractions offered by the National Attractions.

Jack Flegel's place in Philadelphia is also a new spoke

PADLOCKED PLACE TO OPEN

The only place in Washington which has been actually padlocked since prohibition went into effect is to be allowed to reopen. Joseph S. Graves ran the place as a cafe and near-beer saloon. He was sent to jail on charges he had continued to sell liquor after having a temporary padlock injunction placed on his place.

Justice Hoehling signed the order permitting Graves to reopen.

Roseland's Half Interest Sold

Mal Hallett has sold out his half interest in the Roseland ballroom, New York. Lawrence, Mass., to Francis A. Roane.

The bandman has been located there all summer and has also been touring the New England dance hall territory, but with his signing for the Roseland, New York, Hallett decided to dispose of his dance place.

and bass; Edward Beeler, drums. The band is justly an important attraction for the Lammars management. Abel.

"SELLING" MENACE

Flattering offers for bands in Broadway cafes no longer hold forth any attraction for the orchestras. The uncertainty of any permanency in view of the "selling" menace is deterrent, and the musicians are, therefore, inclined to favor a conservative hotel or even a dance hall where a guaranteed contract means a steady income. If the opportunity for a flash is not so attractive or the salary a bit lower.

NEW "DRY" COMMISSIONER

Arthur Woods Rumored to Replace Roy Haynes

Washington, Jan. 20.

In Variety last week it was predicted that a "great shake up" not only in the bureau here but also in the general methods of enforcement, was about to take place.

It has been intimated that President Coolidge is to bring in a man who will view prohibition from a back seat. Among those mentioned considered for the job now held by Roy A. Haynes is Col. Arthur Woods, ex-police commissioner of New York City. It is stated that the President's idea is not so much to pester the hip pocket flask offender as it is done now but to get the bootlegger. Although it was made plain that prohibition does not condone the hip pocket stuff, he believes that to block the source will empty the flasks.

President Coolidge is understood to have disapproved a recently introduced bill providing for long sentences in all cases where the Volstead law was violated. The Crampton bill seems to have won the chief executive's approval. This bill provides for the removal of the prohibition unit from under the general direction of the Internal Revenue Bureau.

The Anti-Saloon League has supported the policies of Haynes all along the line, and Washington is wondering what that body's attitude will now be with another commissioner.

CONNIE'S INN

The famous Connie's Inn on 131st street and 7th avenue, in the heart of New York's so-called "black belt" along the line and Washington is known as a "black and tan" cabaret. Connie and George Immerman have been operating it from the start. Connie's Inn, although Neil Kingsley, the cafe's publicity guide and mentor, is considering a change of management around the corner, an exploitation campaign stressing the "playground" appellation.

It is probably the best known Harlem place, well regulated and orderly with sufficient paprika in the proceedings and the racial mixing to make things generally interesting. There are one or two other 7th avenue rendezvous which may be possessed of more native color but aren't considered very healthy as a general thing for white trade.

A new show opened last week at Connie's put forward Howard Harper and composed by Fred Fisher, the music publisher and songsmith. The revue is titled "Home Again." Its cast of nine women and eight men discloses some faces seen around the various colored shows on Broadway.

The Creoles are a likely looking bunch collectively, and several being specialists of nice proportions. Julia Moody with "Everybody Loves My Baby" is a corker. Bessie Allmon's "I'm a Black and Tan" in "Pajamas" in a "Charleston" ensemble that clicked.

Arthur Bryson is an exceptional Harlem specialist. His knee "hock" work is sensational. Billy Mitchell, a Harlem giant and a specialist of nice proportions, high-light. Mitchell can dislocate and double-twist himself into the wildest figures. "One-String" Willie was a clut with an extraordinary flip-flops from standing positions on the slippery floor.

Spanish music is having an outstanding dance specialty. The Spanish ensemble was lent extra "kick" through the dusky "senior" for the dancing in the "Charleston" in favor of their native "Charleston." The show runs an hour twice nightly, starting at midnight and 2:30 a. m. The latter show altered a trifle with different specialties, etc.

The not-to-be-slighted feature is the Le Roy Smith orchestra's excellent accompaniment throughout. Not a note of the padlock proceedings in the picture producing friends earlier in the week, the film man suggesting arrangements be made to film the cabaret scenes and include them in a current production. Abel.

Wednesday, January 21, 1925

WALKER FAILED TO PAY; GOT "BEE" PUT ON HIM

But Even Then Cabaret Agent Only Gave Up \$5—Other Girls with Salary Due

Harry Walker, booking manager and president of the late T. A. R. A., has been the show conscience of the New York City Supper Club.

He engaged a number of girls among them Florence Duchard and a band of five girls, headed by Ruth Gallop, pianist.

When, at the end of the first week Miss Duchard and the others walked for salary day, Walker told them he would pay them the next day. The next day came and he told them the same thing, also the next day, and so on.

Came a lapse of two weeks and the girls quit. This happened about a month ago. Since then they have been trying to get the manager.

Monday Miss Duchard became impatient. She proceeded to the 53rd Street Police station to procure a summons to serve on Walker. They told her to go to the license bureau. There she was informed if Walker's refusal to pay was final she could file a petition to have his cabaret license revoked.

The next day she went to see Walker. He called a conference. He and his conferees, with the threat of a revoked license, consented to pay.

Walker said all he could pay Miss Duchard was \$5 on account. This he did, and Florence is waiting for further developments.

The other girls are expected to take the same measures to put the "bee" on Walker for back salary.

CHEZ FYSHER

London, Jan. 16.
 Because no self-respecting Londoner will ever admit to not understanding French, Parisian cabarets start at a great advantage. Only the utterly incompetent fail; the others arouse far more enthusiasm than English performances of equal merit.

The show given by Nilsen Fysher at Oddensin in Regent street are both Parisian and good, and the new January calendar, as well up to the Chez Fysher standard.

Helene Chappy, who remains from the last cabaret, is a true Monmartoise with a pliant appearance and a lovely style. Her companions are equally attractive in their different ways. Lysa Gauty is dramatic and passionate; Gaudet, a comical imitator of dogs, cats and many other familiar things; George Tristram, a "regimental" singer; and Lao Sileu quite a distinguished accompanist.

In addition there is Nilsa Kobolman, a "regimental" singer. His instrument, made in Budapest, is unlike anything known in London. And he plays with as much personality as de Pachman.

LYMAN WARD RESIGNS

Lyman Ward, the Assistant U. S. Attorney in the New York district of the Federal Court, who has been the bane of the liquor violators, has resigned from Col. William H. Clegg's staff. He had a salary, a common complaint with the assistant U. S. attorneys, is the reason.

Mr. Ward had a hand in practically all of the padlock proceedings in the Manhattan territory.

Dance Hall Man Bankrupt

Des Moines, Jan. 20.
 Carl Perry, proprietor of the Arcadia dance hall, has filed a petition in bankruptcy. His liabilities are \$3,700, with asset meagre. Furnishings and fixtures in the Arcadia are listed.

JACK LINTON AND HIS CADET ORCHESTRA

New, Novel and Entertaining Unanimous Praise by Press and

ADDRESS
 CAFE VINCENT LOVEZ
 1655 Broadway, New York

BAND AND ORCHESTRA REVIEWS

MAL HALLETT AND HIS ORCHESTRA (10)

Arcadia, New York
 The beauty of Mal Hallett's dance music lies in the latter phase—it is dance music primarily, first, last and always. It has the pep and go that distinguishes any good dance organization. There isn't much fussiness or attention paid to so-called "symphonic" arrangements or smart orchestra effects by this organization.

Hallett has been purveying dance music too long to know what they like best. At the Roseland, New York, for some seasons, and more lately on a protracted tour through New England, he has had ample opportunity to gauge the likes and dislikes of the dance fans.

No other band has been able to stand up alongside of Ray Miller in the Arcadia like Hallett. He gives them "dirty" music when he senses they are primed for the "low-down" indigo waltz switches as promiscuously to melody fox-trots, playing the latter, however, with a zest that is above the average.

Other than the instrumentation, the Hallett organization is possessed of a housed of the best entertainment that clicks with the customers. When his boys get into

"J-V" Arrangements

The unique "J-V" arrangement, based exclusively by Dave Harman and Eddie Cleveland, has interested contemporary bands and orchestras. Jan Garber, Ray Stillwell, Gene Goldstone and other leading orchestras are using the "J-V" arrangement service.

For particulars apply to
"J-V" ARRANGEMENTS
 Care of Harry Smith, 100 Broadway
 CINDERELLA BALLROOM, N. Y. City.

Bacon & Day

SILVER BELL

BANJOS

New Catalog—Just Out

THE BACON BANJO CO., INC.
GROTON, CONN.

MO. FAIR PROFITS

Exposition Balance Shows \$22,327.220,103 Paid Admissions

Sedalia, Mo., Jan. 20. Few fairs throughout the United States can show the returns that the Missouri State Fair did upon its 1924 exposition. W. D. Smith, secretary, in his official biennial statement to the fair association, shows that the fair's record profit was \$22,327.21 and a record attendance of 220,103 persons for the eight-day festival.

Not all of the story is told in the unprecedented success of 1924. At the close of 1923 the State Fair showed a profit for that year of \$15,247.21, making a total profit for the biennial period of \$37,574.72.

In addition to the profit of last year, all of which is available for use in producing the State Fair of this year, the board turned back to the state treasurer \$85,000 of unused appropriation for the two years.

At the beginning of the new year there was a cash balance of \$22,050.68. If past expositions may be used as a criterion this is truly a remarkable feat. The Missouri State Fair will celebrate its 25th anniversary in August.

CLOWNS AS MANAGERS

Purvis, Jan. 13. The Fratellini Trio, circus clowns for many years at the Cirque Medrano here, quit last season to join the Cirque d'Hiver. Now they have become co-directors of the latter circus.

Germany's Fairs and Expos

Washington, Jan. 20. A report from Vice-Consul Paul Bowerman in Berlin to the Department of Commerce, states the following fairs and exhibitions will be held in Germany during the first quarter of 1925:

Tenth Eastern Fair, Koenigsberg in Prussia, Feb. 15-18; Tenth Textile Fair, Hamburg, Feb. 18-20; Shoes and Leather Fair, Berlin, Feb. 22-25; Film Exhibition, Berlin, Feb. 21-28; General Spring Fair, Leipzig, March 1-8; Technical and Building Fair, Leipzig, March 1-11; General Breslau Spring Fair, March 16-17; General Cologne Spring Fair, March 16-21; General Karlsruhe Spring Fair, March 22-25; General Frankfurt-on-Main Spring Fair, March 29-April 4.

F. De Bisschop Re-elected Pres. of Ononda Co. Fair

Rome, N. Y., Jan. 20. Frank L. DeBisschop was unanimously re-elected president of the Ononda county fair at the society's annual meeting here. A. E. Wetherbee, president of the fair association, was elected treasurer. A. L. Ketcham was elected in his place. The other officers were re-elected as follows: E. D. Bevil, vice-president; J. Smith, secretary; vice-president; E. F. Boyson, secretary. Directors: George P. Hertle, Claude Donaldson and Gil Wetmore.

At the close of the annual meeting of the life members a meeting of the Board of Directors was called. President DeBisschop and Secretary Boyson were appointed delegates to the meeting of the State Fair Association, to be held in Albany Feb. 17. George Hertle was appointed superintendent of grounds. The week of Aug. 31 was fixed tentatively as the date for the 1925 fair.

The report of Treasurer Wetherbee showed the total receipts to have been \$29,442.64 and the cash in the bank to be \$284.75. Included in the receipts is a loan of \$7,500. The gate receipts amounted to \$9,158.95 and the grandstand to \$2,598.25; entrance to races, \$375; entrance to privileges, \$1,155.20; entry fees, \$1,537.52. Over \$3,000 was paid on the loans, on permanent improvements, \$5,302.65.

KANSAS FOOD SHOW FEB. 16

Kansas City, Jan. 20. This city's annual annual food show will be held in Convention hall the week of Feb. 16 under auspices of the National Retail Grocers' Association. The officials anticipate the greatest show of its kind in the history of the city and are confident attendance will exceed that of last year when some 125,000 persons attended the show.

Practically all exhibition booths have been assigned and the number of exhibitors will be larger than ever before.

JOHNSON WON'T GIVE DATE OF MEETING

Former Commissioner of S. L. C. Seems to Be in Assumed Charge

Chicago, Jan. 20. No date as yet has been announced for the annual meeting in February of the Showmen's Legislative Committee. Thos. Johnson, former commissioner of the S. L. C., is now supposedly counsel only, subject to the instructions of the executive board, appears to have assumed his former authority. Johnson has stated to a Variety representative he will not give out the date of the meeting until he is ready, without mentioning whether the date has been set.

Previously Harry McVilvie, president of the S. L. C. from his home at Jeffersonville, Ind., answered a query from Variety's local office to the effect that he thought the meeting should be held about three days in advance of the fairmen's gathering next month, but that Johnson would set the date for the meeting.

Mr. McVilvie did not state if he or the executive board had authorized Johnson to set the date. Allowing impression McVilvie appears to be permitting the impression to spread that Johnson retains his office of commissioner, at least until the February meeting of the S. L. C. That would infer the December meeting was without authority to demote Johnson from commissioner to attorney, although Johnson at the same time seems to accept that his election to the presidency of the S. L. C. at and by the same December meeting was perfectly proper.

These two conflicting positions taken by the president, also by Johnson as counsel, may be the subject of a further inquiry during the February meeting, say the observant outdoor men.

The probable date of the S. L. C. meeting will be Feb. 12 or during that week.

ALBANY'S MAYOR OPPOSES

Albany, N. Y., Jan. 20. Mayor William S. Hackett, the first Democratic chief executive in this city in over 20 years, went on record last week as opposed to outdoor shows or carnivals.

The mayor stated his position on carnivals when a delegation from the Associated Charities called on him at the City Hall to seek his aid in introducing an ordinance in the Common Council prohibiting law days and other means of soliciting money on the streets of Albany.

Billposters Get Increase

Chicago, Jan. 20. The finale of circus billposters holdout for \$35 a week and no hold back occurred here Jan. 15, when the circus general agents signed an agreement to pay the biller \$110 a month, if experienced, and \$75 a month for apprentices.

Last season the circus billers received \$90 a month. Arthur Hopper, general agent of the John Robinson Circus, and representing the American Circus Corp., was the first general agent to affix his name to the dotted line that gave the billers, not what they wanted, but \$20 a month increase.

W. B. Piatt Dies of Apoplexy Tipton, Ia., Jan. 20.

W. B. Piatt, 60, director of the Cedar county fair since its organization 17 years ago and superintendent of the speed events, died while seated in a chair at his home the afternoon of Jan. 12. Death was due to apoplexy. He had been active in the fair interests for years prior to his association with it in an official capacity and was known in the county as the "backbone of the fair." His widow and a sister survive.

FAIR SECRETARY RESIGNS

Bloomington, Wis., Jan. 20. F. H. Foster, secretary of the Bloomington Fair Association, has resigned but retains his membership. The directors have set Sept. 25-27 as the date of the 1925 fair.

MICH.'S BIG MEETING

250 Fair Representatives at Lansing—Chapman President

Lansing, Mich., Jan. 20. Detroit was chosen as the 1925 convention city for the Michigan Association of Fairs. Selection was made at the close of the two-day convention held here.

A few changes were made in the personnel of the organization. F. A. Chapman, of Ionia, former first vice-president, was named president to succeed W. D. Burgess of Jackson. Other officers elected were: John A. Arendshorst, of Holland, first vice-president; J. H. Vandecar, of North Branch, second vice-president; G. E. Wykoff, of Hart, third vice-president; F. A. Bradish, of Adrian, fourth vice-president; Frank Bird, of Charlevoix, fifth vice-president; Chester Howell, of Saginaw, secretary-treasurer; and George Connel, of Detroit, secretary-at-large. The meeting here drew more than 200 representatives from the 83 local associations of the state and from concession and entertainment companies throughout the country.

ANIMALS LOST AT SEA

Los Angeles, Jan. 20. Mary Lee Kelly, head of the M. L. Kelly Enterprises, of Panama, who operates cafes, picture houses and other places that provide amusement for a profit, decided she in advance of the fairmen's gathering next month, but that Johnson would set the date for the meeting.

Miss Kelly started for Los Angeles on the Japanese ship *Kosho Maru*. When the ship was 100 miles off the coast of Manzanillo, Mexico, it began to burn and was abandoned by the passengers and crew.

The cargo, including the livestock, was lost and as Miss Kelly tallies her losses they include tigers, monkeys, 1,200 birds, 5,000 macaws, 60 sloths, 28-foot box constrictor and other species of snakes and birds found in the Central American jungles.

Not crying over her loss, but stated she would return to Central America immediately and bring another load of birds and animals.

Connecticut Fair Floating \$100,000 Bond Issue

Hartford, Conn., Jan. 20. The Connecticut State Agricultural Society will float a bond issue of \$100,000 to make possible its plans to extend and improve the Connecticut state fair and to meet outstanding obligations. The bonds are to be secured by second mortgage on Charter Oak park and will pay 7 per cent. annual interest, maturing in 16 years. The bonds are being placed on the market at \$250,000 and it has an outstanding first mortgage of 70,000.

The society formerly was known as the Connecticut Fair Association. After having suffered several years of reverses in the conduct of the fairs the society last September had one of the most disastrous failures in its history. Plans are being discussed for new buildings.

The officers of the society are: President, W. G. Golder; first vice-president, H. C. Parsons; treasurer, Russell P. Taber. R. A. Wentworth is the acting secretary, pending the selection of a successor to the late Edward C. Trimmer.

SAWDUST SAVED PERFORMER

Syracuse, Jan. 20. The annual Indian Tiger Temple circus, brought to the city by the army here, played to record business last week. Two thousand were turned away on Thursday night, with the result that extra night performances of the speed events plan were staged on Friday and Saturday.

Fred Bradna, of the Ringling forces, who put on the show, offered a line-up of 18 attractions. As was the case last year, the circus was marred by one accident. Miles Corda Coleman, of the Aerial Smiths, fell 38 feet from a trapeze to the floor, but, thanks to heavy safety covering and her presence of mind in landing on her shoulder, escaped with only slight injuries. Smith's wife had a similar fall several years ago with the Barnum and Bailey circus and was crippled for life.

Last season, at the indoor circus, Rose Ruffenbach, bareback rider, was seriously injured.

KENNEDY-GOV'T SHOW MATTER SETTLED; LACHMAN TAKES SHOW

Settlement Arrived At by Dave Lachman on Behalf of Mrs. Kennedy—Kennedy Carnival Show May Be Joined with Lachman's—General Feeling Kindly Toward Late Showman

COAST MEETS

Edmonton Followed by Aberdeen and Frisco

Seattle, Jan. 20. On Jan. 26 at Edmonton, Can., will occur the booking meetings of the Canadian A, B and C circuits. About 25 fairs in all will be represented. They are graded alphabetically according to size and importance.

Attractions, carnivals and arrangements delegating a booking agent will be arrived at during the meeting.

Following will be the meeting at Aberdeen, Wash., around Feb. 1, of the Pacific Coast Association, taking in the fairs of the extreme northwest and the upper coast. Later the Southern Pacific Coast Fairs will hold their meeting at San Francisco.

P. T. BARNUM PICTURE

According to report, one of the large New York picture concerns is contemplating placing the life of P. T. Barnum into a moving picture.

Not so long ago a book was gotten out on the life of P. T. Barnum, but as far as known the great and dead showman never has been moving pictured.

48 Slot Machines Are Ordered Destroyed

Des Moines, Ia., Jan. 20. Forty-eight slot machines, around which court battles have been fought for several months in an effort to determine whether or not they were gambling devices, were ordered destroyed by District Judge Uterback.

Hearing on a writ of certiorari in 26 of the 48 cases came up to Judge Uterback from Municipal Court, where Judge Zeuch had held their operation to be illegal.

Mrs. Roth Wants Divorce

Los Angeles, Jan. 20. Mrs. Nello Roth, who handles lions, tigers, leopards and other wild animals with the Al G. Barnes circus, has brought suit for divorce from Louis Roth, chief trainer of the circus in Superior Court on the grounds of cruel and inhuman treatment.

Her complaint states that they were married in Edmonton, Canada, May 31, 1921, and that they separated in Jan. 15, the year 1924. She sets forth that despite the fact that she was subjected to the same amount of danger as her husband that he collected some \$5,000 during the past season for her salary, and only allowed her \$1 a day to live on.

Harvey Watching 101

Chicago, Jan. 21. R. M. Harvey, general agent of the Sells Floto Circus, has been cast in a part three weeks. Harvey is endeavoring to watch the route of the new 101 Ranch Circus, which will play a great deal of eastern territory after it leaves St. Louis and Louisville early in the spring.

Winter Carnival for Lincoln, Me.

Lincoln, Me., Jan. 20. Lincoln is planning to have the best-ever winter carnival Feb. 14. Charles H. Smith, the chairman; P. N. Garside, secretary; C. A. Pierce, treasurer; C. A. Robbins, I. McKechnie and Edward Bailey, sports; James McAlon, publicity agent; Arthur Osborne, construction of shute.

Thornton Fair Incorporates

Thornton, Wn., Jan. 20. Thornton Community Fair incorporated with no capital stock and with L. P. Matthews, Fred Yonkey and Dr. Floyd Wyant of Thornton as directors. Purpose is to operate an agricultural, live stock and poultry show.

New Orleans, Jan. 20.

Dave Lachman has settled the Governor's claim for income tax against the late Con T. Kennedy to the entire satisfaction of Mrs. Kennedy, the widow, and the Internal Revenue Collector at this point.

The exact amount paid the Government is not announced, but the Collector, acting in concert with the Internal Revenue department at Washington, is said to have greatly reduced the total amount the Government claimed. A large portion of that amount was for penalties added to the original.

Besides representing Mrs. Kennedy with the Government, Mr. Lachman has been negotiating with the Kennedy show creditors, looking toward a mutually agreeable adjustment of the outstanding claims. If this is reached the showman's widow, who is living at Miami, but came over here while Lachman was in negotiation with the Collector.

Such coupling will be to provide Mrs. Kennedy with an income. It is unlikely the widow will again be active on the show circuit at Miami, but came over here while Lachman was in negotiation with the Collector.

No decision has been reached as to the disposition of the name of Con T. Kennedy in outdoor show circles. That name is established and has a value. Mrs. Kennedy and Mr. Lachman may confer over its disposition, as Lachman does not intend to employ it in connection with the Kennedy equipment on his shows.

MAINE FAIR DATES SET

Waterville, Me., Jan. 20. At the annual meeting here Friday of the Maine Association of Agricultural Fairs the dates of eight Maine fairs for this year were decided upon as follows: Bangor, Aug. 24-28; Waterville, Sept. 3-7; Lewiston, Sept. 7-10; Gorham, Sept. 7-9; Skowhegan, Sept. 15-18; South Paris, Sept. 15-18; Farmington, Sept. 22-24.

Officers were elected as follows: President, Dr. Paul R. Baird, Waterville; first vice-president, George W. Westcott, Bangor; second vice-president, Nathan Terry, Presque Isle; third vice-president, E. F. Ineson, Ellsworth; treasurer, Frank E. Moulton, Farmington; executive committee, Walter P. Ordway, George H. Plummer and Walter H. Plummer, all Waterville; legislative committee, secretary of each fair association.

Amusement Park for Excelsior, Minneapolis

Minneapolis, Minn., Jan. 20. Cordelia calling for the erection of an amusement park on the shores of Lake Minnetonka at Excelsior, a suburb of Minneapolis, have been drawn up between Fred W. Pearce & Co. of Detroit, Mich., and the Minneapolis & St. Paul Suburban Railway Company. Plans call for its completion by May 31.

The park, which will include large roller coaster, merry-go-round, ferris wheel, miniature railway and other rides, will be located on shore line land controlled by the street railway company at Excelsior. The town of Excelsior is a summer resort town and about 100,000 people ride from downtown Minneapolis.

The Pearce organization will operate it on a percentage basis with the electric railway company.

HETH CLAIMS 25

Birmingham, Jan. 20. J. H. Heth shows, wintering here, was going to this coming season as a 25-or organization. A mechanical walk-through show and motor-drome will be new novelties. W. H. De Voyné will again act as secretary and treasurer.

KIANTAQUA SYSTEM IS READY; WILL USE VAUDEVILLE ACTS

Getting Underway February 15—Fifty-two Advance Agents for Southern Territory—Large Number of Turns to Be Engaged

Chicago, Jan. 20. The Kiantauqua system, promised last year by the K. K. K., became a reality here last week when that organization announced 52 advance agents to handle the advance of the Southern Kiantauqua got under way to start about Feb. 15.

All the agents will attend a special K. K. K. school for two weeks to learn the manner and method of booking the Kiantauqua. During the school period the agents will receive full pay.

The roster of men engaged by the K. K. K. for this work is being kept secret because of the desire of the great number of former chautauqua agents who have gone over with the Klan. Top money is reported being given all men.

Although the number of agents engaged is large, the organization announces it will employ as many more in another month to handle the western and northern Kiantauqua that are expected to get under way about April.

With the opening of this large system of Kiantauqua the K. K. K. automatically becomes one of the biggest fairs in America for chautauqua acts.

Kiantauqua Break Away
The Kiantauqua, however, are breaking away from the cut and dried program of the stereotyped chautauqua and are offering vaudeville turns. It was this move last season that placed the Kiantauqua above the Chautauqua in the matter of attendance.

Working on the basis of last year's success the organization announces it is getting ready to employ a great number of vaudeville acts that have all been looked over as regards fitness for the Kiantauqua program. When the organization does approach the booker they have in mind, and request the acts, they desire, it may be the largest single order ever placed for acts in America. Scouts are still busy looking over the various vaudeville bills for suitable material.

Meantime somewhere in the neighborhood of 250 tents, each one seating between 3,000 and 5,000 people, are ready. Trucks to transport the paraphernalia from town to town are being completed by an automotive concern, working on the order the past five months. Over 66 of the trucks are ready for the road.

Speakers and Acts
The program of the 1925 Kiantauqua will resemble that of the 1924, in that it will include several speakers, and about three acts. The prices charged will be the same as last year, 25 and 50 cents.

POSTER PLANT DECISION

Wichita, Kans., Jan. 20. An order of the court, following six years during which the action has been before it, orders the sale of the plant of the Crawford Poster Advertising Company in this city on Jan. 31.

The action involved the ownership of the plant and company. Justice Jesse D. Wall found that E. L. Marling owns 50 per cent, and L. M. Crawford the other 50 per cent. The court also dissolved the partnership.

TIGHTS

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OUTDOORS

GIRLY REVUES IN DEMAND BY WEST. FAIRS

Fair Men Seem to Believe Revues Are Drawing Cards

Chicago, Jan. 20. During the recent meeting of the Wisconsin fairs it was firmly indicated that fair men of that State have faith in the girly revues as an attraction.

They believe the girly revue becomes a drawing card if well framed and that they can get publicity and cash through a revue attraction than others.

Other requests for terms and composition of girly revues for fairs next season coming into Chicago seem to say there is more or less of a general demand for revues with girls throughout the West.

If the demand does become general it is doubtful who or how many producers around here will attempt to fulfill it.

FAIR NOTES

Officers and stockholders of the Clinton County Agricultural Society, DeWitt, Ia., met in the Mayor's office. Reports were submitted by secretary and treasurer and the dates for the 1925 fair named for Sept. 8, 9, 10, 11. The superintendents for all classes were re-elected.

R. D. Spielman was re-elected president of the Hamilton County Fair Association, Webster City, Ia., for the fourth year.

The Bureau county fair (Princeton, Ill.) dates have been officially announced as Sept. 1-4 by Secretary John S. Skinner. Officers for the year were elected as follows: J. H. Becker, president; John S. Skinner, secretary; C. H. Coll, treasurer, and O. H. Skoglund, superintendent of concessions.

Directors of the Bloomington Fair (Wisconsin) Association have advanced dates of the fair this year to Sept. 25-27 to avoid conflict with the Lancaster Fair Association. The grounds have been rented to the Community Golf Club, but provision is made for their free use by the High School Athletic Associations and for livestock sales.

RICE STILL BOOKS

Reuter Rice & Dorman Shows—Not Financially Interested

Chicago, Jan. 20. W. H. (Bill) Rice has left to book the Rice & Dorman shows in Texas territory. Rice is understood to retain connections with the W.A.S.A. He is looking the show for his old partner, though holding no financial interest.

The Rice & Dorman shows go again this season with equipment purchased from Mrs. C. A. Worham, George Dorman, experienced carnival man, will be manager.

TRAPEZIST HURT

Paris, Jan. 12. Germain Lequeux, 45, of the Raynal troupe of gymnasts, fell from a trapeze at the Cirque Pallas last week at Dunkerque, where the circus was pitched for the New Year holidays.

The lad was taken to the local hospital with a broken fibula and tibia.

Sutherland With Printing Co.

Chicago, Jan. 20. James H. Sutherland, formerly general agent for the L. J. Heth and other carnivals, is now with the W. S. Donaldson Printing and Litho. Co. of St. Louis.

Nebr. State Fair Soc. Resigns

Chicago, Jan. 20. E. R. Danielson, for many years secretary of the Nebraska State Fair, Lincoln, Neb., has resigned and will form a partnership with the Sioux City Booking Office and J. W. Marcellos.

INSIDE STUFF ON THE OUTSIDE

The Kennedy Show Matter

Reports coming into New York say that Dave Lachman might have found his way to a speedy settlement of the late M. C. Kennedy income tax claim which the government has been so long in settling. Lachman had not worked fast. According to the account a couple of outdoor showmen wanted a chance to bid on the Kennedy carnival property, regardless of the widow or anyone else. These men are said to even have gone to New Orleans to see the Internal Revenue Collector in charge of the Kennedy property. The showmen wanted to know the date of the sale by the government, presuming it would be at auction.

The collector is said to have informed his visitors the Kennedy show matter had been settled and to the satisfaction of the government. Lachman is due in New York today or tomorrow (Thursday). It is not known if he is aware of the inside maneuvering.

Johnson and the Showman

Speculation as to whom Tom Johnson controls among the outdoor showmen, present or past members of the Showmen's Legislative Committee. There doesn't appear to be much of a doubt but that will come to a showdown at the Chicago meeting in February if Johnson persists in attempting to interject himself into the direction or operation of the S. L. C.

If there is a show down in Chicago it will bring about just how far Johnson did care for the outdoor showmen or the outdoor business.

Falling to voluntarily abdicate next month, the majority of the representative outdoor men are opposed to him, it will be confession by the attorney that he is and has been for Tom Johnson only.

Carnival at Milwaukee?

It is stated on very good authority that Milwaukee will play a carnival again this coming year. Two years ago the Milwaukee fair and no concessions have apparently made it very plain to the management that the carnival is the thing to entertain the public between shows and in front of the grand stand.

WHAT THE WORLD WANTS

Variety Bureau.

Washington, Jan. 20. It has been pointed out in this service, a regular feature of Variety for many months, that it is but necessary to communicate with the nearest branch office of the Department of Commerce, which offices are scattered throughout the entire country, forwarding the name of country desiring the articles, the articles themselves and the government code number, to secure an opportunity to "land" additional new business.

Among the articles concerns desiring to make direct purchase there is listed the following:

Purchasers
Canada, medium priced shoes (13181); China, old newspapers (13232); Czechoslovakia, automobile accessories and novelties (13177); Danzig, box calf, box sides, patent leather and glaze kid (13257); England, belts, rubber composition, plain and ribbed, for men (13191); Germany, 4,000 pairs of rubber boots and shoes (13201), cotton and artificial silk hosiery, all kinds of women's underwear (both 13203); 7,000 pairs of high-top shoes for men and women (13201); Hungary, leather, chieft Russian box calf and glaze kid (13255); India, perfumes, toilet preparations, haberdashery, pocket and pen knives, stationery, table and kitchen cutlery, stationery (all 13292); Italy, electric starter equipment for automobiles (13178); Netherlands, hosiery, rubber bands, garters and other hosiery articles, underwear, yarn (all 13243); Norway, radio sets and parts (13167); Uruguay, candy-making machinery (13156).

Selling Agents

The list is divided between purchasers and those desiring to act as selling agents only, among the latter are the following items:

Canada, cotton, linen, silk and artificial silk hosiery (13251); Egypt, cotton, silk and wool hosiery of all grades, towels (both 13247), medium-priced hosiery, men's suitings, medium-priced men's shoes (all 13183); England, hosiery and underwear (13239); Germany, leather for the manufacture of trunks and specialties (13182); automobile and truck tires (13202); Greece, drug-glass rubber sundries (15,219); radio sets and parts (13169); Mexico, motion picture films, novelties (both 13132); Morocco, newspaper paper (13212); Netherlands, hosiery and underwear (13244); Norway, hosiery shoes and underwear (all 13208); South Africa, toy balloons (13198); hosiery and underwear (13241).

\$113 DAILY FOR NAME TOO MUCH

Pawnee Bill Wanted It—Am. Circus Bucked

Chicago, Jan. 20.

Pawnee Bill asked the American Circus Corp. \$113 a day recently for the use of his name, to be used in conjunction with a title of the corporation's. The circus magnates bucked at the price. Pawnee Bill stood firm with the result that the deal fell through.

The corporation had planned on using Pawnee Bill's name with a wild west title they own, and which would have read as the last part, "And Pawnee Bill's Wild West Show."

Gouverneur, N. Y., Fair Dates

Gouverneur, N. Y., Jan. 20. The dates for the 1925 Gouverneur fair have been selected as Aug. 18-21.

"GINGER" JOHNSON BACK

Chicago, Jan. 20.

"Ginger" Johnson, last season ballet dancer with the John Robinson Circus, who left the show and her husband for a career behind the footlights, is returning to the same circus for next season.

Mrs. Johnson will appear as a trapeze artist. She has given over ballet dancing and the footlights, the circus announces.

Bert Bowers Back

Chicago, Jan. 20. Bert Bowers with Biers, Bowers has returned from an extended European trip.

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OBITUARY

DOLORIS VALLECITA

(Mrs. Arthur Hill)
Doloris Vallecita, d. 19 Jan. 13 at Bay City, Mich., following an attack upon her by one of her loopards. The dailies published the at-

MONUMENTS

MAUSOLEUMS — HEADSTONES
ERECTED ANYWHERE IN THE WORLD BY
THE OLD AND RELIABLE
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tack had been a savage one. "His is denied by her husband, Arthur Hill, who also managed his wife and her act.

Mr. Hill claims there was no attack whatsoever; that his wife was exercising the loopards (about six) in her training quarters at Bay

IN TENDER AND LOVING MEMORY
of our dear mother and father
ROSE SNYDER
November 21, 1912

MATT B. SNYDER
January 16, 1919
Their Devoted Daughters
ALICE SNYDER DEYO
GEORGIA SNYDER HERBERT

City, when a half-grown cub, a pet, in fact, trying to catch hold of the cracker of Vallecita's riding whip, jumped for it just as Vallecita bent over. In this manner the cub's claw struck her in the neck, the sharp nails severing a blood vessel

IN MEMORIAM DAVID POWELL

Who passed away Jan. 19, 1923
WIFE AND CHILDREN

which turned on a flow of blood into the lungs. This later congealed, causing her death.

The dailies had it that while breaking in a new leopard to the group it had sprung upon her, bearing Vallecita to the ground,

TOMMY PAYNE

In memory of the Beloved Son
Who Passed Away Jan. 23, 1924
Sadly missed and longed for by his loving
MOTHER, FATHER AND
SISTER, NABE PAYNE
May his soul rest in peace

and then tore at her throat. Mr. Hill's version is to be preferred and is about the same as was printed in the Bay City papers. Vallecita was buried there Jan. 15.

Doloris Vallecita as an animal trainer was known all over the world. She selected the most difficult of all animals to train—leopards. Her animals, all wild, thrill, Vallecita was fearless and in love with all animals, so much so that she refused to eat meat, including chicken, because the animal training it had been first killed by Vallecita became so close to her animals that she treated them almost as companions. Brushing aside all standards of animal training, Miss Vallecita probably did what no animal trainer could do—when in the cage or training quarters she would walk away from any of the leopards with her back turned toward them, instead of, as is the invariable custom, backing away.

The deceased was about 47, weighed 96 pounds and was five feet two inches tall. With her husband she had traveled all variety fields for over 20 years, the Hills being constant companions. Mr. Hill, besides managing his wife, is a wild animal dealer and will continue in that business. He may dispose of the animals trained by his wife.

GEORGE R. BATCHELLER
George R. Batcheller died in Boston Jan. 15 at the age of 62. He was born in Providence and for many years managed the Westminster Theatre, Providence, Worcester and Lyceum and Gayety theatres, Boston. He retired from active business about eight years ago and resided in Boston until his death.

The deceased was survived by after a long illness, died Dec. 3 in only son, George R. Batcheller, Jr., the Lucier home, 46 East boulevard, and one sister, Carrie Batcheller, Onset, Mass. Lucier attended in the both of whom were with him at his business in 1881 and was the death. He was the son of George, organizer of the Musical Monarchs,

H. Batcheller, of Batcheller & Doris Circus Seme, a former partner of R. F. Keith (founder of Keith circuit), and one of the pioneer medicine show men. George H. Batcheller sold Kickapoo Indian medicine under a tent in Brooklyn, taking a comic opera and converting it into a medicine show by playing under canvas and selling medicine during the performance. That is said to have started the Indian medicine show.

ART PICCALO

Art Piccalo, formerly of the Piccolo Midgets, committed suicide at Middletown, N. Y., last week. The midiget had been confined to the

HER WORK IS DONE
She is at rest
PEARL B. RICHTER
Passed on to her reward
January 15, 1925
Wife and Pal of
EARL C. FARLOW

State Hospital for the Insane. Thursday he managed to elude his attendant, appropriated the latter's gun, and shot himself. The body was found on the outskirts of the hospital grounds within an hour after he had been missed.

Until Art was committed to the sanitarium the Piccolo Midgets were a trio. After the brother's commitment the other two members carried the act.

C. WILSON HARDING
George Wilson Harding, 72, second cousin of the late President Harding and one time vaudevillian, died in Providence, R. I., Jan. 6. Mr. Harding was born in England, making his first stage appearance when 10 years old. Later

he came to Brooklyn, where he played legitimate roles in the old Conway and other Brooklyn theatres. In 1888 he went to Providence as stage manager of the Westminster Muse, now the Empire (Columbia).

After five years' service there he went into vaudeville with a German comedian and played the Keith circuit for seven years, retiring in 1900. About two years ago Harding was severely beaten by drunken

TO THE MEMORY OF
MY PAL
ARTHUR J. WHEELER
Died Dec. 30, 1924
You will live forever in my memory
AL STRIKER

rowdies and he never fully recovered from the effects of his injuries. Two sons survive, Edward Harding, in the old Keith Providence house box office for years, and William H. Harding, now managing Fall River (Mass.) houses.

MRS. RICHARD CARLE
Mrs. Richard Carle, wife of the comedian now in the show in Los Angeles, died Jan. 16 at her home, 200 West 88th street, of heart failure. Owing to the suddenness of her death and the distance between her and the Coast, Mr. Carle was unable to come for the funeral which was held in Campbell's parlors, Jan. 18. The remains were sent to Melrose, Mass., for interment.

EDMUND GURNEY
Edmund Gurney, 73, died Jan. 14 in Lenox Hill Hospital, New York, after a few weeks' illness. He was well known on the stage for his acting of Shavlin parts. Funeral services were held in St. Malachy's Church auspices of Actors' Fund of America.

CHARLES N. LUCIER
Charles N. Lucier, 69, unmarried, died after a long illness, died Dec. 3 in only son, George R. Batcheller, Jr., the Lucier home, 46 East boulevard, and one sister, Carrie Batcheller, Onset, Mass. Lucier attended in the both of whom were with him at his business in 1881 and was the death. He was the son of George, organizer of the Musical Monarchs,

Four Luciers (Charles, Joseph, Fred and Rose), which played the varieties in the days of 1882. The Luciers were considered the first white-face musical act of its kind. Lucier was proprietor of Lucier's Famous Minstrels, which toured for 16 years. He retired from the stage eight years ago, making his home with his sisters and blind brother, Joseph R. J. Interment in Notre Dame cemetery, Worcester, Mass.

WILLIAM VAUGHN
William Vaughn, actor, died in Memphis Jan. 15 while en route with "Able's Irish Rose," which company he had been with some time. The remains were brought to New York for burial, mass being said in the Actors' Chapel, St. Malachy's Church Monday.

JANET DONNELSON
Janet Donnellson, former model and show girl, died in Cleveland Jan. 11 after a brief siege of typhoid fever. She was known to the theatrical crowd, having conducted the last show in the Winter Hotel, Cleveland, up to the time of her death. Survived by a husband, Larry, and sister, Mrs. Mark Hanna.

DOROTHY FOSTER
Dorothy Foster, for many years in vaudeville with Johnny Fogarty, died Jan. 16, from poisonous liquor in Chicago. The deceased toppled over in the apartment of Tim Spaul, labor organizer and cigar manufacturer. Miss Foster, has been inactive for about seven years having operated a modiste shop with her mother. The deceased was about 33 and is survived by her mother.

FRED FISBECK
Fred Fisbeck, comedy film director, died in Hollywood Jan. 6 of cancer. He began his career on the late Thomas H. Ince's ranch in 1912. Fatty Arbuckle, Lloyd Hamilton, Jack Coogan and Baby Peggy were once under his direction. His wife (Ethel Lynn), mother and brother survive.

GERALDINE LA PIERRE
Geraldine La Pierre, one of the five La Pierre Sisters, died in Chicago Jan. 4 as the result of an operation for removal of tonsils. She was buried at Mt. Carmel Jan. 6. The deceased had appeared in vaudeville with her sister and more recently at the "Midnight Frolic" in Chicago.

WILLIAM WOODS
William Woods, 74, former vaudevillian actor, died of old age Jan. 4 at his home in Cleveland. For many years the deceased played with "Uncle Tom" troupes. He is survived by his widow.

ETHEL BRANDON
Mrs. Ethel Brandon, 72, old-time actress, died Jan. 8 in Bellevue hospital, New York. She retired from the stage many years ago. Mrs. Brandon achieved her stage success as Granny Ty in "The Blue Bird."

MAE GOLDEN
Mae Golden, 45, former professional, sister of the late Richard Golden, died Jan. 7 in the Woman's Hospital, New York. Interment in Philadelphia, her home town.

HERMAN WHITNEY
Herman Whitney, 70, for years a bareback rider with the old Barnum & Bailey circus, was found dead in bed last week at his home in Petersburg, N. Y. A neighbor discovered Whitney's wife, who was unconscious on the floor, illness having apparently overcome them both before help could be summoned. When Whitney quit circus life he became a bareback rider until too old to follow the work.

JAMES W. TRACEY
James W. Tracey, main doorman at the Imperial theatre, New York, was killed by a taxi in front of 14-c Booth theatre, New York, Jan. 12. Tracey had been requested to secure a cab for an elderly couple who had attended the performance of "Rose-Marie." The deceased was a former dancer, his stage appearance dating back to days of Harrigan and Hart.

Tom Pitt, business manager of the Lyric theatre, London, was found dead in bed at his home in London, Dec. 30. The deceased had been connected with the Lyric theatre for more than 35 years. A bachelor of 55, his end was very sudden, as he was at the theatre the previous night, apparently in the best of health.

DELANY K. O'S TIGER

By Jack Pulaaki

Connecticut boxers are certainly making a noise around Madison Square Garden. Three weeks ago Kid Kaplan, of Meridan, copped the featherweight title there, and last Friday Jack Delaney, of Bridgeport, earned the title of "giant-killer," putting the highly touted Tiger Flowers out in the first minute of the second round.

Delaney is the same person who stopped the rush of Paul Berlenbach last season, putting punching Paul to sleep in the seventh session. Delaney's previous appearance at the Garden was against the Buffalo peach, Jim Slattery, the latter winning six rounds on points. Last week, however, Delaney hopped back to high favor with the fight bugs. Guess it's just about what that guy Einstein said, "Relativity." Against set-ups and such Flowers, the mow-down stood out like a colored white wind. Up against each he faded in the plater division. Recently the colored man knocked two men out in the same ring at Philadelphia, but boxing thoroughbreds can't be scared by that stuff.

Perhaps 4,000 colored fans turned white as the Tiger kid suddenly went into eclipse. When the men came out the cool Delaney danced away from the rushing slugger from the South who could not handle his arms wildly. In close Jack ripped in several short uppercuts which worried Flowers. The latter's left hooks were easily parried by Jack's right arm. Towards the end of the round the colored boy waded in and seached Delaney's face, but the Bridgeporter rolled with the punches.

Sudden Delaney seemed to wait for Flowers to draw in his right, Tiger fighting south-paw fashion at the time. Quick as a wink, in went Delaney's right—a short choppy uppercut that landed cleanly on the button. Down went Flowers and up rose the multitude in shrill amazement. Flowers attempted to arise at the eight but could not.

Harry Greb was introduced and announced himself ready to meet the winner. Delaney and Greb should mean capacity, same as Delaney and Flowers. The being favored the colored man, 10 to 11.

Estridge's Funny Knockout
Larry Estridge in the semi-final, also a mixed bout, was credited with a knockout of Charley Nashert, also a two-round affair and a very sad one. The colored boy looked bad in the first round. He landed a left hook that sent Nashert down to his own corner. He was about to hop up but handlers shouted to take the count. The referee, a strange bird, counted in Nashert's ear instead of using his hand. When Charley arose and rushed for Estridge, the referee stepped in between and instructed Nashert to his corner—counted out by a stupid big third-man work. However, that bout figured to be cheery anyhow. Joe Humphries was missing, and his substitute was terrible. Nobody heard him, and after trying to nobody cared.

By Con Conway
Jack Delaney, conqueror of Tiger Flowers, had such supreme confidence in his ability that the Tiger he almost called the round in which he would say the colored man. Leaving his dressing room at the Garden on his way to the ring, a fellow fighter said to him, "Good luck, Jack." "About three rounds," smiled back Delaney. He stopped Flowers in two rounds. All of the wise money was on

WRESTLING

1925 wrestling made its New York debut under the direction of Jack Curley before about 3,000 fans at the 71st Regiment Armory Monday night. A good card was arranged, probably with the idea of attempting to restore that form of sport to its former huge popularity.

The first bout brought together Pat McGill, the "Irish-American Terror," and Frank Brono of Poland. With a badly broken nose, received when Brono accidentally butted him, McGill subdued his opponent after 21 minutes and 27 seconds. Weights: McGill, 210; Brono, 200.

Next came Joe Stecher, the veteran scissor artist, 215, and Nick Lutze, former halfback of Notre Dame, 225. Stecher downed his man with a scissor hold in 28 mins., 46 secs.

In the semi-final, Renato Gardini, Italian champion, 200, opposed George Walker, Canadian champion, 192. Walker's shoulders were pinned to the floor in 30 mins., 9 secs.

Russian Champ Won
Then came the big noise, Ivan Zaikin, a big 265-pound Russian, announced as the champion of Europe, had for his opponent Joe Komar, a big Lithuanian of 233, who substituted for John Evko, conqueror of Wilford of the East. Zaikin made short work of his man, flattening him in 12 mins., 13 secs. The fairly large crowd showed much enthusiasm.

MIAMI AND RACING

Miami, Jan. 20.
With the opening of the new running track here last week it came out that the merchants of this town are not enthusiastic over the ponies. The revelation was brought about through the efforts of the New York "Morning Telegraph," a semi-racing-stock market sheet to put over a special racecard advertising edition for the new race course.

The "Telegraph" sent two men south to solicit advertising. They met with some success until soliciting in Miami. According to the story they were turned down flat by every Miami merchant approached.

DEMPSEY'S DAY SET

Los Angeles, Jan. 20.
It's around that March 29 day that will be Jack Dempsey's day, the day he marries Estelle Taylor.

It's also the day Jim Corbitt will open his La Juana (Mexico) race-track.

Flowers, but the Bridgeport contingent cleaned up, taking live and six to one Delaney would stop the colored terror. Flowers showing against Willard and Delaney's last bout he was a bit confused the sharp-shooters. It is no secret Delaney could have stopped Reed any time he cared, but he preferred to let Reed ride—because he was a scoundrel. Flowers is also a portside as the wily Bridgette Irishman used Reed for a little target practice. Southpaw sparring partners are hard to dig up, and Delaney decided to utilize the opportunity. Anyone who is familiar with Delaney's devastating right hand could see he was content to outpoint Paul. He has his right hand in a strap.

With Flowers, Delaney was as cool as Dawson City, and as phlegmatic as concrete. This is the third phenomenon he has put the powder under. First Bert Collins, the highly-touted coast boy; then Paul Berlenbach, and lastly the man-eating Flowers.

The promoters better pension Delaney or keep him away from the carefully built-up "draws."

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Con Conway

THURSDAY, JAN. 22		WINNER. ODDS.	
BOUT.			
Jack Renault vs. Jos Stessel.....	Renault	2-1	
Sailor Maxted vs. Carl Carter.....	Maxted	7-5	
SATURDAY, JAN. 24			
Johnny Leonard vs. Johnny Drew.....	Leonard	even	
Bobby Riden vs. George Doherty.....	Riden	6-5	
Irving Shapiro vs. Clark Anderson.....	Shapiro	8-5	

RECORD TO DATE

Selections, 15. Winners, 12. Draws, 0. Lost, 3. (Of last week's seven selections, three postponed, two substitutes.)

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

Fight fans crowded the Palace to see Benny Leonard this week. Benny has a routine for vaudeville which consists of his setting-up exercises, some comedy chatter and a burlesque boxing match. For a close he recited a poem, more or less about himself. He is assisted by George Mayo.

Julius Tannen with a new monologue made them howl. He is a favorite here. The rest of the bill was mostly singing and dancing. Walter Baker and Co. opened the show with some new and some old sleight-of-hand tricks, which pleased. Harry Breen, who followed, produced some real laughs with nut comedy antics, and then scored with a funny extemporaneous song composition, picking subjects from the audience.

The Lorraine Sisters, No. 7, were shifted to 3. The act was handicapped by the absence of one of the sisters, announced too ill to appear. The other sister, however, worked doubly hard in her graceful dance numbers, and Roy Sheldon and Billy Taylor, playing dual piano accompaniment, also helped get the turn across to good returns. Billy Taylor displays a fine tenor voice. Oliver and Olsen, mixed eccentric dancing team, had everyone chuckling before they were through with their clever comedy stepping.

Elizabeth Brice, with Frank Kessler and his band, proceeded to create a near-panic with a series of fast dance numbers. Her music is better than average and Miss Brice as good as ever at putting over her songs. A George Chouze revue, featuring Ladova, danceuse, and Danny Dare, followed Tannen. It is a bright series of stepping sketches. Both Ladova and Dare scored personal hits. The revue last scene, only set pieces against a solid color backdrop being used, but the dancing was so good nobody missed the scenery.

Following the "greatest lightweight champion" came the closing

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turn, "Cycle of Color," a series of poses in a frame with effective scenic backgrounds and lighting. Very few left their seats until the final picture. An excellent musical accompaniment by Dan Russell. The orchestra gave the act a fitting atmosphere.

Loop.

Corking good vaudeville that leans heavy on the comedy composes this week's bill at the Majestic. The show is full of speed with the usual

the Paramount convention current in Atlanta, Ga.

Farnell and Florence will produce, a unit for the Association to be played over the Coast time.

The Berwyn, booked by Willie Berger, has discontinued vaudeville for the last half with a special show Sunday.

Dan Healy is out of "Passing

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and an asterisk

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waits being eliminated. This is exceptionally noticeable with the Lane and Harper turn that carries off its ease prior to the closing number.

Fred's Seal, taken off after the first show last week and switched to the Palace, reappeared on this program. The seals are well trained. Hayes and Lockwood, two-man comedy character turn, held the early position down nicely, their talk going over for good laughs. Finishing with a yodel sent them away to sufficient applause to warrant three healthy benches.

"Johnny's New Comedy" introduced by Russell and Burke, with a male assistant, registered one of the hits. This act was formerly presented by Harry Langdon. The present cast measures up with the original and garnered an equal number of laughs.

Harry Rappi, violinist who intermingles his melodies with talk and songs, filled in adequately No. 4. The turn is sure-fire for the intermediate houses.

Lane and Harper followed, keeping up the fast pace set by the preceding acts. It is a classy combination and gathers enough laughs for the better houses.

Brockman and Howard have a pretentious character singing and dancing revue with four girls. The latter fill in with several styles of dancing to give the team ample time to make their changes.

Swartz and Clifford were a wow in the next-to-closing position. The male member is a clever Hebrew comic. The woman aside from a good deal of also capable of putting over a number. This team can also be taken for a spot in the better houses.

Oscar Martin and Co., the latter man and woman, closed the show with a good exhibition of hand-to-hand and ground tumbling.

Bruce Fowler and Ed. Oimstead left Sunday to be in attendance at

Show," having been removed to a local hospital, where he is undergoing a minor operation.

Edward Oakley, of the Rose Costume show, sponsoring the Rose Stock Co., which will tour the one-nighters through Illinois, Michigan and Indiana.

The Vic, recently taken over by the Kohl interests, plays pop vaudeville with a feature. The bill for the last half was not any too strong. Judging from the audience, the audiences are well satisfied.

Billy Carmen opened with the xylophone. He pleased. The routine is poorly arranged, but by reconstructing with some popular melodies inserted. His rendition of "Frenesque" is the outstanding feature.

Fox and Walsh, two men, have dressed the turn up somewhat since last reviewed. Their present routine could stand a little more by denuding by eliminating the "Spanish" number. It will hold down an early position in the intermediate houses.

Jessie Hale and company in a look playlet intermingled with imitation. For no reason the girl opens with a song, employing the gestures and number used by Betty Morgan. A little talk is followed by an imitation of Fanny Brice. The turn is composed of four people. Doubtful if it got beyond the V.

Knight and Heinsohn, two men, open with a song that is followed by a talk that could stand rehashing. The dance is good, but the song had a tendency to extract solid applause, only to have it ruined by the encore, which is misplaced.

Conley Twins and company, pretentious singing and dancing turn, display innumerable changes of pretty wardrobe. The girls are fairly good dancers, but should not try to sing. The pianist spoiled every effort. The single number which was flat throughout.

NEW ORLEANS
By O. M. SAMUEL
Tulane—"Sally."
St. Charles—Saenger Players in "Spring Cleaning."
Crescent—"Circumstances."
Liberty—"In Every Woman's Life."
Tudor—"Tell Me Why."

A cold audience at the Orpheum the opening night last week that refused to enthrall but for one of the numbers. The various acts sallied forth to battle their way to some sort of a reception, but only Jean Grane and her assistants succeeded. The others were treated ignominiously. Camilla's Birds, usually a sure opener, sped along into silence. Miss Grane, too, was a hesitant bow, but the effort was received almost as an intrusion.

Wade Booth did even less. His numbers were heavy for vaudeville and he seemed very taut, but certainly deserved more than he received. Booth was not so brave as Miss Camilla, ahead, and did not venture a bow, walking off apparently crestfallen.

Zena Keefe, who formerly cavorted in pictures, had a tough battle. Realizing the people in front were away from her, Miss Keefe proceeded nervously minus the essential security necessary for even her a chance. All she got was concentrated stars. They were terrible for Zena.

Coley and Jaxon looked as if they might get over at the start, but the couple soon drifted into a veritable ocean of apathy from which they were unable to rescue themselves.

They were hanging on the ropes at the end.

Robert Warwick, sharing the film past performances with Zena Keefe, submitted a sketch by Alan Brooks called "Bonds That Separate." Warwick and his company played easily, but the sketch, a sentimental prelude to the possibility of a score.

Jean Grane stepped on at this juncture and soon had them pounding their palms with abandon. The trio comprising the turn stopped the show and seemed vainly elated, considering all of the flopping ahead. Kimball and Goman had a nice little interlude, but the last, that gang, the cruelest that ever chilled actors, was breaking for the doors.

J. Joseph Clifford was the particular luminary about the Palace the first half last week. J. Joseph is a psychologist, although any guy not seeing the billing would think he was just a hypnotist. The chairs, the "committee" to submit to the "test" and all the rest of it. J. Joseph was not stingy with his "plants," having a few to spare. The patrons seemed interested and interested in J. Joseph's "supernatural" and natural "supers."

Dale and De Lane, a couple of daisy duds, did a couple of songs, projecting female impersonations. The crowd liked their stuff, evidencing surprise as they removed the veil.

Harry Holbrook gave full vent to his baritone, awaying his hearers with a series of songs, some of them calizing. They don't like soft-pedaled singers at the Palace, which made it a pity that Harry Holbrook did one show at the Orpheum when Robert Warwick failed to appear through the non-arrival of his scenic equipment.

Janet and Dalrymple found approval for their sketch with its domestic comedies. The latter lines engaged and amused to a degree above the average.

Holland and O'Den romped along. Holland and O'Den looks like a twin brother of Art Ungar, who fires broadsides for Variety at Los Angeles. The pair appear to be amiable, eventually elaborating amies and snickers into solid laughter.

Striking program at Loew's Crescent last week, voted best of season. At the initial performance were four new acts of standards. Jack Crouch and Co. headlined, splitting the billing prominence with "The Snob," a Metro-Goldwyn film release.

May McKay and Ed. Oimstead were a surprise at the start, sailing across splendidly, when the exact opposite had been expected, as Scotch was seldom relished here. Miss McKay has a wealth of personality which brought a glow of unmistakable affection, augmented by her delectable stories, really fresh stories. The solo dance of the youngest sister was rewarded in kind.

Nancy Decker, a pessimistic singer, sold her numbers to excellent returns. A chick-cooking bundle of femininity, this Nancy Decker, who is bound to wend her way to bigger paths.

Loech and revuette proved a riot, scoring a hit second only to that registered by Jack Wilson a month ago. The clientele was welcomed the fresh, snappy material, smart-looking girls and the modernity apparent

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Harrison 8256
BERNARD A. FRANKLIN, Manager

always. Crouch omitted the "wiscrackingest" bon mots of the year to uproarious laughter, stressing the points in masterly manner. The big time bookers overlooked an ace bet when they let this one slip away. Calles Brothers struck a responsive chord. The first part of the turn, switched around some, did better than formerly, with one of the boys stepping out now as a comedian. The boys were always in favor and showed discretion in departing at their peak.

De Vries Troupe, giving the appearance of father, mother and two daughters, submitted a rather imposing act, but now a complete intermittent applause, conclusively.

The Orpheum is celebrating its 23d year next week with a specialty booked bill, headlined by Nance O'Neill.

ATLANTIC CITY
By MORT EISEMAN
The Apollo is undergoing extensive interior overhauling.

Robert McGraw, manager of the Globe and Garden Pier theatres, is still receiving congratulations because of his daring rescue of a drowning man last week. He dived off the end of Garden Pier into the ocean and effected the rescue.

Evelyn Nesbit now takes to herself the banner of the Follies Berge, where it is rumored she is paid \$450 weekly.

Guy Bolton was down the end of last week. No doubt, to give Robert Milton's latest, "The Dark Angel," the once over and see what could be done by way of rewriting.

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OF THE

GERTRUDE HOFFMANN GIRLS

Direct from a Ten Months' Run at the Hippodrome, London, where they created
the Sensation of the Year

Reproduction of the Newspaper Advertisements after the first performance at the

NEW MOULIN ROUGE

PARIS "LE JOURNAL,"
DECEMBER 24, 1924

Quelques Tables Sont
Encore Disponibles
pour la
SOUPER-REVEILLON
du
MUSIC-HALL
DU
MOULIN ROUGE
avec toute la troupe
ET LES
18 Hoffmann Girls
On s'y amusera
follement
DEMAIN MATINEE

THE CHICAGO TRIBUNE, PARIS,
WEDNESDAY, DEC. 24, 1924

THE
MOULIN ROUGE
The most celebrated Music-Hall
of the whole world
HAS WILLED
That its Reopening should be
SENSATIONAL
In an Incomparable Framing
It Presents the
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of Shows
LA GRANDE REVUE
NEW YORK-MONTMARTRE
By JACQUES CHARLES
150 ARTISTS—2,000 COSTUMES
50 TABLEAUX
A dazzling cast and the
18 Greatest American Stars
Joined in an incomparable troupe
THE
18 Gertrude Hoffmann Girls
Who in a single evening have
become
the **QUEENS OF PARIS**

THE QUEENS OF THE DAY
ARE UNDENIABLY
The 18
Gertrude Hoffmann Girls
who appear ten times
in the
GRANDE REVUE
of the
MOULIN ROUGE
They will also be seen at the
New Year's Eve Supper
in new stunts
Price of the supper: 100 francs
RESERVE YOUR TABLE

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THE GRANDE REVUE
**"New York-
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with the Gertrude
HOFFMANN GIRLS
Is a great success
MATINEES
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THE
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IN
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New York-Montmartre
AT THE
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Mets. at the door: Place Blanche
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QUEENS OF THE DAY
**THE 18 GERTRUDE
HOFFMANN GIRLS**
18 Great American Stars
WHO POSSESS
Youth, Beauty, Talent
APPEAR 10 TIMES IN THE
GREAT REVIEW
AT THE
MOULIN ROUGE
Good Seats Obtainable at the
Tribune Office, 1 rue Riche

WHAT THE NEWSPAPERS SAID:

THE "CHICAGO TRIBUNE,"
PARIS, MONDAY, DECEMBER 22

It will be difficult, however,
for foreigners in Paris to talk
about the freedom of music-
hall shows after this exhibition.
The Hoffmann girls, who are
an American company, strut
across the stage in all the
charms of unconscious modesty
and their dances are the most
fascinating that have been dis-
played here for a long time.
The staging and scenery are
really luxurious and the cos-
tumes, which are varied and
often gorgeous, prove both skill
and taste on the part of the
designer.

THE "NEW YORK HERALD,"
PARIS, MONDAY, DECEMBER 22

"New York-Montmartre," the
opening show at the new Mou-
lin Rouge is a huge success and
owes it mainly to the famous
Hoffmann Girls, Parisians be-
ing lost in admiration of their
beauty and graceful agility and
the vim and go they put into
their astonishing performance.
There are plenty of French and
foreign stars in the show, but
the Hoffmann Girls by general
consent outshine them all.

THE "NEW YORK HERALD,"
PARIS, SUNDAY, DECEMBER 21

For the first time since its
destruction by fire in 1915, the
sails of the Moulin Rouge are
again in motion. Since the
commodious and resplendent
new music-hall is a mill of god-
deses rather than gods, it
grinds at a merry clip, and, in
fact, a double-quick tempo is
the distinguishing characteris-
tic of M. Jacques Charles' new
show.

To begin with, there are the
eighteen Gertrude Hoffmann
Girls, who whizz through their
astounding acts at a relative
rate of speed calculated to
make George M. Cohan call for
Mr. Einstein's help. These
handsome and athletic young
women clog, fence, turn hand-
springs, flip-flops and banana
spplits; tie themselves in bow-
knots, triangles and figure 8's
with less apparent exertion
than touching the floor with
your hands ten times would
cause you. At the end of Act I
seven of the eighteen vie with
each other in a dance competi-
tion offering all the best fea-
tures of buck and wing, jazz
and toe dancing. It stopped the
show on the first night—and
with due cause.

"LE JOURNAL DE PARIS,"
JEUDI 25 DECEMBRE 1924

X Au Moulin Rouge.
Les allées par-dessus quoi tant
de jeunes personnes ont jeté
leur bonnet ont recommencé de
tourner: le Moulin Rouge est
ouvert.

Et les Hoffmann girls, bientôt
plus célèbres que les contes,
sont un fantastique enchante-
ment: ces 18 beautés valent, à
elles seules, toute une revue du
Nouveau Monde et des Deux-
Montborens.

★ Quand elles sortirent de
notre-hôtel, les Hoffmann girls,
cheveux au vent, comme il con-
vient à de jeunes Américaines
sportives, s'arrêtèrent devant le
spectacle toujours amusant de
la Bourse tumultueuse et an-
née.

Aussitôt qu'elles furent aper-
çues, tous ceux qui, une se-
conde auparavant, tournaient le
dos à la rue et vociféraient des
chiffres, firent "volte-face" et,
abandonnant leur travail, salu-
èrent d'acclamations les dix-
huit girls et Mme. Gertrude
Hoffmann qui risaient de bon
cœur.

Et c'est ce qu'il y a de plus
charmant à Paris, cet hom-
mage spontané qu'on rend aux
femmes, même en pleine be-
sogne et en pleine soucie.

PARIS "CHICAGO TRIBUNE,"
DECEMBER 22, 1924

STAGE COMMENTARIES

The 18 Gertrude Hoffmann Girls,
Dancers, acrobats, comedienne;
they are all young, all pretty and
some beautiful. They appear twelve
times, in the most various costumes
and dances, sometimes all together,
fencing, climbing up ropes and bal-
ancing themselves over the orchestra
seats, or singly, the most mar-
velous among them, Margaret,
Ruth, Ferial, Catherine, Emma,
Henriette, Florence, filling the big
stage, one after the other, with the
most expressive and personal acro-
batic dancing.

It will be difficult, however, for
foreigners in Paris to talk about
the freedom of music-hall shows
after this exhibition. The Hoff-
mann girls, who are an American
company, strut across the stage, in
all the charms of unconscious au-
dacity, and their dances are the most
fascinating that have been displayed
here for a long time. The staging
and scenery are really luxuriant
and the costumes, which are varied
and often gorgeous, prove both skill
and taste on the part of the de-
signer.

Apert from the talented Hoff-
mann girls the Moulin Rouge has
two other crowds of dancing girls:
The "Boies of New York" and the
"Colored Girls." Among the most
effective pictures we wish to men-
tion is the "Dance of the Tempta-
tion of Saint Anthony," a beautiful
Oriental scene, where Florence,
the beautiful Hoffmann girl, is a most
wonderful Queen of Sheba, first
perched on the back of a white ele-
phant, then dancing the most ex-
quisite "Dance of the Tempta-
tion" before the Saint. The last
act, "The Girl in the Rue de
Rouen," is a Russian scene, showing
Montmartre under the
snow with all the gay crowd dressed
in Russian costumes, white and
orange, showing well against the
snowy background. It is most at-
tractive. SIMONE HELLER.

THE DAILY MAIL,
SUNDAY, DECEMBER 11, 1924

**PARIS DRAMATIC
GOSSIP**
MOULIN ROUGE REVUE
30 YEARS AGO
—AND TO-DAY—
By THE DRAMATIC CRITIC

It has, however, plenty of ma-
terial: the Eighteen Gertrude
Hoffmann Girls—perpetual
movement multiplied by eight-
een.

They might be regarded with
amusement by the purist, Grille
d'Epout who decries sentimentality
by "une femme qui montre au
pauvre, c'est sale." But she would
be swept off her balance, like
everyone else, by the feminine
tornado; all vitality; all move-
ment; with the elasticity of a
fencing foil and the rapidity of
lightning; sure-footed and
reckless, and deafeningly tu-
multuous.

Rhythmic Franny Girls
The first scene, on the land-
ing stage of the French Lane in
New York, give the keynote of
the spectacle—gayety and
whirlwind animation. The
Hoffmann Girls are seen, ab-
ways under high pressure, in
a state of rhythmic frenzy, as
passengers, as fencers, as
American Indians; as Palm
Beach bathers; cowboys, or
Italians; as solo dancers in a
most extraordinary series of
specialties, all bewildering, all
clever, and several even grace-
ful as golfers; as aerial pen-
sionists. In fact, you see
them in everything, you see
them dressed and—otherwise.
The audience applauded them
all with the same enthusiasm.

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The newly-decorated Central is one of the most beautiful theatres in Chicago. More than twenty thousand dollars have been expended in alterations and decorations. Now having the brightest exterior display.

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AS THE
"BIG MOGUL"
With MISS PAT CLARY

What the Chicago Critics Say:

"A play with a great big punch, splendid comedy and fine singing. 'The Big Mogul' is likely to record itself as one of the season's sounding hits."—C. J. Balliet, "POST."

"Fiske O'Hara is a tenor of quality."—Frederick Donaghey, "TRIBUNE."

"Fiske O'Hara is an instant hit in 'The Big Mogul.' There is a punch or laugh in every line. The crowd begged for more of the star's singing."—McQuigg, "AMERICAN."

"Fiske O'Hara and the charming Miss Clary act with point and strength."—O. L. Hall, "JOURNAL."

"Mr. O'Hara's voice is dashing and clear. He is just as handsome as ever and he pitches into the dramatic moments with great spirit and understanding. The lovely Miss Clary acts beautifully from start to finish."—Amy Leslie, "NEWS."

"Mr. O'Hara has a fine play and a capable supporting cast, headed by Miss Pat Clary—a leading woman of beauty and ability."—Cassidy, "JOURNAL OF COMMERCE."

BURLESQUE ROUTES

COLUMBIA CIRCUIT

(Jan. 26-Feb. 2)

Bathing Beauties—26 Gayety, Boston; 2 Columbia, New York.

Best Show in Town—26 Star and Garter, Chicago; 2 Gayety, Detroit.

Broadway by Night—26 Empire, Toronto; 2 Gayety, Buffalo.

Come Along—26 Lyceum, Columbus; 2 Lyric, Dayton.

Cooper, Jimmy—26 Palace, Baltimore; 2 Gayety, Washington.

Foot Steppers—26 Casino, Boston; 2 Grand, Worcester.

Follies of Day—26 Gayety, Buffalo; 2 Gayety, Rochester.

Garard, Barney—26 Gayety, Pittsburgh; 2-3 Court, Wheeling; 4 Steubenville; 5-7 Grand O H, Canton.

Golden Crooks—26 Stamford; 27 Holyoke; 28-31 Springfield, Mass.; 2 Empire, Providence.

Good Little Davis—26 Casino, Philadelphia; 2 Palace, Baltimore.

Go to It—26 Columbia, New York; 2 Empire, Brooklyn.

Happy Go Lucky—26 Gayety, Omaha; 2 Lyric, New York.

Happy Moments—26 Gayety, St. Louis; 2 Gayety, Kansas City.

Hipity Hop—26 Orpheum, Paterson; 2 Empire, Newark.

Hollywood Follies—26 Empire, Brooklyn; 2 Casino, Philadelphia.

Let's Go—26 Lyric, Dayton; 2 Olympic, Cincinnati.

Marion, Dave—26 Columbia, Cleveland; 2 Empire, Toledo.

Miss Tabasco—26 New London; 28 Meriden; 29-31 Lyric, Bridgeport; 2 Hurlst & Seamon's, New York.

Monkey Shines—26 Harmanus-Bleeker Hall, Albany; 2 Gayety, Montreal.

Nifties of 1924—26 Olympic, Chicago; 2 Star and Garter, Chicago.

Peek-a-Boo—26 Gayety, Kansas City; 2 Gayety, Omaha.

Record Breakers—26 Casino, Brooklyn; 2 Orpheum, Paterson.

Red Pepper Revue—26 Empire, Newark; 2 Miner's Bronx, New York.

Runnin' Wild—26 Grand, Worcester; 2 New London; 4 Meriden; 5-7 Springfield, Mass.

Silk Stocking Revue—26 Gayety, Rochester; 2-4 Avon, Watertown; 5-7 Colonial, Utica.

Steppe, Harry—26 Empire, Toledo; 2 Lyceum, Columbus.

Step On It—26 Miner's Bronx, New York; 2 Casino, Brooklyn.

Step This Way—26 Empire, Providence; 2 Casino, Boston.

Stop and Get—26 Avon, Watertown; 29-31 Colonial, Utica; 2 Harmanus-Bleeker Hall, Albany.

Take a Look—26 Gayety, Montreal; 2 Gayety, Boston.

Talk of the Town—26 Gayety, Detroit; 2 Empire, Toronto.

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of their snap and lustre is what you generally find in Photographic Reproductions. Not so in ours. On the contrary, we POSITIVELY GUARANTEE that any reproductions we make will be as GOOD OR BETTER than the originals. That's why we're always busy. Some of the leading artists have been our steady customers for years. "That's the way to do it," says one of them. "I've been with you for years." 100 Boston, \$2.00; 100 8 1/2 x 11, \$5.00; 12 1 1/2 x 1 1/2, \$5.00. This week two extra poses free. Sample of \$25 plus \$5.00, any size, for \$1.00, which applies on first order. We positively give 24-hour delivery on all orders.

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Step Along—26 Gaiety, Scranton; 2 Gaiety, Wilkes-Barre.
Step Lively Girls—26 Howard, Boston; 2 L O.
Stepping Out—26 Lyric, Newark; 2 Gaiety, Scranton.
Stolen Sweets—26 Gayety, Philadelphia; 2 Gayety, Baltimore.
Whizz Bang Babies—26 Mutual, Washington; 2 York; 2 Cumberland; 4 Altoona; 5 Johnstown; 4 Uniontown.

The Al Luttringer Players folded up at the Park, Manchester, N. H., after a siege of bad business. Luttringer had been negotiating to transfer his company to the City, Roseville, N. J. The deal fell through and the company disbanded.

Al Luttringer's stock wound up its season at the Park, Manchester, N. H., Jan. 10.

Mannequin Girls

Tall, beautiful, to join at once famous French revue company at Havana; three months' contract.

ADDRESS

J. M., Care Variety

T. J. McLaughlin has taken over the Park, San Antonio, for stock, to start Jan. 24. The company is being assembled out of New York. Among those engaged are Helen Lewis, Harry Hollingsworth and Evelyn Nudsen.

Shirley Ward has replaced Rhea Devely as leading woman with Blaney Players, Yorkville, New York.

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All members of this organization are requested to send in their permanent address immediately to our meeting hall, 568 9TH AVE., NEW YORK, BROOKLYN.

Brooklyn, N. Y.

This Is Very Important

No member should fail to do so, as we are standing now before the election of a president and executive members of the I. A. L. New York group.

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A Monument to the
Progress of Vaudeville
THE NEW
E. F. ALBEE
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The finest in construction,
The latest in equipment.

Each theatre Mr. Albee
builds advances vaudeville;
he is constantly endeavoring
to elevate our profession
and

BOB MURPHY and—
is working similarly.

Bob Murphy is advancing
vaudeville in his way,

By always using clean
material,

By always giving his best,

By conducting himself like a
gentleman at all times,

By working for and with his
associates.

Bob Murphy and—

on his own trying to do as
much for vaudeville as Mr.
E. F. Albee does in a big
way.

Bob Murphy and—

now playing a tour of the
Loew Circuit.

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congratulates

MR. E. F. ALBEE

on his major achievement
for vaudeville.

THE MEYAKO'S

FROM CHERRYLAND TO BROADWAY



Return to Vaudeville After Five Successful Seasons
With ED. WYNN'S SHOWS

This Week (Jan. 19)
**B. F. KEITH'S 81st ST.
NEW YORK**

Representatives
ROSE & CURTIS

TREASURERS' DINNER

(Continued from page 14)

Louis Salter, John J. Totten, Ted Boyle, Louis Klar, James E. Kenny, Melcey Allen, Mark Nelson, Bob Roberts, Emanuel Manheimer, Geo. F. Sweeney, Harry Coyle, Anthony Zottarelli, Albert H. Zottarelli, Louis Zottarelli, Walter Greaves, E. S. Perry, M. L. Levine, F. R. Olson, E. Dwight, Connie Miles, Bert Welles, C. H. Stewart, James Ward, James Brennan, Ed L. Rudis, A. C. Campbell, Dave Schneider, Dave Burke, Claude DeMers, J. F. Miner,

Julius J. Binder, Jos. P. Hoenig, Carl Abraham, Sam Granet, Abe Levy, J. J. Coy, W. Greenwald, Dr. S. Gerlinger, Lep Solomon, W. G. Norton, Frank Toms, Spencer Bettelheim, William Hagen, Budd Robb, Ed. Farrell, Joe Mack, Tommy Burke, Bobby Burke, Jack Lyons, Hughie Heaney, Frankie Meyers, Harry Meyers.

Tom Cox, Norman Stern, Bennie Stern, Toby DeVries, Cliff Friend, Abel Baer, Ben Riley, Fred Phillips, Albert Simon, Gus Samuels, Morrie Imberman, Jesse Jeskowitz, Cliff Waldo, Clyde Burrows, Joseph G. Gerson, Edward Carter, G. Downing Clark, Robert McCall, Geo. Dunlavey, John Healy, Dr. S. B. Cassin, C. I. Karask, William Slackmore, Geo. Cassidy, Geo. Newman, Sam Peckhardt, W. H. Porter, Mr. Belknap, Larry O'Keefe, Mule Linderman, Rivington Bland, William O'Donnell, William Jakol.

Robert Fulton, William Small, A. Hildreth, Geo. Baldwin, Edwin Mochary, John Ott, John Farrell, Marc Lechmann, Henry Bosman, Louis Zelago, Dewey Anderwood, Arthur McQuade, John Crawford, Mark Nathan, Lee Baker, Irving Engel, Harry Levey, Jerry Flynn, George Morley, Walter O'Connor, Lew Ward, Edgar Disney.

D. M. Cauffman, I. I. Stein, John W. Murray, C. H. Bottini, C. J. Wallace, N. Joseph, Frank Keeney, James L. McEntee, C. D. Bryan, Tom McGreevy, Raymond Carew, Frank Gerard, Fred Leonard, Bronson Douglas, B. S. Alder, Charles H.

Crisdie, Fred Wiseman, Harry Weiss, Paul Slayter, Harry Koler, Mack Hilliard, Victor Kiraly, Henry Clay Littleck.

R. B. Hawkins, Star Holton, Geo. W. Hall, Geo. W. Hall, Jr., E. Goodman, Ward V. Johnson, Leo McDonald, George Choosie, Arch Selwyn, Geo. Laffler, John Hall, Howard Lang, Louis Lottio, James Vincent, Benj. Norden, Jack McPartland, Ray Broder, Ben Bellchall, Allan Schnebbe, Frank Kintzing, David Schane, Dean Dietrich, Norman November.

Ben Elgart, Julius Gersten, Harry Daly, Edward O'Keefe, Frank E. Boga, F. E. Muldoon, Jos. Keith, Jack Bulk, Sydney H. Brodie, Jack Pasternack, Willie Dietrich, Julius Speoter, Roy Marks, Murray Lang, Sydney Harris, Charlie Harris, Dr. M. Pechner.

Morris Green, Mickey McCauley, Willie Kurtz, Edward Long, Charles Workman, Irving Gold, Manny Seamon, Davy Davenport, George Aldendorf, Frank Hallinan, Charles H. Thomas, Harry M. Wilner.

The handbill and special lyric to the tune of "It Ain't Gonna Rain No More" handed everybody laughs enough to square the price of the tickets—and here was an affair by the way that had a modest entry **PAGE EIGHTEEN** fee-in-cost, the dinner was without cost to members who were permitted guests at \$5 each.

FAVORITE SONG OF THE GIRLS

In Their Early Nicotene
Inhaler! Inhaled! The Gang's All Here
Our Old Timers are all dressed up
Their faces show a smile
You can bet that they don't get
Their clothes for two on the aisle.

Oh, it ain't gonna rain no more, no more
It ain't gonna rain no more
How the hell can the old folks sell
If they ain't gonna work no more.

When our show flops and the boss asks why
We always get together.
And with a twinkle of the eye
We blame it on the weather.

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STAGE
DANCING
Stretching and
Lining Exercises
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NEW YORK
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But if it ain't gonna rain no more,
no more
If it ain't gonna rain no more,
What'll we tell if the show don't
sell
If it ain't gonna rain no more.

The language used in "What Price
Glory"
Gave that show a break.
But you have heard it used before
By Hams to Lee and Jake.

We ain't gonna swear no more, no
more
We ain't gonna swear no more
After that show, I should say no.
So we ain't gonna swear no more.

Oh, we have a member in our club
Who always sells with glasses,
His specialty is on the 'phone
Asking us for passes.

John, we ain't gonna punch no more,
no more
We ain't gonna punch no more,
Annie Oakley had her day
And now we know your butcher.

When we have a show that doesn't
go
The kind that drives you batty,
We shoot the bundle down to Joe
And call up our friend Matty.

Frank Sargent, known in vaudeville as Frank Ross, has returned from the stage, and is at present assistant manager of Loew's Alhambra, Brooklyn, N. Y.

MINERS MAKE UP

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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
The thrilling story of Nellie Revell. She lay helpless in her bed and wrote it.
A book of tenderness and laughter, with a drawing on the frontispiece
of Nellie by James Montgomery Flagg, while among the contributing
illustrators are Kate Goldberg, Grace H. Dinsion, J. W. McGraw, W. E.
Hall, "Lure" Briggs, Tony Rarg, Herschfeld, T. A. (trad) Doran, Thorn-
ton Fisher, Will B. Johnston, Martin Branner and Ed Hughes.

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TO STAGE ASPIRANTS EVERYWHERE

YOUNG MEN AND WOMEN OF THE STAGE

WHO BELIEVE THEY POSSESS TALENT, BUT MAY BE UNABLE TO DISPLAY IT IN THEIR PRESENT POSITIONS, ARE INVITED TO AVAIL THEMSELVES OF A PLAN FORMULATED BY THE COLUMBIA AMUSEMENT COMPANY TO PROVIDE THE OPPORTUNITY THEY SEEK

A MIDNIGHT PERFORMANCE OF THE REGULAR ATTRACTION PLAYING AT THE COLUMBIA THEATRE, NEW YORK, EACH WEEK, WILL BE GIVEN EVERY THURSDAY NIGHT

These performances will be so arranged that the aspirants will be assigned a "spot" where they will have full opportunity to display their work in the presence not only of a Broadway audience but of those producers and booking agents who are always on the lookout for new and capable talent.

ALL WILL BE GIVEN EQUAL OPPORTUNITIES, WITH ORCHESTRAL OR PIANO ACCOMPANIMENT, FURNISHED BY THEMSELVES OR BY THE THEATRE AND

AT ABSOLUTELY NO COST WHATEVER TO THE PERFORMER

COMPLETE DETAILS OF THE PLAN WILL BE GIVEN UPON APPLICATION TO THE COLUMBIA AMUSEMENT COMPANY BOOKING DEPARTMENT, 7TH FLOOR, COLUMBIA THEATRE BUILDING, 47TH STREET AND SEVENTH AVENUE

N. B.—The attention of PRODUCERS, MANAGERS and BOOKING AGENTS is directed to these MIDNIGHT PERFORMANCES as a NEW SOURCE OF SUPPLY FROM THE SHOW BUSINESS ITSELF.

The First of the Midnight Shows Will Be Given

THURSDAY NIGHT, JANUARY 29, BEGINNING AT 11:30

And the Regular Scale of Prices Will Be Adhered To

ANNOUNCEMENT

THE
BERT LEVEY CIRCUIT
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Has Opened an Office in

DALLAS, TEXAS

MELBA THEATRE BUILDING

Managers in the Southwest desiring information pertaining to our
 CIRCUIT ROAD SHOWS communicate with the Dallas Office

Fastest Growing Vaudeville Circuit in the Country

INDIANAPOLIS

By VOLNEY B. FOWLER

Murat—"Little Jessie James" (first half).

A bandit robbed the Palace, Ft. Wayne, Ind., of \$416 and fled right past police headquarters, back of the theatre.

Fire, January 10, destroyed the

Hoosier Theatre; Whiting, Ind.; loss \$100,000.

A disagreement with the Ft. Wayne Building Trades has been peacefully settled, according to L. Alphonse Centivore, manager, State Theatre.

Mr. and Mrs. Samuel Mulholland, Mr. and Mrs. Samuel M. Foster, and the Lincoln Trust Company, Ft. Wayne, have transferred the old Temple Theatre site in that city to Hilgeman and Schaaf for \$40,000.

Manager Billy Conners, Royal Grand, Marion, Ind., damaged \$50,000 by fire New Year's Day, announces the theatre will be rebuilt.

KANSAS CITY

By WILL E. HUGHES

Shubert-Dark.
 Shubert-Missouri—"Able's Irish Rose" (11th week).

Gayety—"Happy-Go-Lucky," Columbia burlesque.

Empress—"Cuddle Up," Mutual burlesque.

Orpheum—Vaudeville.
 Pantages—Vaudeville.

Mainstreet—"A Cafe in Cairo" (film) and Frisella Dean and Co. in sketch same title.

Newman—"The Golden Bed" (film).
 Royal—"Wife of the Centaur" (film).
 Liberty—"The Dark Swan" (film).
 Garden—Musical tab.

With both the Shubert and Shubert-Missouri open this week there

was no new stage offering, something quite out of the ordinary for this week-end stand town. The reason was "Blossom Time" staying at the former for its second week, and at the Missouri "Able's Irish Rose" started its tenth week. The Shubert will be dark the coming week, but there is no notice regarding the get-away for "Able." The show reports some \$5,000 admissions in the first nine weeks.

Gabe Kaufman, manager Electric Park, and Mrs. Kaufman were returning to their apartments, opposite Convention hall, last week when robbers compelled them to turn over jewels and a fur coat, the loss totaling \$5,000.

LETTERS

When sending for Mail to VARIETY, address Mr. Carl Postgraduate. ADVERTISING or CIRCULAR LETTERS WILL NOT BE ANSWERED.
 LETTERS ADVERTISED IN ONE ISSUE ONLY.

Bairnsfather Bruce
 Bell Harry
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 Bayne Rosalie
 Berlin Leila
 Bayne Loraine
 Bibbia June
 Morse E.
 Bradley Wallie
 Burk Freddie
 Burke & Betty
 Burdett Jimmie
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 Cohen M.
 Carlisle Jim
 Coulter & Rose
 Cowan & Norris
 Kling Neil
 Euglin Marjorie
 Evans Jack

Fay Mrs.
 Felix Hugo
 Fielder & Putnam
 Fields & Edwards
 Finders & Butler
 Fogarty Joe
 Follis E.
 Foster Victor
 Gehrue Mayme
 Gili Peggy
 Gordon Lewell
 Gould Rita
 Hall Anna
 Hall Reid
 Hallie M.
 Hamilton Ruth
 Haw Harry
 Hicks Loretta
 Hinton F. Miss
 Howard & Norwood
 Hytham Olaf
 James John F.
 Junior John

Udell Mr.
 Verson Mr.
 Waldron Marga
 Walsh Joe
 Watson Harry
 Weil Flo
 Weisberg Vera
 White Laesae
 White Walter C.
 Whitelock Ralph
 Vichersman F. W.
 Windsor Bonnie
 Wright Wm. S.
 Zack D. Miss

NEWS OF THE DAILIES

(Continued from page 17.)

Infant son of his mother by means of \$200,000 trust fund.

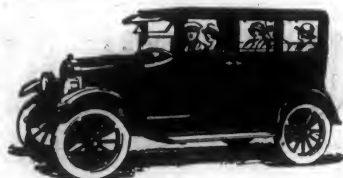
Jack Dempsey announces that next June he will marry Estelle Taylor, who was divorced recently.

Peggy Rush, actress, received a divorce from her husband, Viscount Dunsford, heir of the Earl of Midleton, Jan. 16. Miss Rush accused him of living at a hotel with another woman. They were married in 1917.

Rene Renout, longshoreman, was sent to jail for stealing Margaret Namara's leopard skin coat as the actress was leaving Cherbourg for America.

The New York State Motion Picture Commission, in a report to the Legislature, reports scenes and titles from 427 films of a total of 9,663 examined were eliminated. These pictures were put out by unscrupulous producers looking out for the money and of it. The commission, on the other hand, praises pictures in general saying, the majority of pictures presented are not objectionable.

Josef Rosenblatt, Hebrew cantor and Victor recording artist, filed a voluntary petition in bankruptcy, Jan. 14. The failure of "The Light



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There's room for you and your baggage too in a Star, and there's the highest type motor in the low-priced field to give you faithful service.

Cover your booking in a Star, free from soot, cinders and bothersome railroad schedules. It's just the thing for short midweek jumps or longer weekend journeys. A Star car will save you money and pay for itself in little time, because it assures you instant, comfortable, convenient

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 Touring 1640 Roadster \$2400 Coupe \$215 2-Door Sedan \$210 4-Door Sedan \$230

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ADLER, WEIL AND HERMAN

"California's Sunkist Syncopators" and
 Their "Peripatetic Piano"

Inaugural Bill E. F. ALBEE, Brooklyn

This week (Jan. 19)

Direction ROSE & CURTIS

LOEW'S STATE, NEW YORK, THIS WEEK (JAN. 19)

McDEVITT, KELLY and QUINN

THE PIANO MOVERS AND THE ACTRESS

of Israel," a Jewish publication which he had supported with his personal funds and notes, for over \$100,000, was the cause of the petition. Rosenblatt had mortgaged his home, assigned contracts and pledged his insurance policies as security for loans to the publication. The Cantor will spend the remainder of his life reimbursing those who have suffered losses through the paper's failure.

THE LITTLEJOHNS RHINESTONES
 100 BRILLIANT RHINESTONES \$2.00
 Send \$2.00 for 100 brilliant stones with instructions how to attach same to any suitable material. Our patented method of attaching stones allows for their constant use over and over. Send your check to us to be solidly rhinestoned. \$25.00 a pair. 254 W. 49th St. The Littlejohns, Inc. NEW YORK

JAMES MADISON

will for the present be located at Hotel Granada, Sutter and Hyde Streets, San Francisco, Cal. Address him there for vaudeville material. Among recent clients are Four Mortons, Sophie Tucker, Jimmy Lyons, Barr and La Marr, Sam Ward, Beaman and Grace and George Guhl.

ORIGINAL
RESISTA
 The girl who changes her weight at will
 Moss' Broadway, New York
 NOW

I am taking this opportunity of thanking all of my friends who contributed so much toward making my engagement at the PALACE THEATRE, NEW YORK, last week one of the happiest events of my life.

BELLE BAKER

WE ARRIVED IN LONDON UNDER CONTRACT TO OPEN AT THE EMPIRE, THE DAY THE HOUSE CLOSED, AND IT LOOKED AS IF

"THE BOAT SAILS SATURDAY"

NOW

THE SAILING HAS BEEN INDEFINITELY POSTPONED

AT THE PRESENT TIME WE ARE APPEARING AT

PRINCES RESTAURANT CABARET

AND

THE LOCAL VAUDEVILLE HOUSES

Just a single specimen of the many press criticisms on our work, when we opened our first vaudeville date at the HOLBORN EMPIRE, Jan. 5, headlining a ten-act bill. Space does not permit reprinting all of them, but others will follow.

LONDON "STAR," January 6

HOLBORN EMPIRE

America has done London a good turn in sending Del Chain and Lou Archer, two musical comedy comedians, to the Holborn Empire this week. It is not often that music-hall audiences are treated to humor so original and refreshing as these Americans provide, and the Holborn Empire audience were not slow to appreciate it last night.

Whit Cunliffe, George Mozart, Tucker, and Lillian Burgess, the ballad singer, are among the well-known artists who also figure in the program.

We will make further announcements of our English activities during our stay abroad.

If American acts contemplating appearing in London will communicate with us, care Variety's London office, we shall be only too pleased to give them the advantage of our experience.

Cordially,

DEL

LOU

CHAIN and ARCHER

DETROIT

New Detroit—"Saint Joan (Julia Arthur). Next, "The Rivals."
Shubert-Detroit—"Rose-Marie."
Bonetella Playhouse—"Outward Bound" (stock).
Majestic—"The Green Beetle" (stock).

"No cause for action," was the

verdict rendered by Grand Rapids circuit court judge in the suit of United Artists for \$7,500 against the Regent Theatre. The case will be appealed.

An entirely new revue opened this week at Oriole Terrace, headed by Mabel Cedars, Eddie Clifford, Olga & Mischka and Frankie Alexander. Henry Thels furnishes the music.

An all-colored revue is at the Marigold Gardens (Hollywood Gardens). Anthony Natoli has the orchestra.

The Gladmer, Lansing, has added three vaudeville acts to pictures, changing twice a week.

"No, No, Nanette" proved the second best box-office attraction of the current season at the New Detroit, where it played last week. The original company is still playing Chicago.

HOUSTON, TEX.

BY BUD BURMESTER

"Abraham Lincoln" was a flop—from a box office standpoint—at the Isis. Manager Lever worked like a beaver to put this attraction over, but to no avail. Special matinees for school children and other well-known aids were instituted, but it failed to hold and was withdrawn Thursday.

Chick Griffen's "Georgia Peaches" (tab) at the Prince is playing to capacity. The closing of the Cozy for repairs swung many of its customers to the other house.

"Judge Lynch," the prize-winning Belasco playlet, will be the headline at the Majestic. The skit was written by John William Rogers.

dramatic critic of the Dallas "Times-Herald," and features a cast of Dallas thespians, mostly members of the Dallas Little Theatre group.

"The Thief of Bagdad" opens Saturday at the Queen at 7:30. op.

Rumor has it that Eveta Knudsen, formerly leading woman at the Palace (stock), will head a company either in Galveston or Beaumont. Miss Knudsen is vacationing. Don Burroughs, her former co-star, has left town with destination unknown.

NEW ENGLAND

Samuel Dawe, owner Dawe Theatre, Bridgeport, Conn., has been re-appointed to the city board of police commissioners.

The E. M. Loew circuit has switched its bookings from the Walters Amusement Agency, Boston, to Ross Frisco, also of Boston.

Pine Tree Pictures, Inc., Bangor, Me., has elected: President, F. W. Hinkley; treasurer, C. E. Milliken; directors: C. E. Milliken, R. Peacock, C. Maxey, F. Hinkley, James Oliver Curwood, C. Dunn, C. McGlaughlin and C. Powers.

Fire destroyed the Lyric, Hartford, Conn., loss \$75,000.

Selig Fishman, owner, Dixwell Theatre, New Haven, Conn., and Anthony Costello, operator, prevented a panic when a reel caught fire in the booth. A cry of "fire" was heard and Fishman turned on the house lights, ordered the orchestra to play a lively tune; formed several hundred children patrons into a line and marched them out of the theatre as Costello threw the blazing reel into a pail of water.

Louis Gordon is now managing

Gordon's Codman Square, Dorchester, Mass.

D. Kiley has just been appointed manager Gordon Fields Corner Theatre, Dorchester.

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One of those heavy working shows with six or eight acts appearing in full stage at some time or other, during their performance, with the result that the bill at the Orpheum last week was of the slow and draggy type. Deluged with stellar talent it just did not seem to make headway. Headlining was Carter De Haven (now acts) who since he retired from the speaking stage with Flora Parker, had been a screen producer and artist, making an endeavor to get back to the two-day ranks. From what De Haven has to offer and the price for his

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EUGENE C. DARBY
Jewellies and Light Comedy
DALTON'S BROADWAY THEATRE
LOS ANGELES, CAL.

turn it is hardly likely he will be acceptable. Probably were he to relinquish his present idea and again take Miss Parker as his side in a singing and dancing offering he would find little trouble in getting back into big time. Though De Haven had a large throng of picture people on hand at the Monday night show was not only offensive in itself but to the religious faith of which he is a member. Hines seems to have no balance of respect for the people of the same faith as he, for he not only ridicules his religion through what are obviously derogatory remarks about people of his own religion, but even goes further in a "nance" bit he does by injecting a Hebrew prayer for the dead into his ad lib remarks, evidently for the purpose of comedy. The nance bit is none too pleasing or clean in its handling and with the injection of offensive business at frequent intervals, it is little less than an insult to the intelligence of an audience. Plenty of more space can be used in defining or describing the tactics and actions of Hines, but this reporter feels that further reference is unnecessary other than to suggest to managers playing this act to be a bit discreet in seeing that their audience, especially those of the Hebrew faith, are not mocked nor ridiculed. Hines has no excuse for this sort of performance. He is a comedian of

no mean ability and can handle clean and legit material just as well and with better results.

Opening were Amazon and Nile, man and woman in a contortion novelty which was pleasing. Next came Lester, the ventriloquist, with a good routine but stretches it too much. Speeding and shortening here.

Then Allen Rogers and Leonora Allen, second week. They appear to be just as big favorites on a repeat as a first appearance, being show stoppers and having the faculty of merchandising their wares in a legitimate manner.

Jean Adair and Company in the character playlet "Three's a Crowd" had little difficulty in impressing with its realism, though the turn does seem to drag toward the finish.

Herbert Williams is still able to convince that his skit, "Soup to Nuts" is the last word in burlesque and grotesque comedy. Though former Miss Wolfus is missing, his new act, "The Last Word" now programmed as Joan Halpin, suffices in the work she does. Servants Le Roy, Mlle Talma and Francisco L. Bosco accomplished the feat of going on at 11 with their magical and illusionary work, holding the audience for almost half an hour. This turn seems to be just a bit too long. It drags through the performing of the magic stuff, unnecessary on a long bill as the customers might decide before it is over to leave and nothing will hold them when they start promenading. About seven or eight minutes sliced from the running time would not hurt at all and possibly aid.

Women, women, and more women at Pantages last week. They were the means of filling up the entire lower floor at the Tuesday matinee with men, who came to see them skate, dance, sing and dive. The show was practically a flash with four of the six acts in full stage.

Mr. and Mrs. Oliver Stamm, aided by the Vercelle Sisters and two other women, were wedded as the headliners in "Day Dreams" (New Acts). The turn, though somewhat rough in spots, shows possibilities as a Pantages flash feature.

Roy E. Mack and Peggie Brantley opened with roller skating. Here is a turn out of the regular run of skating acts, as both man and woman are capable of doing more than the regular routine of stunts. Both do well with their specialties, and in the double numbers afford plenty of thrills. The act is deserving of a two-day dance and would make good. Following were Hal and Hazel Lang in a comedy taking and singing skit. Though the title of the skit, "Marketing," is used for the establishing of a premise for the offering, it is lost sight of after the opening dialog with the couple roving here and there in discourse and actually getting nowhere in particular with it. They are in front of a special drop which would lead one to believe that street clothes would be

worn by both, as the time set for the action is mid-day. But liberties are taken by the woman in wearing an indoor costume which is out of place.

Following the Stamm turn was Harold Kennedy, monologist and dancer. Kennedy is good at the art of mugging, gets over lots of comedy gags whose antecedents are reminiscent, but excels at the terpsichorean endeavor, and were he to do more of the latter he probably would find his turn better liked, as

his hoofing is of the eccentric type out of the ordinary line seen.

Willard Jarvis offers his revue, presented by Ros Reeves, four girls and himself. It consists of singing and crossfire talk between the men. Little preparation for a present-day offering is shown in the act, and one looking at it gets the impression it is one of those things thrown together so that a booker might not get called for being short of an act.

Closing were Lottie Mayer and four girls in a diving act. Some

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Ung.

The Five Dubskys, ladder and ground act, will be imported by the Keith-Albee Circuit and open at the Hippodrome, New York, in February.

CINCINNATI

By JAMES F. BECHTEL

Grand—"The Chocolate Dandies." Shubert—"Charlotte's Revue." Cox—"Magnolia." Olympic—"Happy Moments." Empress—"London Gayety Girls." Palace—Vaudeville and picture, "The Family Secret." Photo plays—Capitol, "Three Women"; Lyric, "Circe, the Enchantress"; Walnut, "Wine of Youth"; Strand, "Peter Pan" (second week); Family, "He Who Gets Slapped" (second week).

"Merton of the Movies" will follow "Chocolate Dandies" at the Grand, "Rose Marie" will follow "Charlotte's Revue" at the Shubert, and "The

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Strand—"East of Suez."

Robbins-Eckel—"The Thief of Bagdad."

Empire—"Tongues of Flame."

Regent—"Single Wives."

Seavey—"The No-Gun Man."

Rivoli—"The Navigator."

"The Thief of Bagdad" was shown originally earlier in the season at the Wieling at \$1.50 top, and at that time it was announced would not be shown elsewhere here until next season. "The Ten Commandments" played the Wieling last week at \$1.50 top, with the same announcement being made. The presentation of "A Thief of Bagdad" again at lower prices as soon after its \$1.50 run apparently served to hurt "The Ten Commandments" business. Another factor in the only fair business done by the latter film was the confusion caused by the earlier showing here of "After Six Days," in which the Ten Commandments angle was stressed.

The report persists that Marcus Loew plans a theatre in Syracuse. He is said to be negotiating with Stephen Bastable, agent Bastable estate. Loew has also been looking over Binghamton, and may build there.

By HARDIE MEAKIN
At last Washington gets a try-out that brings something besides a snow storm of ducks. Ziegfeld has "The Comic Supplement" at the National. The show got started Tuesday night. Ziegfeld has a new line in "The Most Beautiful Girls Ziegfeld Has Ever Glorified."

Poli's in mid-season is dark. Lee Leavitt, manager, said something about "The Miracle." It opens Monday with Earl Carroll's first showing of "The Rat." This will create a new one for Washington. Carroll's "Vandites" will be at the National and his "The Rat" playing in opposition to it at Poli's.

The Belasco has "Conscience" with Lillian Foster, Grace George in "She Wanted to Know" underlined for next week.

Vaudeville has Ducl de Kerkfarto, violinist, and Glen Richards splitting top billing at Keith's; Nat "Chick" Haines in "Yes, My Dear" at the Earle, and Toney and Norman at the Strand.

Pictures: Columbia, "The Thief of Bagdad"; Palace, "Tomorrow's Love"; Metropolitan, "Husbands and Lovers"; Rialto, "Smouldering Fires."

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BOSTON
By LEN LIBBEY

This week's bill at the local Keith house is not up to standard, and, as a matter of fact, can't be considered "big time," due to the flop the leading act, "The Royal Siamese Entertainers," took Monday.

This act is not to vaudeville. It is a foreign act, with novelty depending upon to get it by, and there is not enough novelty to put it over, and that is all the act has. It is supposed to be an aggregation of the leading dancers, musicians and Takkaw players of Siam. A ballet of eight girls, who do two dances with the orchestra, using native implements, is the solo dancer, is scheduled for the big hit of the act, and it fails to materialize. A native six-man orchestra, using native implements, is carried with the act, which runs only 15 minutes, and is not worthy of occupying the high spot on a "big-time" bill.

The remainder of the show is ordinary, with the Cameo Ramblers, in the closing position, being the only other act of any size on the bill. This is an orchestra of the type which has been seen many times at the house. Kramer and Boyle, who were on ahead, aided the orchestra to do small extent later, with Kramer clowning and Boyle singing, and they were followed by the big act of the bill, the Pasquall Bros., a trio seen here many times before. Ward

Baggert and Sheldon opened the show with Indian clowns and comedy work with hats. This act is interesting, but runs a bit long. Medley and Duprey, with comedy and singing, were in second position, and they were followed by the big act of the bill, the Pasquall Bros., a trio seen here many times before. Ward



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and Van, comedy musical act, were in strong from the start, and, after the Siamese act, George Whiting and Sadie Burt appear in their song act.

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By SIDNEY BURTON
Shubert-Tek—"The Undercurrent." New comedy drama by Barrie, Inc. (Harry Benford).
Majestic—"Ziegfeld Follies." Indifferent business at \$4 top, highest scale of season. "Aren't We All?" next.
High—"Red Lily" (film).
Loew's—"Man Who Came Back" (film).
Majestic—"Those Who Dance" (film).
Gayety—"Silk Stocking Revue" (Columbia).
Garden—"Beauty Paraders" (Mutual).

The first permit granted last week at Kenmore, N. Y. (Buffalo suburb), for the erection of a picture house carries with it a prohibition against Sunday showings. Kenmore is locally reputed a Klan stronghold.

Ground was broken Jan. 15 for the new Shea theatre in Main street. There were appropriate ceremonies, with Michael Shea turning the first shovel. The new house, seating 3,800, will have a straight picture policy. The present Shea Hippodrome seats 2,400.

BALTIMORE
By Frederick C. Schanberger, Jr., the young manager of the Lyceum, has been confined to his bed for the

One Moment West of Broadway at 41st Street

NEWARK, N. J.
By CHAS. R. AUSTIN
Shubert—"Moonlight."
Broad—"Grounds for Divorce."
Loew's State—"So This is Marriage."
Newark—Pop vaudeville.
Branford—"The Tent Woman."
Fox's Terminal—"Last Man on Earth" and "The Virgin."
Goodwin—"The Tent Woman."
Strand-Walker-McGuffie light.

The Paramount building, now Paradise Dance Hall, at the corner of Broad and Hill streets, was sold last week by Jacob Pabian to Joseph Hilton of the Hilton Clothing Co. It is said that Hilton has no present intention of changing the uses to which the property is put.

Mrs. Edith Hopping sold to the Union Building Co. property at 18-22 Lafayette street. The adjoining plot at 14-16 Lafayette and another plot at 878-880 Broad street were already held by the same company. Together they will form an L-shaped lot facing on the two streets. It is the intention of the Union company to erect on this site as soon as leases have expired a theatre and office building.

Newark, especially downtown, is much overhated, with two houses usually dark. The Salem Temple

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Newly renovated and decorated 1, 2, 3 and 4 room furnished apartments; private shower baths; with and without kitchenette, also maid service, \$15.00 and up weekly. Under supervision of MRS. SEAMAN.

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Midway Between the Stations
Renovated and Refurnished
Throughout
EUROPEAN PLAN
Rates
With Running Water, \$12 per day
With Bath, \$15 per day
Special Weekly Rates

is nearing completion with 3,800 seats (to be controlled by the Philadelphia). The Temple is considered in a remote site for present conditions.

B. A. Levine has sold the Kurtz, Bethlehem, Pa., to Wilmer & Vincent, the sale having been effected last week. Levine has purchased a site in South Bethlehem, upon which he will erect a new theatre, expected to be ready by next June.

BILLS NEXT WEEK
(Continued from page 15)
Heli Bros (One to 50)
LIMA, O.
Faarot
R & E Tracey
Hasi & Sazo
(Two to 50)
2nd half
R & J Levola
Bene & Baird
Nitty Trio
(One to 50)
LOUISVILLE, KY.
National
(Indianapolis split)
Lacy Bruch
Road to Yande
Perry & Wagner
Brick English
(One to 50)
MUNCIE, IND.
Wysor Grand
Rae & Chung
Stanton & Flynn
(Two to 50)
2nd half
Shannon's Prolife
Allen Norman
Caplan
Roy & Arthur
(Two to 50)

GUS SUN CIRCUIT
Sterling Four
Jacob & Harrigan
Barber & Lynn
Classics of 1924
MARSHLON, O.
Lincoln
The Eskies
Lester Three
D & M Williams
ROCHESTER
Family
Laddie & Garden
Classics of 1924
2nd half
Beaucare's Beatic
(One to 50)

PORT WORTH
Majestic
Claridge & Downey
Stanton & Craig
Polly & Or
Wainwright & Keat
Mickey & Ardrey
Isach's Band

HOUSTON, TEX.
Majestic
Yong Wang Co
Keller Sisters & I
Fred Ardath Co
Gresham Singers
Mickey & Ardrey
Vera Kerinaki Co
LITTLE ROCK
Majestic
Pamela & Silvers
Bernard & Thomas
Macart & Bradford
Frank & Kildas
Ben Rubin Co
2nd half
Neill O Connell

WICHITA FALLS
Majestic
Berk & Sam
Bernard & Thomas
Laddie & Garden
Clarion & Hallow
Laddie & Garden
Ben Rubin Co

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TWO ROOMS; BATH
Hotel service, weekly or monthly.
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Columbia
Turner & Grace
Echolt & Gordon
4 Aces of Harmony
Regent
Stanley & Will
Ulla & Mena
Swor & Lee
Gardner
2nd half
Violet Goulet

INTERSTATE CIRCUIT
AUSTIN, TEX.
Majestic
(Same bill plays
Galveston 2d half)
Jules Furst
Baxton & Hays
Buck & Bingham
Herbert Clifton
Hamilton & Barage
Ben Meroff Band
DALLAS, TEX.
Majestic
Muiry McN & R
Keller Sisters & I
The Dugan
Kraft & Lamont
Frank Davis
Moro Castle Revue

OKLA. CITY
Orpheum
Rialto & Lamont
Laddie & Garden
Cooley & Jaxon
Sid Landfield
Davidson's Loone
The Florida
Bert & Leman
Bernet Downs & Co
Val Harris Co
(One to 50)

SAN ANTONIO
Majestic
Paul Ramos Co
Vera Cole
Bert & Leman
Bernet Downs & Co
Val Harris Co
(One to 50)

FLORIDA
Hurt & Lehman
Bert & Leman
Bernet Downs & Co
Val Harris Co
(One to 50)

WICHITA FALLS
Majestic
Berk & Sam
Bernard & Thomas
Laddie & Garden
Clarion & Hallow
Laddie & Garden
Ben Rubin Co

Jammed the House from Pit to Dome Every Day Last Week--The Gross Tells the Story

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NEW YORK CITY

AMUSEMENTS

VARIETY

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56 PAGES

PANTAGES DEFIES V. M. P. A.

"TELEGRAPH'S" NEW POLICY; ASSUMING GEN'L DAILY ASPECT

Gives Up Ghost as Amusement Paper—Will Cut Down on Theatricals—Sports in Tab Form—Doubt Over Selling Price

The "Morning Telegraph" will shortly take on a new policy. Up to now it has been regarded as a theatrical and racing sheet, but under the new plan it will be along the broader lines of a general daily newspaper.

The change in policy indicates E. R. Thomas, the publisher, has recognized the difficulty of maintaining a daily amusement paper because of the limitation in scope and support. That is the indication.

Thomas' plan calls for cutting down on theatricals. Instead of featuring that field, amusements will be carried in the form of a department, somewhat as in other

(Continued on page 14)

CONTRACT STOPS RUBENS AND CORTEZ MARRIAGE

Famous Players Provided Against Contingency for Its No. 2 Valentino

Los Angeles, Jan. 27.

Though it was reported that when Alma Rubens obtains a divorce from Dr. Daniel Carson Goodman, vice-president of the International Film Service Corporation, and in charge of Cosmopolitan Productions, she will marry Ricardo Cortez, picture star, it is said no such marriage can take place in the near future unless Cortez wants to break his contract with Famous Players.

(Continued on page 14)

SOUSA'S \$20,000
Salary for One Week at Canadian Exhibition

The Regina Agricultural & Industrial Exhibition of Canada has signed Sousa's Band the week of July 27. The organization of 100 will be the star attraction at a salary reported to be \$20,000.

Sousa will open his 33d annual tour in the United States two weeks before the Regina engagement. Following his trip to Canada he will continue the tour, about 35 weeks in length, which includes his 15th trip from coast to coast.

Approximately 250 American cities will be included in the itinerary at a railway and pullman expense of more than \$100,000.

STATES, "DO NOT NEED ADVISORS"

Drops Armstrong and Blondell When Team Is Ready to Resume After Illness—Act Booked as Combination with Two Others—Pan Considers Contract for All Three Broken by Armstrong's Enforced Stay in Hospital

VIOLATIONS ALLEGED

Los Angeles, Jan. 27.

Actors cannot get sick on the Pantages circuit and expect to have their contracts in force when they recover; nor can acts which have joint contracts with other acts, a member of which may become sick, expect their contract to be good when one of the group falls by the wayside; nor can actors appeal to the Vaudeville Managers' Protective Association or E. F. Albee and get any redress against Alexander Pan-

(Continued on page 8.)

"Mike"—With a String

At a dinner at Hoaly's the other night given to the members of the New York Board of Aldermen, speakers were informed their addresses would be relayed to the municipal radio station WNYC.

Accordingly all spoke to an "invisible audience" with much more stress laid on the speeches than would have been under a normal situation. Several grew eloquent; some boosted themselves and some of the more important personages present, not on the dais, but believing they would be called upon, phoned to their families to remain up—they were going to remain up on the radio.

An alderman from Greenpoint (Brooklyn) devoted his entire speech to "Greenpoint," saying it was the first opportunity that the neighborhood ever had of becoming generally known.

known, and he intended to make the most of the chance. Upon the conclusion of the speeches, the joker pulled up the "Mike." It was loose with but a bit of tape attached. It's the first time the radio has been utilized for a practical joke of this nature, at least in New York.

EIGHT \$2 PICTURES ON B'WAY BY MIDDLE OF FEBRUARY

**Record for New York and Number May Reach 10—
U's "Phantom" Mentioned for Globe—Central
Reverting to Twice Daily Showing**

FROHMANS GET BARRIE PLAYS

Author Signs Blanket Contract for Scripts

The Charles Frohman office received a signed contract from Sir James Barrie last week and is offering 20 of his 22 plays for general usage in America. The new agreement is a blanket contract and is regarded as unique. Arrangements were completed by Gilbert Miller, who last week arrived in London. Miller is managing director of the Frohman office.

The Barrie plays are available for revivals, amateur presentations, little theatres, stock, touring and vaudeville. There are 10 full length plays and 10 one-act plays, although the latter group does not include "Shall We Join the Ladies," new current at the Empire, as part of the bill with "Isabel."

Some of the one-act-ers have been presented in vaudeville, generally played by legitimate stars. "The Twelve Pound Look" was originally given with Ethel Barrymore at the Empire and recently in vaudeville. Grace George did "Half an Hour" at the Lyceum, while Blanche Bates and Madame Besson used it in vaudeville. "A Slice of Life" was first done with John and Ethel Barrymore and Hattie Williams. Marie Tempest played "Rosalind" at the Lyric. John Drew featured "The

(Continued on page 9.)

LIT BILL DOING DAME

Little Billy, pint size vaudeville single, will play in "Peter Pan" on the road taking over the role of "Eliza."

Billy will play the last week in New York. Miss Chase was precluded from touring because of her extremely tender years, seven.

VICTOR MOORE'S NEW ACT
For the first time in 20 years Victor Moore will show an act other than his standard "Back to the Woods or Change Your Act."

The new turn is a crossword puzzle idea, and includes Emma Littlefield.

By the middle of February at least eight, and probably nine or 10 pictures playing at a \$2 top, will be on Broadway and the side streets. This number creates a record for New York, and the picture industry and the fact that two new grind houses, Piccadilly and Colony, are now doing a regular business will probably account for some record intakes as far as collective Broadway grosses go.

The pictures listed are "The Lost World," which opens at the Astor Feb. 8; "Phantom of the Opera," the U special mentioned for the Globe later in the month; "Miracle of the Wolves," which succeeds "The Ten Commandments" soon at the Cris-

(Continued on page 11)

CHL WANTS TITLE OF U. S. "OBERAMMERGAU"

**Company of 350 Rehearsing
One Year—Passion Play
Due March 15**

Chicago, Jan. 27.
Chicagoans, numbering 350, who have been training a year, will make the effort to earn for Chicago the title of "Oberammergau" of America.
(Continued on page 6)

54 Dramatic Clubs In One Town

Lawrence, Mass., Jan. 27.

What amounts to an epidemic of dramatic clubs has hit this town.

At present there are no less than 54 organized dramatic clubs in the city, and rehearsals are now being held for 38 plays to be presented during the next month and a half.

A survey of the district included in Merrimac Valley discloses there are 193 organizations with dramatic clubs, 108 of them being devoted entirely to little theatre movements.

COSTUMES

Who will make your next ones? Those who have bought from us say—
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COPYRIGHT BATTLE REOPENS WITH HEARING ON NEW PERKINS BILL

11-Hour Session Marks Resumption of Warfare—Next Hearing February 4—Seventy-two Supporters Present—Strong Opposition From Film Interests Expected at Coming Session—Chas K. Harris Gets in "Plug" for His Biographic Serial

Variety Bureau, Washington, Jan. 27.

The long drawn-out fight between the creators of music, literature and art and the "parasites," as Augustus Thomas referred to those that stand between the author and the public, was re-opened last Thursday before the House Patents Committee with a hearing on the new law introduced by Perkins' bill, generally known as the "Authors' Bill." That the subject is possibly one of the "liveliest" before the nation at the present time was evidenced by the vast crowd that gathered in the caucus room of the House Office Building, and stuck en masse for a session that consumed close to 11 hours.

That strong opposition is going to develop was evidenced by the statement of Matthew Woll, head of the printers' union, and also vice-president of the American Federation of Labor. Mr. Woll stated that the Authors' League had not come before the committee with "clean hands." He charged that they had been in conference with labor for some two years, and when all had agreed upon a measure had repudiated that measure.

The failure of further conferences, prior to the introduction of the Perkins' bill, was reported to the committee later by a witness supporting the measure, as being entirely the fault of Mr. Woll. It was stated that telegrams setting appointment hours had been ignored, and these wires were read into the record.

Hearing Opens

The hearing was opened by a technical discussion of the bill by Thorvald Solberg, for the past 32 years Register of Copyrights, who wrote the measure. Mr. Solberg stated he had drawn the bill without any of the opposing factions offering an iota of suggestion, and that the bill, in his mind, was absolutely fair to all. He added that the manufacturing clause had been omitted because the retaining of it would mean that this country could not enter the Berne Convention, the main purpose of the bill other than the granting of exclusive rights to the author and writer.

Mr. Solberg stated that new features had been incorporated into this bill that gave the creator absolute and exclusive rights to every division and sub-division of his work.

The automatic copyright provision which provides when an idea is conceived, whether registered or not, the creation is copyrighted, is seemingly going to be a difficult one to get, by even one of the members of the committee, Judge Hammer, expressed objection to this, as explained by Mr. Solberg.

George Haven Putnam, of Putnam and Sons, publishers, was the next witness, and the only one to offer an amendment. This amendment was needed, it was stated, so as to protect American publishers holding foreign copyrights from having foreign editions of the same works circulated in this country. Mr.

SILVIO HEIN PRESENT

Washington, Jan. 27.

As evidence of the importance placed on the fight being made before Congress for a revised copyright law, Silvio Hein, who for several months has been at Saranac Lake, N. Y., was here for the hearing last Thursday.

Hein came to Washington though his "orders" were not to leave Saranac Lake, under any conditions, for at least a year.

Putnam approved the bill other than in this one phase.

Thomas as Witness

Then came the "star" witness, judging from the spontaneous and lasting applause that followed his testimony, Augustus Thomas. Thomas swayed everyone with an earnest appeal for the rights of the (Continued on page 37)

SPECIFY DISTANCE OF SCREEN FROM SEATS

Bill Before New Hampshire Legislature—Would Mean Capacity Reductions

Concord, N. H., Jan. 27.

Moving picture theatre owners of this state would be directly affected by the provisions of a measure, which relates to the position of moving picture screens in theatres and specifies a distance, which must be maintained at all times, between the front row and the curtain upon which the film is exhibited.

The author of the bill will endeavor to have it passed by the Legislature on the ground that some of the patrons of theatres are forced to watch photoplays within a few feet of the screen. This is bad for the eyes of persons, the legislator holds.

Theatre owners declare if such a bill is enacted they will be obliged to reduce the seating capacity of their houses through the necessary removal of several rows of front seats.

BILLBOARDS ONLY IN LOBBIES

Hartford, Conn., Jan. 27.

A bill has been presented in the Connecticut House of Representatives which would prohibit all billboard advertising except in theatre lobbies after Nov. 1.

GERMAN GOV'T APPROVES CENSOR BILL AND ONE-FOR-ONE PLAN

German Board Will Censor Imported American Films but Can't Uphold Release Plan—Senate Must Approve "Commercial Treaty" by March 4

Variety Bureau, Washington, Jan. 27.

According to word received here through official channels, the German Government has approved the German-American film censorship bill, which provides for American film productions exported to Germany being censored by a German board. It also approves the so-called "one for one" phase of the bill to the effect that for every American picture imported a German picture will also be released.

That end of it, however, is more or less of a dead letter, and Germany is not expected to adhere to the idea because so few German pictures are being produced as against the avalanche of American productions.

The "commercial treaty" with Germany now pending must be approved by the Senate by March 4, 1925, else the negotiations are off. From present indications there will be no commercial treaty because the Senate will not approve it this session owing to the fact it has been referred to a sub-committee of the Senate, who will discuss it with President Coolidge. This means a long delay.

Germany has promised no action until the fourth, but the film interests are worried as to what Germany will take in American films when the treaty expires.

The German Government in approving the "one for one" plan, sponsored by the producers of that country, have not extended the restrictions of this new regulation to raw film. Douglas Miller, American Trade Commissioner in Berlin reporting to the Department of Commerce states that raw film, whether exposed or unexposed, can be brought into Germany without any difficulty.

American raw film is reported by Miller as being superior to that of German manufacture, he quoting a Berlin producer as stating that the German product is used in the studios, but when it comes to "shooting" outdoor scenes in hot

BLUE-LAWERS IN IND. RESTLESS BUNCH

While Sunday Bill Rests, Think Up New Ones—Auto Classic Stands

Indianapolis, Jan. 27.

The blue-lawers continued to seek their inning in the Indiana General Assembly the past week.

While the bill to specifically prohibit Sunday operation of theatres, pool rooms, dancehalls and other amusement centres lay in committee these measures were introduced: Prohibiting Sunday baseball and football games where admission is charged, and creating a board of motion picture censors.

The week also was marked by the killing in the Senate, without a dissenting vote, of the bill which would have prohibited the holding of the Indianapolis Motor Speedway Classic, or any other commercialized sporting event on Memorial Day in Indiana.

The anti-Sunday sports bill was introduced by Representative Claremont Smith, of Indianapolis. It was referred to the public morals committee which will hold a public hearing on it this week.

The movie censorship bill is similar to measures defeated in the last two sessions of the Legislature.

The Riatta, Pleasantville, N. J., opened last week with a vaude and picture policy playing six acts on a split week basis booked through Walter Pflimmer.

OVER 50% DROP IN REVENUE FROM TAX ON THEATRE ADMISSIONS

Variety Bureau, Washington, Jan. 27.

When Congress approved the repeal of the tax on admissions, up to and including the 40-cent gate, it was figured this cut would reduce collections from this source not more than 10 per cent. The working out of the repeal shows that from July 1, through December 31, 1924, that the drop in collections is in excess of 50 per cent of the same period in 1923.

Total collections for the 1924 period reached but \$17,652,235.51, against \$36,530,739.15 in 1923. A drop of \$18,878,503.65.

Comparing the month of December for 1924 and the year preceding another startling drop is disclosed, \$7,047,876.97 was the figure for December, 1923, while for that month in 1924 it reached but \$2,543,844.16. A drop of \$4,494,032.81.

This is according to figures just made public by the Bureau of Internal Revenue.

Officials here are still wondering if Congress overstepped itself in estimating, or is show business going through a terrific slump.

INCOME TAX RETURNS

(UNDER REVENUE ACT FOR 1924)

Washington, Jan. 20.

(The revenue act of 1924 is a vastly different measure than the law preceding it. The following explanation as to how the new act affects assessments both as to the producing companies and the individual is prepared expressly for Variety by Gaham B. Nichols, chief of the information bureau of the bureau of internal revenue. The article has been approved by the commissioner of internal revenue, D. H. Blair.)

By GRAHAM B. NICHOLS
(Chief of Information Bureau, I. R.)

Members of the theatrical profession in the making of their income tax returns for the 1924 year will find to their advantage numerous changes in income tax legislation.

Notable is the reduction in the tax, both normal and surtax. Under the revenue act of 1924 the normal rate of tax is 2 per cent on the first \$4,000 of net income in excess of the personal exemptions and credit for dependents, 4 per cent on the next \$4,000 and 6 per cent on the balance. Taxpayers were required to pay no net income for the year 1923 a normal tax of 4 per cent on the first \$4,000 in excess of the personal exemptions and credits and 8 per cent on the balance.

The surtax on net income for the year 1924 begins upon a net income in excess of \$10,000. Under the preceding act the surtax rates applied to net income in excess of \$6,000. The personal exemptions are \$1,000 for a single person and \$2,000 for a married person, living with wife or husband, and the head of a family, regardless of the amount of net income. The exemptions provided for by the preceding act were \$1,000 for single persons, \$2,500 for married couples, living together, and heads of families, whose net income was \$5,000 or less than \$2,000 for married couples, living together, and heads of families whose net income was in excess of \$5,000. Divorces or persons separated by mutual consent are classed as single persons.

There is no change in the provision allowing a taxpayer, in addition to his personal exemption, a credit of \$400 for each person (other than husband or wife) dependent upon and receiving his chief support from the taxpayer, if such person is under 18 years or is incapable of self-support because mentally or physically defective. The term "mentally or physically defective" includes not only cripples and persons mentally affected, but persons in ill health and the aged.

Head of Family

A "head of a family," who is allowed the same exemption granted a married person—\$2,000—is defined as a person "who actually supports one or more persons living in his (or her) household, who are closely related to him (or her) by blood, marriage or adoption." Thus, an actor, living in New York and supporting in his home an aged mother and two sisters under 18 years of age, is entitled to a total exemption and credit of \$3,700. If, however, the taxpayer lives in one city and the dependents in another, or even though the dependents live in the same city and are not members of the taxpayer's household, the taxpayer is entitled only to the \$400 credit for each dependent. He is not, within the meaning of the law, the "head of a family." The \$400 credit does not apply to the husband or wife of a taxpayer, though the one may be totally dependent upon the other.

Earned Income

In addition to the decrease in the rates, and an increase in the exemptions, the revenue act of 1924 provides for an additional credit of 25 per cent based upon the amount of the taxpayer's "earned net income." "Earned income" is defined by the new tax regulations as wages, salaries, professional fees, and other amounts received as compensation for personal services actually rendered." However, all net income up to the amount of \$5,000 is considered to be earned net income for the purpose of computing this credit. For example, an actor, unmarried and with no dependents, received in 1924 a salary of \$4,000, and made in a stock transaction a profit of \$1,000. Without the benefit of this 25 per cent credit his tax would amount to \$80. His personal exemption is \$1,000, which subtracted from \$5,000 leaves a taxable income of \$4,000, on which the tax rate is 2 per cent. However, he may consider the entire \$5,000 as "earned net income." Therefore, he is entitled to deduct from \$80, a credit of 25 per cent of the amount of \$1,250, leaving an actual tax of \$60.

The act provides that for the purpose of computing the 25 per cent credit, in no case shall the earned net income be considered to be in excess of \$10,000. This means that though a taxpayer may have received for 1924 a salary of \$50,000 he can consider only \$10,000 as "earned net income" for the purpose of computing this credit. As an example, a taxpayer, married and with two dependent children, received in 1924 a salary of \$12,000. Without the benefit of this credit, his tax, normal and surtax would amount to \$302. However, he may consider \$10,000 as "earned income." From this sum is subtracted his personal exemption of \$2,500, plus \$400 for each dependent, leaving \$6,700. The tax on the first \$4,000 at 2 per cent is \$80 and on the remaining \$2,700 at 4 per cent \$108, a total of \$188. On this basis, the 25 per cent credit of \$1,750 may be deducted from \$302, leaving \$25 as the amount of tax due.

Personal Service

The above examples apply in general to taxpayers whose net income is derived from salary and wages "for personal services actually rendered." However, there are thousands of cases, such, for example, as a (Continued on page 7)

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CLOSING THREAT BY BERLIN LEGIT MGRS. LOWERS TAX

Theatres Playing Legitimate Attractions Solely
Benefited—Vaude and Film Houses Ignored—
New Picture Palaces Being Constructed

Berlin, Jan. 27.
Due to a threat by theatre managers to close their houses unless something is done, the city has reduced the 10 per cent. tax to 10 per cent. for all legitimate attractions. The reduction also includes the Scala Winter Garden and the Circus Busch.

This action has brought a resounding protest from vaudeville and picture house executives with the smaller theatre heads particularly vehement. The latter make the claim the new rating should be extended to them because their performances are equally as artistic as the beneficiary attractions. Vaudeville and film theatres are currently paying a tax of 15 per cent.

Regarding the picture theatres here more bankruptcy petitions are predicted in connection with the construction of three new first-run houses in the Furfurtorndamm district. These theatres will give that section a combined seating capacity of 10,000, believed to be far in excess of the actual needs.

The new auditoriums and their respective capacities are: the Stadt Rialto, 2,500; Phosphor Capitol, 1,500, and the Gloria Palast, 1,200.

American Scenic Artist Picked by Reinhardt

Ernest de Weerth, American scenic artist, has been selected to design costumes and settings for Max Reinhardt's production of Shakespeare's "Troilus and Cressida." The production will be launched at the Deutsches, Berlin, the latter part of February.

The artist's work first attracted attention at the Provincetown Playhouse, New York, where he designed settings for several productions.

"FIREBRAND" IN LONDON

London, Jan. 27.
Frank Relchoer, general manager and director for the Frohmans, will stage "The Firebrand" over here shortly. The presentation will be made by Gilbert Miller.

Scala and Apollo Units

Berlin, Jan. 27.

The Scala, first among the local vaudeville theatres, has taken over the Apollo, in Vienna, which house will revert from operetta to its former vaudeville policy.

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U. S. BANDS HAVING TROUBLE IN BERLIN

Berlin, Jan. 27.
American jazz bands playing in this city are being badly treated by union officials, and it is more than probable that if present conditions continue they will be forced to leave here very soon. Especially is this situation true of Fuh's Folies Band playing in "An Alle Reim."

The claim of the native musicians' union is that the only objection to invading orchestras is directed against those units coming from countries refusing permission to German instrumentalists, but this falls to clarify the situation as regards the American musical combinations.

German Singers Reject Opera Managers' Offer

Berlin, Jan. 27.
At the recent convention of opera managers a proposition was tendered to German singers which offered a salary of \$800 monthly and a two months' vacation during which the artists would also draw their money.

The singers both protested and refused the proffer.

'Peter Pan,' London, Shut

London, Jan. 27.
"Peter Pan" at the Pavilion is closing next week. The Christmas revival has been entertaining big matinees but the night performances have been comparatively small.

"Pan" will be followed by the Pola Negri film, "Forbidden Paradise."

"Peter Pan," in New York, leaves the Knickerbocker theatre next week, Feb. 7. The Dillingham version, starring Marilyn Miller, will have remained 14 weeks, with big matinees and meagre nights also recently encountered. It will tour.

"BAMBOULA" NEXT MONTH

London, Jan. 27.
It has been tentatively arranged that "Bamboula" will open at the Palladium next month for a four weeks' stay, after which the musical will move to the Palace, replacing the Co-Optima.

A cast is being recruited for a new revue due at the Palladium in March, which will also have George Robey, Lynne Overman will probably play the lead, a role abandoned by Joe Coyne.

GAILETY TURNOVER FEB. 17

London, Jan. 27.
James White has taken over the Gaitey in which house he will produce "Katja, the Dancer," Feb. 17.

FINISHING TWO YEARS' RUN

Berlin, Jan. 27.
The Volks Opera Company at the Theatre des Westens, is finally closing after sustaining a run of two years.

An operetta is scheduled to follow in at this house Feb. 1.

"GROUNDS FOR DIVORCE"

London, Jan. 27.
"Grounds for Divorce" opened Jan. 21 at the St. James, giving every indication of being a tremendous success.

FRANK VAN HOVEN

Direction Ed. S. Keller

BERLIN PLAYS

Berlin, Jan. 27.
"Little Jessie James" has the assets of a good production, eight imported American show girls and Curt Bois at the outstanding performer, but its reception was not overenthusiastic and chances for a long run are slight. Fuh's Folies Band accompanies fairly well from the pit.

The first financial success of the new Komedie Theatre looks to be Max Reinhardt's production of "Bis Characters in Search of an Author." Pallenberg is responsible for an extraordinary personal performance and the remainder of the cast more than capable.

Emil Jannings was responsible for the successful reception tendered "Der Tokajer" at the Koenigstheater theatre. The author is Hans Mueller, Jannings, in the leading role, threatens to become a second "Great Love."

Revival of "Charley's Aunt" at the State theatres, with special music by Hirsch, left an impression of falling short of its objective, although it was adjudged fairly amusing. The Elizabethan tragedy "Edward II," adapted by Bert Brecht, at this same house, made its strength felt but suffered from length. The direction of Jurgen Fabing and the acting of Faber and Kraus was superb.

"Sie Laesst sich Nicht Verkaufen," a farce by Adolf Paul, proved itself both of color and dull when given at the Trison. Another farce, "Die Kusine aus Warschau," by Verneuil, which was presented at the Komediendhaus and also revealed itself as uninspiring. "Die Schwester," at the Goethe

London Thanks Albee

London, Jan. 27.
George Reynolds, manager of the Alhambra, asks Variety to acknowledge with gratitude the receipt of \$1,000 from E. F. Albee for one seat at the Royal Command Performance in aid of the Variety Artists' Benevolent Fund.

theatre, is a home-screw tragedy by Kallneker. Ida Roland, Vienna star, couldn't save the piece, which is both out of date and mechanical.

"Der Wahre Jakob," a farce by Bach and Arnold, serves its purpose of giving a fat role to the popular comedian, Guido Thielscher. The presentation was at the Lustspielhaus.

"Moon of the Carabasses" designated itself as the best of any Eugene O'Neill's plays to be produced in Germany and is unquestionably in for a run. The direction by Piscator was of the best for this one act vehicle.

"Die Vertauschte Frau" is a conventional operetta playing at the Operettenhaus, but will consume its allotted span of three months. Walter Kollo is the author. Lea Seidl and Harold Fuenlen scored.

The Berliner theatre is also housing an operetta titled "Anneliese von Desau." It is founded on a pre-war farce and routines as too old-fashioned. Robert Winterberg is credited as the author.

STUDIO BECOMES THEATRE

London, Jan. 19.
The Princess Studio, at Kew, is to cease to exist for filming purposes but will become a repertory theatre under the direction of Milton Rosner. This is the first case here of a producing studio becoming a theatre for legitimate production.

"LEMONS"—BY EXPERTS

London, Jan. 19.
To begin the New Year, London playgoers have been handed a couple of lemons. "Meddlers" at the St. James' and "Camilla States Her Case" at the Globe defy criticism. For both the authors are experts—female experts.

"Meddlers," a muddle by Agnes Platt. She comes of an old theatrical family, trained for the stage by a great instructor. She began her career as a dramatic critic. Was play-reader for James Welch, Marie Tempest, Herbert Jay and J. T. Grein. Judge in play competitions. Ran a School for Dramatists. Wrote books on how to act, another called "Practical Hints on Play-writing." Said to be "well known as a play-doctor." She has also ventured into management. And now "Meddlers."

"Camilla States Her Case," intended as a counterblast to "Our Bitters," attempts to show how Americans really behave in England. The authoress is an Australian who, apparently, has no insight into the English or the American character. But she is—oh, yes!—an expert. Her pen name is George Egerton, author of his plays and several novels. She is the wife of Golding Bright, London's leading play-broker.

Something's wrong somewhere. After 20 years' experience of the stage, anybody capable of writing "Meddlers" or "Camilla States Her Case" should be equally capable of burning it.

Why have these lemons survived? Every man in his boyhood has committed a similar offense, but he has, in 999 times out of a 1,000, kept it secret. That is because a man has a sense of the theatre and a born respect for his native language.

Does any woman possess such these qualities?

Can a woman write a play?

Jolo.

LONDON

London, Jan. 17.

"Family Affairs" is the next at the try-out-Everyman theatre. This is from the Hungarian, adapted by the director, Norman Macdonald. In February a new play by the Anglo-American, C. B. Fernald, will be staged there.

"Jitta's Atonement," the first work of translation by Bernard Shaw, brought back other Max March plays from America. He threatens to do "The House of Glass" and "Three Live Ghosts."

Godfrey Tearle, besides "Silence," which is soon to be produced at the Queen's, brought back other Max March plays from America. He threatens to do "The House of Glass" and "Three Live Ghosts."

Though most of the American plays produced lately have fizzled, London managers are announcing more and more transatlantic scripts. The latest announcements include "So Long, Letty," "The Kiss in the Carnation Cottage," "No Other Girl."

Robert Hale and Binnie H're, father and daughter, are among the principals involved in "No, No, Nanette" moving to the Palace theatre March 11.

After an interval of rest the Interlude Players begin again at the Palace on the New theatre, they will produce "Mr. Studley Revokes," by J. Smith Wright, and "Cat's Claw," a one-act, by Gertrude Jennings.

Before seeing London, Peggy O'Neill's new vehicle, "The Sea Urchin," by J. Hastings Turner, will be on exhibition at Oxford, Jan. 26.

The opera on the poet Burns, of which Nigel Playfair has been prattling for years, is to have a musical setting by Frederick Austin.

"Camilla States Her Case" has flopped at the Globe but will hang on for six weeks to cover the deal made with the libraries before production. The next at the Globe is reckoned to be a French adaptation under the title of "The Grand Duchess."

The notice went up for Donald Calhoun's revue "Yolks!" to close at the Coliseum, and the theatre was to remain blank, pending production of another revue. But Donald changed his mind at the last moment and the "Yolks!" is to continue indefinitely.

Bernard Shaw is to appear as a translator. He has been attacking the script of Siegfried Trebitsch's "Frau Gitta's Suhrn," first performed in Vienna in 1920, with the result known as "Jitta's Atonement" at the Grand theatre, Fulham, after the run of the Christmas panto there.

Noel Coward's play, "The Vortex," is in the West End at the Royalty doing the best business that house has known in years. It is a small theatre and night's returns (total) \$1,000; they could not go higher. In all probability the piece will go to a larger house.

Lilabel Ibsen, the granddaughter of the old master, after dancing at the Coliseum, intends to debut in London as an actress. At a lone matinee she will enact her grandfather's "The Lady from the Sea."

at the Lyric, with Arthur Wontner as a possible opposite.

Another play is being dug out of its grave by the Phoenix Society. This is "The Assassination, or Love in a Nunery," by John Dryden, the poet Laureate in the days of Charles II. It will play for the benefit of the society's members, Jan. 25-26, at the Aldwych.

"Old English" goes out and "A Kiss for Cinderella" goes into the evening bill at the Haymarket. There was too much old English in Galsworthy's play to make it popular.

C. C. Dagnall is out to produce a trock drama by J. Jefferson Parson called "No. 17," with the theatre as yet unsettled.

"Out of a theatrical night club has sprung something called the "Theatre of the Cave of Harmony." This organisation is now to extend itself to a performance at the Court theatre, with a varied bill. Jan. 18 the inhabitants of the cave will offer "The Man With the Flower in His Mouth" by Pirandello, "Happy Families" by John Galsworthy, the old time farce of "Box and Cox" and an impromptu Sicilian melodrama.

Dame Ellen Terry. At last the greatest of living British actresses has received a title. New Year's honours brought this about, although the event has been expected ever since titles began to be scattered among the theatrical profession. If such things have to be, then Ellen Terry, now 71, should have received the distinction long ago.

Sunday performances grow more and more popular. The latest by the Repertory Players, "The Fairway," by Noel Scott and Auriel Lee, from the French of Jacques Deval's "Une Faible Femme," was given at the New Theatre. The play has not but is constructed with the dramatic brickwork of a past generation which tumbles badly in the (Continued on page 3.)

SAILINGS

Feb. 18 (London to New York) Sybil Vane (Bergengaria).
Jan. 21 (London to New York), Brooks and Rose (Garonia).
Jan. 28 (London to New York), Mr. and Mrs. Horace Reeves (Bergengaria).
Jan. 29 (New York to Bermuda), Mrs. Richard J. Williams (Mary Hay), (Port St. George).
Jan. 24 (New York to London) Gerald Lawrence, T. Holt (Laocassaria).
Jan. 23 (New York to Southampton) Mr. and Mrs. Martin Beck, Mr. and Mrs. Arch Selwyn, Elizabeth Hines, Muriel Spring, Janet Mograw, Katherine Kelly (Gymnion).
Jan. 27 (New York to Havana) Roland West (Finland).

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VAUDE AND FILMS BELEIVED COMBINING POLICY OF THE FUTURE

Showmen Point to Consistent Business of Combination Houses Against Drastic Drop in "Big Time" Theatres—Passing of Two-a-Day Predicted

Consistently good business of the neighborhood, or small time house, since the first of the year and the generally indifferent returns from most of the big-time stands is being discussed by showmen as another evidence of the passing of the present big-time vaudeville policy.

The small-time houses, with a 65 cent top and where they have the necessary capacity, are outdrawing the big-timers two and three to one. The combination of from four to six vaudeville acts and a feature picture is believed by many showmen to be the policy of the future, and they point to the constant passing of big-time in this form of vaudeville, as proof for their contentions.

Radio has been blamed for the falling off in attendance at some of the big-time houses, but the real reason is thought to be the breaking down of the barriers between the big and small-time as regards the booking of acts.

Acts nowadays play all classes of the A. B. C. and work necessarily embracing the small-time houses for, there are only about eight big-time weeks left in the year. The Orpheum Circuit likewise holds about 15 big-time weeks.

The vaudeville patron thus sees practically the same faces at the small-time house as at the big-time house and, in addition, a feature picture of a much smaller dimension. The occasional "harvest" reports exclusively at the big-time house, doesn't offset the other advantages of the small time.

The twice-daily houses, as a whole, are known to be running behind their corresponding grosses of a year ago, and in some instances the difference has continuously shown a shortage of as much as \$5,000 weekly.

This condition, which may vary mathematically, but is staple as regards a period of depression, exists throughout the major vaudeville houses located within a radius of 400 miles of New York. Reports from the Middle West and coast are identical as to the smaller theatres, which use a combination policy of vaude and pictures, outdistancing their twice daily brothers in receipts.

The east is plentifully filled with "squawks" both from house executives and booking men, with a lot of charges advancing the contention to blame as radio.

Just how long the current situation in the big-time houses will last is undoubtedly a matter of opinion at the present time, but that it is serious seems undoubted.

JOYCE'S FOUR WEEKS

Jack Joyce's horses, making their debut at the Hippodrome this week, are one of Harry Mundorf's importations. They sailed from England Jan. 6 for a tour of the Keith houses.

The act, according to report, has been guaranteed four weeks' bookings with an option.

DENIES MARRIAGE REPORT

Leo Armstrong, of the Harry Madison, Jr., act in vaudeville, denies his marriage or prospective nuptials to Edith Bobe, the modiste, who figured so sensationally in a recent notorious jewel robbery of which the west was the victim.

A previous report had it that the two were reported engaged.

BROOKLYN'S YIDDISH VAUDE

The Amphion, Brooklyn, N. Y., is probably the only house across the river in the metropolis offering Yiddish vaudeville.

The theatre plays a combination of pictures, and vaudeville with Jacob and Nina Shikervitz heading the variety bill.

JEAN ACKER'S RETURN

Jean Acker, the former Mrs. Rudolf Valentino, will shortly return to vaudeville in a comedy-two-act, supported by a male partner.

The billing will be Mrs. Rudolf Valentino and Company.

10% OF BENEFITS GIVES FUND AND N. V. A. \$700

Result of Demands for Both Funds—10c Tax on Passes Realizing \$1,500 Weekly

Houses affiliated with the Vaudeville Managers' Protective Association, in co-operation with the National Vaudeville Artists' Inc., this week turned over \$700 to the Actors' Fund and N. V. A., the sum representing 10 per cent of the proceeds of benefits participated in by the artists of the organizations following the recent decision to refuse to play benefits unless that amount were deducted for the two funds.

In addition to this income the Keith-Albee houses have been realizing \$1,500 weekly through the 10 cent tax collected on each pass for the benefit of the N. V. A. Sick and Death Benefit Fund. Checks for the \$700 benefit money were sent to the N. V. A. and Actors' Fund by E. F. Albee, each fund receiving half of the amount.

The idea was adopted a short time ago and is credited to Sam Scribner, who inaugurated it on the Columbia burlesque circuit. An effort will be made to induce the legitimate and musical comedy artists to cooperate and refuse to appear at benefits unless the promoters agree to the 10 per cent arrangement.

Since the inauguration of this system the Keith benefit department has been able to weed out the legitimate aspirants from the unscrupulous exploiters of free talent under the guise of charity, for this type of promoter seems, unwilling to share any part of the proceeds with anyone.

ANOTHER KEITH HOUSE

Site at 86th St. and Lexington Ave.—Pop Prices and 3 Shows Daily

Arrangements have been completed for the erection of a large, modern pop priced vaudeville house by the Keith Circuit at 86th street and Lexington avenue, near Loew's Orpheum.

The site has been obtained and work will be started in the spring. The project has been held up for some time due to title and lease obstacles, but it is now officially announced by the Keith people the house is a certainty.

The neighborhood is thickly populated with Loew's Orpheum theatre, a vaude house above Proctor's 86th Street. The Keith policy will be three shows daily.

COMPLETE CIRCUIT BOOKING

Gould and Adams have been signed for a complete tour of the Loew Circuit opening at Loew's Washington, Feb. 1. The team is a new alliance.

Sam Gould was of Gould and Rasch, and Jack Adams was formerly with the Avon Comedy Four.

BRENDEL AND BURT IN SHOW

Brendel and Burt will open in New Orleans with the "Pamino Show of 1923." They will replace Ray Cummings.

The act played the Palace last week, "showing," but could not agree with the Keith bookers on salary.

Creage Week Stands for Fox

The Willie Creager orchestra has been booked for week stands in all of the Fox houses.

The act opened at the Audubon, New York, and the full week booking followed.

Ernie Young Convalescing

Ernie Young, Chicago, who has been dangerously ill, improving and expects to be out in a month.

GEORGIE WOOD

The Hippodrome, London, Eng. Other people's opinions:

It seems as if he only had to go straight on in order to become our best comedian. And yet everything he does seems so unaccountably worked out.

Direction KENNETH KIRKPATRICK, Eng.

SOTHERN'S WIFE CAUSES DISPUTE AT TRIAL

Woman, at Husband's Side, Supposedly Witness for State in Murder Trial

Los Angeles, Jan. 27.

The trial of Zane Sothern for the murder of R. B. Mack, vaudeville actor, began this week before Judge Cronin in Superior Court.

The presence of the defendant's wife, Ruth Violet Sothern, cabaret performer and former secretary to Mack, at her husband's side when the trial began, precipitated a clash between defense counsel and the prosecutor. The latter claimed she was one of the State's star witnesses. It was because of his wife that Sothern killed Mack.

Defense counsel, however, claimed she would testify in favor of the defendant. An unwritten law defense will be interposed.

CHICAGO DIVORCES

Chicago, Jan. 27.

Two days after obtaining a divorce from her husband and partner, Edward Cronin, Ethel Cronin married Al Decker, stage manager, new Capitol theatre. Mrs. Decker in her divorce case with Cronin charged cruelty.

Hetty Brown, dancer, before Judge Lewis (Superior Court) last week obtained a divorce from Charles Brown, charging cruelty.

Robert Tait, ventriloquist, sued for divorce his wife Ethel (Superior Court) on the ground of cruelty. Mrs. Tait charged Tait beat her because she was slow in rising and preparing breakfast. Ethel Harrison, young vaudeville, filed suit here for divorce from Frank Harrison in cruelty charge. She asks custody of their child.

In all these cases, Leo A. Weisskopf was the attorney.

Court Recognizes Cherry Sisters "Theatrical Talent"

Des Moines, Jan. 27.

Lizzie, Addie and Effie, the Cherry Sisters of vaudeville "fame," not only won a legal victory, but also obtained recognition of their "theatrical talent" in a decision handed down by the Iowa Supreme Court affirming a decision of the Linn County Court holding for Lizzie and Ella Cherry in an action begun by Sophronia Grant to set aside a conveyance of land from Lizzie to Ella.

"As to Cherry Sisters, they achieved fame of a sort upon the vaudeville stage in years gone by," the opinion written by Justice C. W. Vermillion said. "It appears that Lizzie, Effie and Addie were the principal performers, while Ella remained at home and devoted herself to the writing of sketches for the sisters' performances. There was an agreement that they should share the profits."

The court found the transfer was made in consideration of a debt arising from this agreement, and, therefore, was in good faith and valid.

HEIMAN TO COAST

Orpheum President Interested in Coast Theatricality

Marcus Heimann, president of the Orpheum Circuit, is starting for the coast. He is much interested in the development of the far west, both theatrically and otherwise.

Late next month Frank Vincent, booking manager for Orpheum, will depart for the coast also, going by boat via the Panama Canal. He made a similar trip last year.

VAUDE HOUSES' DRIVE FOR CATHEDRAL FUND

E. F. Albee Orders One Week Campaign and Personally Donates \$200,000

Beginning yesterday (Jan. 27) at the matinee performance, a one-week drive for the fund to complete the Cathedral of St. John the Divine was inaugurated by the Keith-Albee, Proctor and Morse houses.

E. F. Albee started the drive with a personal donation of \$200,000.

FELIX ADLER IN RAID

Screen Actress and Booze Before Him in Hollywood Cafe

Los Angeles, Jan. 27. When a group of federal enforcement agents entered the Montmartre cafe in Hollywood during the celebration of the second anniversary of the opening of the establishment, they found Felix Adler, former vaudeville and now scenario writer at the Mack Senett studios, seated at a table with a screen actress.

In front of them was a bottle of liquor and, of course, the "eagle-eyed" sleuths immediately grabbed the fluid and also Adler. The girl did not care for the notoriety, and fled from the place.

The cops took Adler into custody on a charge of violating the State liquor act.

Nathan Stone, who is in the checkroom, was discovered emptying some liquid fluid from large containers into small ones and the officers said it was liquor. He, too, was taken, as was a man named Dan Armstrong, who, they claim, sent them some liquor as they were entering the cafe.

The Montmartre is patronized mostly by picture actors, who come there each evening to dance. It is one of a number of cafes operated by Eddie Branstadter. It was the first time the authorities had been inside of this place in more than a year.

Ind. Houses Take Corse Payton's Tab

Corse Payton's tabloid stock has been routed for several weeks in independent vaudeville theatres. Payton carries a company of six and changes his bill twice weekly. The presentation runs 15 minutes with vaudeville acts added to all out the usual running time.

ELEANOR WINS AWARD

Eleanor Hillman has been awarded \$15 weekly alimony and \$350 counsel fees in her separation suit against Edith C. Hillman, composer and vaudeville. The couple were married May 27, 1921. A separation agreement of Nov. 5, 1923 provided for \$100 weekly maintenance which Mrs. Hillman alleged was not paid her since May 14, 1924.

The wife set forth Hillman was receiving \$250 a week and 35 per cent of the profits from an act produced by Charles B. Maddock.

His motion to dismiss the complaint was also denied.

COSTLY FALL

The Golden, comedy sater act, have been compelled to cancel several weeks' bookings pending recovery of Carmen Golden, comedienne, who broke her ankle as the result of having slipped upon ice and fallen last week.

Miss Golden will be compelled to rest for at least six weeks.

Guinan & Marguerite in Film Houses

Guinan and Marguerite open March 1 at the Senate, Chicago, for a tour of the midwest picture theatres. Walter Meyers effected the booking.

HOUDINI-DOYLE SLANDER SUIT

Controversy Over Spiritualistic Exposes of "Handcuff King"

Sir Arthur Conan Doyle, creator of the famous Sherlock Holmes fiction character, and one of the world's foremost exponents of spiritualism and psychic phenomena, will be sued for slander by Houdini as a result of Doyle's statements printed in the Boston "Herald" Monday of this week, in which Doyle defends Mrs. Mina Crandon "Margery," the Boston medium whom Houdini "exposed" and intimates Houdini was bribed.

Doyle criticized Houdini for his "attitude" during the five sittings he attended as one of the committee appointed by the "Scientific American" to determine whether "Margery" actually communicated and was entitled to the price of \$2,500 to be awarded her in the event she actually produced psychic phenomena.

Houdini, summoned from the stage to the Hippodrome New York, he had notified his attorneys to start an immediate action for slander against Sir Arthur, whom Houdini branded "a menace to mankind because the public thinks he is just as great a man in the spiritualistic field as he is in writing stories."

Exposes Demonstrations Houdini then proceeded to "expose" the mediums "seen" by "Margery" at the five sittings he had attended. Houdini shows the padlocked chest which he claims stopped "Margery" from demonstrating that particular seance ending when the medium accused him of placing a ruler in the box for the purpose of discrediting her.

Replying to the bribery accusation Houdini said, "The nearest I have ever come to being bribed was when Dr. Crandon offered \$10,000 to charity if I would be converted the same evening." My challenge to "Margery" is still open, and she could make this forever by simply manifesting before the committee elected by Mayor Curley of Boston.

The "Margery" case has received realms of publicity ever since Mrs. Crandon presented her powers for examination to the Scientific American committee, of which Houdini was a member. Through his efforts she has never received the prize of \$2,500 offered for a real demonstration of psychic phenomena held under test conditions and Houdini's offer of \$10,000 for the same demonstration remains undiminished by any of the so-called mediums.

MAY YOHE'S NEW ACT

Attleboro, Mass., Jan. 27.

May Yohe has returned to the stage. The heroines of the Hope Diamond and the new act here last week at a local picture house accompanied by a female pianist. She closed the vaudeville portion of a three-act bill.

Miss Yohe, according to report, is forced to make her stage due to the death of her late husband, Captain Smutts, Boer, who was found shot to death in a Boston rooming-house.

The former Lady Hope is being offered to the independent circuit by a Boston booking agency and her new turn is titled "The Old and the New."

Her last vaudeville appearance was about two years ago, when she played a brief engagement at the Keith Circuit.

Stock Turns Trick; Vaude Man "Buys In"

Schenectady, N. Y., Jan. 27. Harry Bond, Players in "The Foot at the Hudson coast," who established a record when the house was sold out for the week four days before the opening.

The Hudson had been dark for two years previous to Harry Bond's taking it over on Nov. 17. Harry Norwood (Norwood and Hall) vaudeville, bought a half-interest in Bond's stock last week and the company. He has cancelled his Keith tour and dissolved his new act.

CRANE SISTERS' CANCELLATION WARNING TO ACTS GOING ABROAD

Should Sign Contracts on This Side—Crane Girls Didn't and Closed After First Week—Complaint Filed With V. M. P. A.

American acts contemplating English vaudeville dates should sign contracts on this side before venturing across, if the alleged experience of the Crane Sisters is a criterion.

According to a complaint filed with the Vaudeville Managers' Protective Association against Willie Edelsten, the sisters were given Edelsten's personal contract for six weeks' work in London at \$300 weekly, only to be cancelled after playing one week at the Empire, where they opened Nov. 24.

The act went abroad without signing contracts, the agent explaining it would be impossible in the time allotted to secure documents for the engagement. However, Edelsten gave them his personal guarantee in the form of a letter.

Edelsten advanced the act \$218 on this side and the girls sailed Nov. 13, arriving Nov. 21. Eddie Edelsten, in London, advised the girls the act was to be "like the Dunne Sisters." This was on Saturday. They opened the following Monday after making several changes to resemble Dunne Sisters' work. They opened without having signed contracts, being unsuccessful in getting contracts from Edelsten.

House Cancels

At the end of the week Edelsten advised them the theatre didn't want the act, but told them to return for rehearsal as the house couldn't cancel them. They reported and the cancellation was confirmed by the stage manager of the Empire. They returned to Edelsten's office and were advised to see Mr. Voyce, of the Variety Artists' Federation, an organization which they had previously joined. Mr. Ferrier, Edelsten's secretary, went along with them, taking the unsigned contracts from Edelsten's office. Mr. Voyce promised his aid.

After considerable correspondence Sir Alfred Duff offered the act two weeks' salary in his own name and claims. They were advised to accept this, because they could not bring up their claim until the June court session.

At the Empire \$240 was deducted from the act's salary. Of this \$100 was on an I. O. U. presented by Edelsten for expenses advanced, and \$120 commission for four weeks' work.

Accept Settlement

The act accepted the settlement. Mr. Voyce advised he could do nothing further about Edelsten's promise of six weeks' work, and to take the matter up in America. The act sailed for home the next day, and in this country wrote to William Edelsten asking for the two weeks' salary alleged due. They received no reply. They left England indebted to Edelsten to the sum of \$285, but charged it off to the fourth week salary, which they did not work or receive.

Klan Cop Filled Office By Raiding Own "Joint"

Albany, Ga., Jan. 27. A recent election in this city swept the Ku Klux candidates out of jobs completely, and the K. K. K. chief of police was immediately fired.

In a nearby town, where the Klan has a gambling-house raided and several local notables arrested, it developed that this deputy had been assigned to the town to "root out gambling." Finding none, he started the joint, then tipped the sheriff and had his own place raided.

Vaudeville at the Alhambra, Tarrytown, N. Y., will hereafter be booked through the Fally Markus office.

Norma Nadine, formerly a member of the Pavlova ballet, joined "Artists and Models" at the Astor last week.

Beware, the Tailors

A backstage evil that evidence work of an organized gang has caused vaudeville performers and stage managers great annoyance in the smaller houses.

Every Monday and Thursday, alleged emissaries from the local tailor shops solicit the performers with the statement, "I'm from the tailor." They receive the clothes to be pressed and forget to return them.

LOEW IN SYRACUSE?

Syracuse, N. Y., Jan. 27. The Bastable interests, through Stephen A. Bastable, have closed with Marcus Loew for the erection of a 12-story office and theatre building on the site of the old Bastable here, according to reports in municipal circles. The former building was destroyed by fire two years ago.

Loew is also dickering with Binghamton interests for a house there, it is reported.

PRIZE CHICKEN NO PRIZE

Chicopee, Mass., Jan. 27. When F. L. Frechette, theatre manager, bought 20 chickens to be given to "lucky" patrons on country store nights, never realized the disastrous result of his business getting stung.

Policeman Daniel J. Hickey was awarded one of the live fowls. He didn't want the hen, so he presented it to his brother-in-law. The latter placed the prize bird with his flock of more than 100 fine chickens and in four days the entire flock was dead.

Unofficial investigations resulted in the statement the prize bird may have been afflicted with the European poultry plague, which Federal inspectors have discovered in various sections along the Atlantic coast.

NEW ACTS

Alamo Club, Five men. Golfing act.

Hardy and Hanly, man and woman, sketch by Andy Rice.

Apollo Trio, three man. Posing. Jack Freeman and Eve Lynn, man and woman, skit.

Ray Doyle, monologist.

Robert Leonard and Co., three men, one woman, comedy sketch.

"Amateur Night in London," two men, two women, comedy.

Purnell Pratt and Co., two men, one woman, sketch by Tom Barry.

Annette Royal, two women, songs.

"Moonlight in Killarney" two men, two women, with Thornton Flynn and Danny Barrett, Irish playlet.

The Misses Richter, two, songs.

Leatra La Monte, female impersonator.

Gray Family, one man, five women, juvenile revue.

Dave Genaro, originally of the team of Genaro and Bailey and more recently of Genaro and Gold, has formed a new alliance with Tom Joyce. Ann Gold, his former partner, is now doing a single.

Argentina Five (Pablo S. Miranda), dancers.

"1914" by Alfred Reginald, with Jerry Ketchum and Elizabeth Brice. Tom Rooney is putting out a new edition of the Fanny Fishers, with Isabel Austin, Dorothy Whitehead, Ethel Brookhurst and Gladys Morgan.

The Stewart Sisters and the Penn Rambles on stage.

Elly Britton, George McDonald and Ruby Blackman in sketch by John McNally, Jr.

Winnie Baldwin (3 people).

Laura Pierpont (2 people).

HORWITZ' ENDORSEMENT

Okays Check but Has to Make it Good for \$184.32

Chicago, Jan. 27. Sometime ago, while in Atlantic City, Arthur Horwitz, agent, endorsed his name to a check of a supposed friend of his and had the latter cashed in one of the eastern hotels.

The check came back marked "no account" and the management made every attempt to locate the man whose signature was signed with every effort proving futile. Somebody had to make good the \$184.32, so it reverted back to Horwitz, who had endorsed it. The latter was approached regarding the check and immediately made good the stipulated amount.

WALTER PLIMMER, INC., NEW GENERAL AGENCY

Will Be Separate from Present Agency—Outside Backer Named

A new general theatrical corporation to be known as the Walter J. Plimmer Co., Inc., is now in the process of formation. It will be a separate concern from the Walter J. Plimmer Agency, inasmuch as its efforts will not be confined to vaudeville.

The backer of the proposed corporation is a mercantile man named Rosenfield, and his partner and representative is Jack Oppenheim, well-known in the field of politics. Plimmer and his son, Walter Plimmer, Jr., are also interested, with the latter acting as general manager of the enterprise.

The Plimmer Agency will handle the vaudeville end, adhering to the independent circuits. Dave Hochrie, formerly with Vitaphone, is scheduled to take charge of the picture department, while negotiations are under way for a supervisor to the casting bureau. There will also be a club department and young Plimmer will take care of the legit end.

It is expected the new corporation will be formed within the month.

COSTELLO'S VAUDE SKIT

Former Film Star Playing Dramatic Sketch

Maurice Costello, picture, returns to vaudeville at the Steinway, Long Island City, Feb. 5, in a dramatic playlet.

He will be supported by three others and Jack Fowler will direct the tour.

NEW COAST BOOKING AGENCY

Los Angeles, Jan. 27. Pacific States Theatre Booking Association is new and has begun to operate here with about a dozen vaudeville houses in southern California.

E. L. Wertheim is general manager of the concern, while Earle Harrison Keate, a former vaudeville performer, is field manager.



Sue—CREIGHTON and LYNN—Eddie

Sue, as you know, has been the hit of many a metropolitan show with Al Johnson, for 53 weeks replacing Kitty Doner, and Eddie Lynn, of Burns and Lynn, a standard comedy turn, are together. Sue and Eddie (with the addition of some bright new material by Harry W. Conn) are doing the same act as Burns and Lynn. The verdict of the bookers is that Creighton and Lynn are a far better act and of more value to a bill than were Burns and Lynn.

Now (Jan. 29-Feb. 1), Lincoln Square New York, and then STATT NEW YORK, NEXT WEEK (Feb. 2).

No 'Booking Over Rail'

Independent bookers of small towns have placed a ban upon the "booking over the rail" custom, prevalent for some time. They notified house managers in the habit of cluttering up their offices and interviewing actors that unless they were permitted to book the shows without further interference their houses would be dropped.

Many of the out of town managers had been propositioning on the weekly sojourn to New York through making employees believe they were getting better acts and at better prices than the bookers could buy. As a matter of fact, such has not been the case. Until they began to clutter up the bookers' offices the latter were tolerant.

Theatres Stand Off Radio

Lansing, Mich., Jan. 27. Theatre business has not suffered as a result of the opening of two Class B radio stations here, according to local theatre owners.

The two stations, WREO, operated by the Reo Motor Car Co., and WCAI, operated by the Michigan Agricultural College, split time, and there is a program every evening in the week.

SIX ACTS AT MIDNIGHT

The Premier, Brooklyn, N. Y., is booking in a unit of six acts for its midnight performance on Saturdays. Heretofore the last half bill gave the additional show.

The new arrangement went in last week.

ELSA RYAN'S NEW ONE

Elsa Ryan will present a new act, "Blue Beard, Jr.," written by Roy Bryant. Her last appearance in vaudeville was in "Peg for Short." The turn will open at an out-of-town Keith house, Feb. 5. Alf Wilton arranged the bookings.

TEAMING, BOTH WAYS

Auburn, Jan. 27. George N. Brown, champion walker, is engaged to marry Gracia Dreon (Dreon Sisters). The marriage will take place next month. Miss Dreon states she will become Brown's partner in his treadmill act. Edna said she would carry on alone.

Joseph Caruso for Vaudeville

Joseph Caruso, concert tenor and also said to be related to the late Enrico Caruso, will desert the concert platform to make his vaudeville debut under the direction of Lew Cantor.

The act will be ready for showing in two weeks.

Chinese Screen Actress Singing

Los Angeles, Jan. 27.

Anna May Wong, Chinese screen player, has been engaged for a tour of the coast houses of the Orpheum Circuit, opening Monday at the Orpheum, San Francisco. She is doing a singing turn with a piano accompanist.



SOUTH COAST IN TURMOIL

Floods Responsible for Trains Being Rerouted

Miami, Fla., Jan. 27. Continued rains and floods are responsible for the chaotic conditions reported along Atlantic seaboard between Richmond, Va., and Miami, Fla.

Trains are being routed south by way of Atlanta causing many shows and vaudeville acts to be delayed from 12 to 24 hours making their jumps.

From Florida and other far southern points trains are being rerouted away from the coast line and for North and South Carolina and Georgia come back by way of Atlanta.

Western points are also held up by congestion and are being rerouted entailing their arrival at southern points more than 24 hours late.

"CANNING" NELLIE REVELL

They've Done Everything Else to Her, Now She's to Be Waxed

Nellie Revell has received a disc record offer. The records are to be two sided, it being proposed Miss Revell furnish three minutes of talk for each side. The records are to be sold for 75 cents each with Miss Revell to receive half the net profit.

Miss Revell is considering the offer. There are some technical matters which have not been agreed upon. If the record proposal is accepted a series of Revell discs are contemplated.

HOUSES OPENING

The Gus Sun Agency has added the Griffin, St. Catherine, Ont., and Prince of Wales, Toronto, to its bookings.

S. Brills' New theatre, picture house, Port Jervis, N. J., will run four vaudeville acts the last half of each week from this week on. The Rialto, Pleasantville, N. J., new independent vaude and picture house, opened last week, booking five acts each half booked by the Walter J. Plimmer Agency.

Hand Will Continue Booking

Washington, Jan. 27.

Fred E. Hand, new manager of the Earle hand, has taken the business, carried on by himself and Carrie DeMar, is to be continued although he is located in Washington.

Alf. T. Wilton is going to look out for the DeMar-Hand bookings.

Film House Adds Vaude

The new Cross Bay, Ozone Park, L. I., which had been operating with a picture policy, has added vaudeville, playing five acts on each end booked through the Jack Linder Agency.

ILL AND INJURED

Irene Berry, while playing the Orpheum Circuit, was attacked with pneumonia. She is at the Belvedere Sanitarium, Los Angeles, recovering.

Coleman Sisters have been compelled to cancel several weeks' bookings pending the recovery of one of the sisters, who sprained her ankle while the act was playing at Butler, Pa.

Mrs. Clark Ryan and Mrs. Albert Johnson are both in the Polyclinic Hospital, New York.

Ford Fenimore is at Gutshaw San, Saranac Lake, N. Y., where, for the past several months, he has been recovering from a nervous breakdown.

The six-year-old daughter of Mrs. Abe Utiz was operated upon successfully at Flushing this week. Mrs. Utiz is a sister of Pauline Bartholmew, proprietress of the Princeton Hotel, New York.

Tony Langston, formerly Langston and Diggs (colored), is at Hot Springs, Ark., recovering from grippe.

Richard R. Richards, publicity manager with "Sitting Pretty," Garick, Chicago, has been confined to his rooms at the Congress Hotel three with ptomaine poisoning.

FORTY YEARS AGO and TODAY

January 20, 1925.

E. F. Albee, Esq.,
Palace Theatre Bldg.,
New York City, N. Y.

Dear Mr. Albee:

Today I sat by the sick bed of a man whom I have known for forty-six years—James Tenbrooke. Never in all my life have I heard such tender words from the lips of any human being, and those words were not the petted phrases of one who speaks simply because speaking with him is as necessary as the food he eats. They were simple and plain words, such as we all understand, full of gratitude and appreciation for what the N. V. A. has done in his case and in the case of many of his fellow actors. That little scene and the atmosphere in which it was enacted, where one forgets for the moment the noise and bustle of the world outside; I, too, became conscious of how true were the words of my sick friend. You are probably not accustomed to letters such as mine, and I am not seeking to gain favor of any description, but I feel it is just and proper to write you in deep appreciation of myself and my colleagues—the old-time variety actors. We may have been hokes and our ways uncouth in our various lines of work forty years ago, but our hearts were then and still are human. We appreciate with a keen sense the many changes during that time and understand perhaps better than the new element, who is responsible. Those of us left are fast making the last exit, but we who remain realize now more than ever what a good and glorious organization is the N. V. A.

Dear friend, visit the French Hospital as I have done and listen to the conversation of the gentle nurses and the kind physicians who have administered to the ills of some of our friends, and you will then know.

So, dear friend, Mr. Albee, with the consent of Mr. Tenbrooke and in behalf of the old squad, be it the sawdust arena, the Variety folks or the merry punsters of burnt cork, we feel deeply appreciative for what the managers have done and are doing toward the flock whose welfare and happiness seems to be your life's mission.

Mr. Tenbrooke wishes to be kindly remembered. My visit with him inspired this letter.

Sincerely,

RICHARD J. (DICK) JONES

Dear Mr. Jones:

January 21, 1925.

Yours of January 20th received. I remember James Tenbrooke very well, and it is a great source of satisfaction to know that he is receiving consideration from the N. V. A.

I note that part of your letter referring to the old days in which you state: "We may have been hokes, and our ways uncouth in our various lines of work forty years ago, but our hearts were then and still are human." The actors of forty years ago were no different than those of today, as far as talent is concerned. The environments about the theatre, to my knowledge, were of a character which did not tend to raise the standard which we have reached today, but we must not forget that from those same artists came the foundation of all circuits, particularly those who started in the business at that time. We have advanced in every way. The shows are more pretentious, but as far as the talent of the different artists is concerned, I can see no difference between then and now. The stage settings at the present time are more elaborate, the surroundings to some extent enhance the value of an act, but the same pure underlying talent, which is the foundation of every act, was there forty years ago to as great an extent as it is today, not perhaps in numbers, but in real merit.

The N. V. A. is doing great work in harmonizing and correcting the evils of our business, looking after the unfortunate, making life on the road easier and pleasanter. It is all due to the co-operative spirit of the managers and artists, who have realized the difference between making faces at each other and clapping hands in warm friendship.

I receive the letters on account of being chosen the leader of my associates in this work, but let me say to you, dear Mr. Jones, without the splendid co-operation and generous help that is being extended in every part of the country by both artists and managers, it would not be possible to bring about this harmonious and helpful condition in vaudeville. I am sorry to hear of James Tenbrooke's illness, and I thank God that there is an institution to give succor to the unfortunate of the vaudeville profession.

I want to say a word about the Actors' Fund, which is doing wonderful work. It is not supported as liberally as the N. V. A. is, and that gracious and self-sacrificing man, Daniel Frohman, is working day and night in the interest of the actors. I trust the actors will wake up to a realization of their obligations and help this man of sincerity of purpose, lighten his load by putting their shoulders to the wheel, bringing in new members, asking those of their acquaintance who can afford to contribute to do so, and in divers ways give consideration and whole-hearted co-operation to the Actors' Fund, which is looking after the unfortunate of other branches of the theatrical business.

Please accept my thanks for your letter. These letters and the publishing of the same, I feel, are bringing to the theatrical profession the realization of their duty, and I am pleased to record them for this purpose.

Cordially yours,

E. F. ALBEE

Mr. Richard J. Jones,
c/o N. V. A. Clubhouse,
229 West 46th St., N. Y.

FORUM

Letters for the Forum must not exceed 150 words in length and written exclusively to Variety. They may be on any subject pertaining to the show business or its people.

This department may be used by professionals to settle names, titles or priority on rights to bits or business. This privilege must not be abused. Complaints against Variety or its critics or criticisms on either will be as freely published here as any other letters.

New York, Jan. 21.

Editor Variety:
On behalf of "The Masked Voice" I wish to enter a protest against the so-called masked tenor who appeared at the Civic Music League's concert given at the Hotel Roosevelt on Jan. 16.

"The Masked Voice" is an American tenor, born in New York City, and has been presenting his program "A la Masque" for the past two seasons, including about 15 weeks on the Keith Circuit, where the act is known as "The Masked

Voice," assisted by Florence Rowland. It required a great sacrifice for a recognized performer to appear under these conditions, as it meant the loss of all previous prestige, but now "The Masked Voice" is established as his professional title both in concert and for vaudeville. In conclusion I may state that the Register of Copyrights informs me that "The Masked Voice" has common law protection to his billing and method of presentation.
Florence Rowland,
Secy. "The Masked Voice."

INCORPORATIONS

Indiana
Palace Building Co., Indianapolis, Ind.; capital, \$600; to construct Palace theatre at Gary, Ind.; incorporators, George Young, Morris Hankinson, Marc Wolf, all of Gary.
Connecticut
Strand Realty Co., Inc., Hartford; officers, Jacob Herman, M. D. Bernman, A. B. Wooley, all of Hartford.
Amendola Bros., Inc., New Haven; capital, \$15,000; musical instruments and radio supplies; incorporators, Andrew Amendola, A. A. Amendola and S. Amendola, all of New Haven.

ENGAGEMENTS

Estelle Winwood, "The Lounge Lizard."
Ann Milburn, "Sky High."
Complete cast of "The Rat."
Teddy Gerard, Horace Braham, Jack DeFay, Grace Stafford, Louise Poe, Dana Despero, Charles Croker-King, Ralph Stewart, Cyrus Staehlin, Charles Kaulder, Katherine Revner, Florence Gerald, Jane Wardley, Frances Manline, Roberta, Pierre, Ruth Chandler, Hilda Lapp, Elizabeth Howard and Nannette Kutner.
Alex Morrison, "Artists and Models."
Margaret Mower, Mary Hall and

Brandon Peters, "Don't Bother Mother."
Cornelia Otis Skinner, "White Collars."
Clifford O'Rourke, "Betty Lee."
Vannest, "Sky High."
Miriam Doyle, "Out of Step."
William H. Barwald has replaced Riley Hatch in "The Nervous Wreck" (on tour).
Al Gold for "The Swan."
Francis Fay for "The Love Song."

MARRIAGES

Miss Sara MacVeigh Wagenseiler, of Shamokin, Pa., and Franklin P. Llewellyn, vice-president of the Chamberlain Amusement Co., of Shamokin, were married Jan. 20. Mr. and Mrs. Llewellyn left on a motor trip to Florida. The Chamberlain people operate a chain of theatres in eastern Pennsylvania.
Larry Semon to Dorothy Dwan, pictures, at Fordham Manor Reformed Church, New York, Jan. 22.
James A. Tully, author and scenario writer, to Margaret Myers, non-professional, at Hollywood, Cal., Jan. 24.
Ralph L. Winegarner, chautau-

quan, to Mary Morgan, married at Columbus, O., recently.
Evelyn Carow, English actress, to Lord St. Oswald in London.
Helen Nicholson, Roxbury, Mass., formerly of "Vantiles" (Earl Carroll), to Irving Shiffman, film manager. They eloped from Boston.

BIRTHS

Mr. and Mrs. Jack Fagan, Dec. 30, son. The father is the radio agent and was formerly connected with various music publishers.

CHI'S PASSION PLAY

(Continued from page 1)

ica in March, when a passion play is to be given with the most gorgeous setting the Civic Opera Co. can produce.

Contracts have been signed leasing the Auditorium for 20 performances beginning March 15. The Passion Play backers will devote all profits to the cause of the big brothers, of which the Holy Name Society for Delinquent Boys is a part.

It is planned to keep each actor in his or her part throughout the annual production of the Passion Play on the same general plan as that followed by the Oberammergau Passion Players. The Chicago stage version of the life of Christ, however, is to be markedly different from all previous passion plays in that it will have strikingly magnificent stage settings, unusual lighting effects and atmospheric scenery not usually attempted.

F. J. Bridgeman, the producer, was one time under Reinhardt. Marie Meyer Becker, of Chicago, will play Mary Magdalen.

Willie Green Booking

Willie Green is now booking attractions for cafes, independent theatres, opportunity contests, etc. Green was formerly associated with the Loew offices as assistant to Nicholas M. Schenck.

LOEW ON FRONT PAGE

St. Louis, Jan. 27.
Loew's State theatre is using advertising space on the front page of the St. Louis "Times" every Friday and Saturday.

NEW THEATRES IN CONSTRUCTION

Atlantic City, N. J. (Criterion, altered). Owner, George Weiland, c/o architect, C. H. Conover, 1500 Arkansas Ave. Value and policy not given.

Berwyn, Ill. \$500,000. S. W. corner Roosevelt Rd. and Cuyler Ave. Owner, Biba Bros., Tiffin Theatre, 4100 W. North Ave., Chicago. Pictures. Canton, O. \$150,000. S. W. corner Cleveland Ave. and 8th St. N. W. Owner, Cavanaugh-Kessler Theatre Co., Canton. Policy not given.

Chicago. \$1,750,000. Belmont and Lincoln. Owner, Lubliner & Trinx, 25 E. Jackson Blvd. Capacity, 3,000. Policy not given.
Chicago. \$1,500,000. 6427 Sheridan Road. Owner, Marks Brothers, 1651 W. Roosevelt Rd. Policy not given.

Cleveland. \$125,000. S. E. corner Superior Ave. and E. 124th St. Owner, Louis Abrams, 525 Engineers Bldg. Pictures.

Detroit. \$70,000. Jefferson Ave., near Adair St. Owner withheld, c/o architect, Smith, Hinchman & Grylls, 800 Marquette Bldg. Policy, private playmate.

Detroit. Location withheld. Owner withheld, c/o architect, C. W. and G. L. Rapp, 190 N. State St., Chicago. Value and policy not given.

Eau Claire, Wis. \$130,000. Grand Ave. Owner, Eau Claire Theatre Co. Capacity, 1,000. Policy not given.

Greensburg, Pa. \$300,000. Pennsylvania Ave. Owner, Mannos Bros. Policy not given.

Hyattsville, Md. \$40,000. Owner, Arcade Theatre Corp., Mt. Rainer, Md. Pictures.

Kansas City, Mo. \$500,000. (Stanford) Union Blvd. and Northland Ave. Owner, A. Lavalent Realty Co., 2921-25 N. Newstead. Policy not given.

Milwaukee. \$60,000. Grove and Mineral. Owner, Gem Theatre, 381 Grove St. Policy not given.

Milwaukee. Milwaukee St. Owner, McGeogh Building Co., 141 Wisconsin St. Value and policy not given.

Milwaukee. \$350,000. Kinnickinnic & Homer. Owner, company being organized, Frank Rigas in charge, 174 2nd St. Policy not given.

New York City. (Alterations). 993-95 Third Ave. to 205 E. 59th St. Owner, Third Ave. 59th St. Corp. 46 W. 46th St. Value and policy not given.

Niagara Falls, N. Y. \$20,000. Owner, Strand Theatre, 19 Falls St. Policy, not given.

Omaha. \$30,000. 30th and Ames Ave. Owner, Walter and William Creal, 2019 Fawcett. Policy not given.

St. Louis. \$1,000,000. Hamilton and Eastern Aves. Owner withheld, c/o architect, Wedemeyer & Nelson, Walnwright Bldg. Policy not given.
Sioux Falls, S. D. \$12-314 S. Phillips Ave. Owner, Finkelstein & Itulin, Minneapolis. Value and policy not given.

Sullivan, Ill. \$30,000. East Side of Square. Owner, J. A. Ireland, Sullivan. Policy not given.
Worthington, Minn. \$35,000. Tenth St. Owner, Nick Caracole. Policy not given.
Yonkers, N. Y. \$500,000. S. Broadway, Yonkers. Owner, Arlington Chemical Co., Yonkers, Pictures.

"THE DALL" DOES-ENS"

By NELLIE REVELL

Sunday: Awake bright and early, at least early. Got breakfast over as fast as I could so I could prepare for the coming of the barber who has decided to make a maintenance work on my boyish bob. Nowadays a tonsorial artist is as necessary in a woman's life as he is in "The Barber of Seville." Afterward a friend sent around his car and I journeyed forth to call on Esther Lindner Haas, my old assistant, who is at Mount Sinai Hospital in company with a new and young arrival, whose name has been decided on as Richard Charles. Richard Charles is following in his talented mother's footsteps as a publicity artist, except that he attracts his audiences by lung power, not pen power.

From there to pick up Mrs. Clarence Jacobson for a drive which wound up in Yonkers at the home of John Flinn. Then home and early to bed, but not early enough.

Munday: Scribbled away all morning until I couldn't concentrate any longer and began to put in words that didn't belong. Muriel Pollock came to lunch and we settled the question of whether or not jazz is a good influence. I can't remember now which way we decided it.

A letter in the afternoon mail from Bonnie Gaylord, who is now Mrs. C. W. McCash, and is all washed up on the show business. Furthermore her husband testifies she is the best cook in Detroit. Some billing. Dinner alone and then to bed, half asleep before I got there.

Tuesday: Copy day, and I am just beating the deadline again. Deadlines are good things, otherwise a lot of words would never get anything done. Charles E. Bray visited me and brought the news that he was on his way to California, and was going to settle there. Afterward, Claude S. ("Tink") Humphreys and Tim Keeler of Chicago, here. Reading in the papers that a woman followed her husband to the Pennsylvania station, where he met the other woman and she shot her. First person I ever heard of who could find anyone they were looking for in the Penn station.

When I remember how I used to abuse the building going up across from my window, I blush. Took my first walk around the block for sometime. As I approached the building the foreman saw me and blew his whistle for work to stop, thinking I might be bumped or become excited. I nodded my thanks and he replied, "You are very welcome." And the workmen touched their caps as I passed. It paid me for all the sleep their riveting machines cost me, whether or not they did it because they were sorry I had been bothered or were just helping coals of fire on my head. Back home to dinner and to read awhile before saying "Now I lay me."

Wednesday: My resolve to start work early every morning has worked so far this week. But this morning it was hard work. However, writing is like anything else, the longer it is put off the harder it is to get started. Speaking of writing, I am reminded of a magazine editor and his wife whose idea of a good evening's entertainment is to take home and read a pile of manuscripts which aren't considered good enough for publication.

Thursday: Fred Niblo, Jr. into see me after I had a solitary lunch. This is one afternoon I am glad to stay in the house and be a drowsy companion for myself. What is more discouraging than cozy snow on the ankles? Met Billy Cook in the lobby, and he tells me his wife, Miss Rosemere, has sprained her ankle. I'm sorry. Afterward ventured out, but only as far as the Vanderbilt theatre, where I saw "My Girl." Which I didn't regret at all. I made it successfully, both ways and got to bed without aid of nurse, no mean feat.

Friday: Mornings come and mornings go, but work goes on forever. The words I have written this week would, if placed end to end, reach from here to there and back. Frank Gould, former editor of the Metropolitan Magazine, in to talk with me. Also was Mrs. Dan Sherman. After lunch came Stanley Rinehart, son of Mary Roberts Rinehart. He devotes himself to the interests of George H. Doran, my publisher. Doesn't that sound "Ritz"?—and we spent the afternoon talking over my next book.

An early dinner, but sat up late doing my first cross-word puzzle. And I still want to know: Why is a cross-word puzzle?

Friday: As soon as I started to work, I found out that just the one cross-word puzzle had wrecked my vocabulary. When I wanted to say that "the word is getting around," I discovered I had said, "the word has circumvented." I'm cured. William Grossman, my pet attorney, called on me after lunch. Later Miss Camandini of the University Film Company to see me. She thinks I may know some good stories of circus life. I know a lot of them, some I can print.

Editors state the boys who wrote, "Yes, We Have No Bananas" split \$45,000 in royalties. Net Vincent says Some "Banana" split. Evening here and not a great deal of excitement to be noticed among the people regarding the well press-agented run va, mon contest in the morning. Read in the papers that one sect believes the world will end. Okay with me, then I won't have to get out my next week's copy.

Saturday: Here's wishing everybody a happy eclipse. And many happy returns. No, I didn't see it. I'm through seeing things. It's so used to the curtain being 15 minutes late that I missed. I'll wait for the next. It will probably play the subway circuit soon.

Resting all day, so I could store up pep enough to go to the "Evening Mail" memorial dinner. Jennie Jacobs in to lunch. Went to "Evening Mail" dinner. Arrived late. Make-up man saved room for me, but place was crowded. I came near being in the overcast. Shook hands with many old and new friends. Came home early. Good night.

House Manager Subs For "Dan McGrew"

Washington, Jan. 27.

Somebody threw an orange at one of the localities appearing on "amateur night" at Jack Garrison's Mutual here when that aforementioned locality started the recite "The Shooting of Dan McGrew." The only difficulty was that the stage aspirant was misused and the orange landed Garrison, himself. It got the local manager's "nanny" and he had a bunch of the paying guests pinched.

The next day, in court, the judge treated the whole thing lightly, asked the several witnesses along with those arrested where they were "when McGrew was shot." The judge turned them all loose but Garrison crashed the local dailies with the story.

Six Variety Acts

For Midnight Show

For the midnight performance at the Columbia, New York, Jan. 29, Fred McCoy, through like Weber, has lined up six vaudeville acts which will be injected into the regular burlesque performance after the

opening number of the second act of the burlesque portion.

The occasion has aroused considerable interest among Times Square agents who see in the Columbia performances an opportunity to pick up new faces and talent.

GERMANS APPROVE

(Continued from page 2)

weather the German producer always uses American made film.

The German importation of American exposed films more than doubles the export of the German product.

It is now planned to work out the "one for one" plan by exercising the semi-official boards of censorship in Berlin and Munich, who under the plan will grant censorship permits for the exhibition of foreign films only to established film renters who can show "compensation" permits for the release of a similar number of German produced films.

According to this plan does not effect the importation of film, but does not prevent foreign pictures from being given public exhibition within Germany except under the conditions as set forth above.

Butterfield Wants Air

Lansing, Mich., Jan. 27.

At the request of Walter S. Butterfield, president of the Michigan circuit of theatres, plans are being drawn for a hydro-airplane, which the Michigan theatre magnate may use between his Detroit offices and his home on Gull Lake, near Kalamazoo, this summer.

The plane being considered travels at a speed of 140 miles an hour, and lands on either land or water.

RAN AMUCK IN THEATRE

Man Makes Attempt on Box Office and Shouts for Show to Stop

Ottawa, Jan. 27.

This is what one man did at the Keith theatre here last week during the course of a few minutes.

Attempted to seize the cash in the box office but was prevented from doing so by the cashier in a struggle during which he was strangled; dashed into the foyer of the theatre where a valuable oil painting was on exhibition and which was rescued by the woman in charge of the cloak room; rushed into the auditorium of the theatre and shouted for the show to stop.

Patrons became alarmed but Chief of Police A. M. Rose happened to be in the theatre and, with the arrival of the police reserves, subdued the intruder. It was found that he was not entirely in his right mind, it is said, and after being detained until he quieted down was allowed his freedom.

Publicity in Yiddish

Buffalo, Jan. 27.

Vern Gordon, this week at Shea's, had a number of tie-ups for publicity with various Jewish organizations. In addition, the membership lists of all local Jewish churches were circulated with Yiddish handbills, advertising the Gordon showing.

It is the first time a Keith act has used special exploitation of this character here.

Dancing School Charges Dropped

Los Angeles, Jan. 27.

Charges pending against Ruth St. Denis and Ted Shawn for operating dance school without a license were automatically dropped this week when they filed application for license.

Vaude Team Splits

Kellam and O'Dare have dissolved their partnership. Patricia O'Dare has joined a road company of "Little Jesse James."

Kellam may continue the act with another partner.

INCOME TAX RETURNS

(Continued from page 2)

theatrical producer or owner of a theatre, where both capital and personal services are income producing factors. In cases, it is provided that "a reasonable allowance in compensation for the personal services actually rendered by the taxpayer shall be considered as earned income." It is further provided that in no case shall the total amount of such allowance exceed 20 per cent of the taxpayer's share of the net profits of a business or trade. Therefore, a theatrical producer, who, in cases, it is provided that "a reasonable allowance in compensation for the personal services actually given time and attention was \$20,000, could claim \$4,000 as a reasonable allowance for his services in computing the earned income credit.

Business Expenses

The revenue act of 1924 provides also for "earned income deductions." These are deductions which are properly allocable to or chargeable against earned income for the purpose of computing "earned net income." Notable among these are business expenses, a separate item of which are traveling expenses. As an example, an actor on the vaudeville circuit may have received for the year 1924 an earned income of \$15,000. During the year he spent in the production of his act—hire of assistants, traveling expenses, etc.—\$6,000. His earned net income would be \$10,000, to which the 25 per cent credit of the amount of tax due applies.

The revenue act of 1924 provides that from gross income—which includes practically all income with the exception of certain items specifically exempted—may be deducted traveling expenses when the trip is away from home "solely on business." These include railroad fares, the cost of meals and lodging, and other reasonable and necessary expenses, directly attributable to the conduct of the taxpayer's business, including tips. An actor, who, "while on the road," receives a salary as full compensation for his services without reimbursement for traveling expenses, may deduct from gross income such expenses. If he is repaid for his traveling expenses he must include the amount in his gross income, and may deduct such expenses.

Whether a person who travels 365 days in the year is entitled to a deduction for traveling expenses is determined in each individual case by the existence of a home. The words "away from home" have a distinct bearing. It has been held that for the purpose of the deduction a taxpayer may have no home. Home, as defined by the dictionary, is "one's own dwelling place; the house in which he lives; the house in which one lives with his family." If a person maintains a home in which he may at any time return, or which are at all times available for his use, he has a home within the meaning of the revenue act. He, therefore, is entitled to deduct all traveling expenses while away from such home in pursuit of a trade or business, providing he substantiates his claim for the deduction by furnishing the information required to above. If he does not have a home as above defined, such amounts are not deductible.

Costumes and Properties

The purchase price of theatrical costumes or properties used in theatrical production may not be deducted from gross income in computing net income, because it is held to be a "capital expenditure" deduction of which is expressly prohibited by the revenue act of 1924. However, a deduction may be made for depreciation of theatrical costumes or properties used exclusively in the theatrical business, such deductions being defined by the revenue act as "a reasonable allowance for the exhaustion, wear and tear of property used in the trade or business."

Where to File

The return must be filed with the collector of internal revenue for the district in which the taxpayer has his legal residence or his principal place of business. A taxpayer, who, traveling constantly, has no domicile, should file his return with the collector of internal revenue, Baltimore, Md. If the net income for 1924 was \$5,000 or less and was derived chiefly from salary or wages, the return should be filed at the district office. If the net income was in excess of \$5,000, or, regardless of the amount, was from business or profession, the return should be made on Form 1040. Copies of the forms have been sent to persons who filed returns for the year 1923, and may be obtained from the offices of collectors of internal revenue and from branch offices. Failure to receive a form does not relieve the taxpayer of his obligation to file a return and pay the tax on time.

The tax should be paid in full at the time of filing the return, or in quarterly installments on or before March 15, June 15, September 15 and December 15.

Victor Hyde will stage a series of neighborhood productions composed of amateur talent, to rotate over the Greater New York theatres of the Loew Circuit. The first will be given at the Palace, Brooklyn, February 2.

BIGAMOUS HUSBAND GETS A "BREAK"

First Wife, Watching Hubby's Case, Held on Same Charge and Hubby Goes Free

Charlotte Lopez, 25, 308 east 134th street, former burlesque actress, was held in \$1,000 bail for further examination when she was arraigned before Magistrate Levine in West Side Court on a charge of bigamy. When the case is called Frank Reed, 23, 311 west 14th street, will be the complainant.

The Lopez woman was taken into custody in the Washington Heights Court when she appeared to witness the trial of Reed who had been arrested on a charge of bigamy upon complaint of Sabina O'Connor, 17, 1697 Lexington avenue. The charge against Reed was dismissed when the facts were presented before Magistrate McAndrews.

April 16 of last year Reed married the Lopez woman. He said he did not know she was married at the time, or that she had not obtained a divorce from her husband, supposed to be James Truhe, 433 west 137th street. A short time after the marriage Reed learned the situation and left her.

Believing the marriage void he later met Sabina O'Connor and after a brief courtship again underwent a marriage ceremony. Reed explained he did not think it necessary to have the former marriage ceremony dissolved by a court and married the O'Connor woman.



KATHLEEN O'HANLON and THEODORE ZAMBONI

The greatest of character dancers whose numbers, exotic and spectacular, have met with distinguished success in the greater Keith Theatres.

A daring, dashing, thrilling tepee-borne act. Starting a limited engagement as the feature at the Piccadilly Hotel, London, England (Feb. 16).

Booked by William Morris

PANTAGES V. M. P. A.

(Continued from page 1)

tages if the following circumstances are typical. Sam Armstrong, of Armstrong and Mabel Blondell was stricken with an attack of diptheria while playing Pantages, Vancouver, Dec. 21. Armstrong was taken from the theatre that day, prior to the evening performance, to the local hospital and remained there until Dec. 24, when he was discharged as cured. In the meantime his wife, Mabel Blondell, remained at his side. Pantages advised that she be eliminated from the road show with which she and her husband were traveling.

A few days before Armstrong was to be discharged as cured from the hospital, Dec. 22, he sent a telegram to Pantages saying he would be ready to reopen with the unit in Portland, Dec. 29, and continue his contract. He stated that he was entirely well and was again able to perform.

Pantages' Wire

On Dec. 28, care of Kennedy and Martin, in Tacoma, there was sent a telegram to Armstrong and Blondell from Pantages. The telegram was an ambiguous stop kindly advise me which clause in your contract you refer to when you say you are ready to resume route. It was your misfortune to become sick and while it compelled me to replace you with another act and which eliminated you from your contract in fact two other acts (Martin and Kennedy and Harry and Harriet Seeback) are now working from week to week as original contract was broken when you stepped out. This telegram is therefore a legal notice to all you as to the terms and conditions of your contract. Regardless of above, however, if opportunity of opening presents on any part of circuit I will be more than pleased to put you back to work in order to help you out but don't ask me to do impossible things. (Signed) "Alexander Pantages."

Armstrong, after receiving this wire, went to Seattle, where he consulted an attorney who wired Pantages that the contract was in force and that Armstrong would proceed to Portland and report for work. At about the same time Pantages wired Kennedy and Martin that he would not put Armstrong and Blondell back on the same bill with their turn and the Seebacks even though it had been agreed that the three acts would work the same bill during the life of their contract, as they all drew one salary together.

Three Acts Related

It seems that the three acts, which are related to each other, and were booked through Arthur Silber by Edward Milne last September. The contract was made to the effect that the three acts would be on the same bill together and it was also understood, though not inserted into the contract, that the acts would be four, five and six on the bill, as all three worked together in the Seeback turn. The Armstrong turn came first, then the Kennedy and Martin turn, who, after completing their act, would work in the Seeback turn for five minutes and then Armstrong and Blondell would come on as well as Mrs. Kennedy, mother of the boys, and Miss Blondell.

The three acts opened at the Pantages, Newark, Sept. 22, and the arrangement of the bill was the same as had been agreed upon with Milne in New York. The acts then went west and in Minneapolis the show was laid out so that the acts could not clown. The manager said that the bill would run that way. As the show went along the route, with the managers having advised that the acts clown and they did not do it, there were further rows over position.

The show arrived in Spokane and from there went to Seattle. Manager Bostick at the Pantages house placed the show so that the acts were bunched and the clowning was resumed. Toward the end of the week Armstrong began feeling ill, but continued working. In the meantime Bostick told the people in the show that they would continue in the same running as at his house for the balance of the trip. Upon arrival at Vancouver Armstrong was taken ill Thursday, his wife continuing for the rest of the week, doing a single which she previously had done for several years on the circuit.

Bellingham Date

The show was to leave intact Sunday morning at eight o'clock for Bellingham, the next stand, when

the three George Pantages called Joe Martin by phone and said that Miss Blondell was not to go any further. At that time Ross and Edwards had completed their 14-week contract with the circuit and were not billed for Bellingham. However, Pantages directed that they go there and play the date under the name and billing of Armstrong and Blondell, though the latter were men and women and the former two men. At the same time Marion Vadie Dancera, who was laying off in Kansas City, were rushed on to take the place of the Armstrong turn in Bellingham, and got there Saturday morning before the road show arrived from Vancouver. They also played the date as an extra act.

After getting a response from Pantages to his wire on Christmas morning, Armstrong wired Pat Casey, of the Vaudeville Managers' Protective Association, of which Pantages is a member, and stated his case.

Reported at Portland

In the meantime he and Miss Blondell went to Portland and reported for work to Manager Johnson. The latter said he had no place for them on his bill. On Dec. 30, the next day, Armstrong and Blondell received the following wire from E. F. Albee, head of the V. M. P. A.:

"Received following wire from Pantages in answer to one I sent: Refrain from sending me uncalled for telegrams in future, do not need advisors or sarcastic comments. Am always ready to help any artist when he is deserving but with a person like Armstrong, suffering from diptheria, only out of bed a few days, it was dangerous to expose other performers by allowing him to go to dressing rooms. To show you Armstrong's principles, he started to wire Managers' Association, on top of that he hired attorney in Tacoma to take action, therefore, am going to defend action. There is nothing else I will do. (Signature) Alexander Pantages." I would advise you to go to it and sue him. E. F. Albee. Though Armstrong had received this wire in care of the Pantages house in Portland Dec. 30, that day Manager Johnson came to him and asked him if he would work on New Year's Eve, doing one special show at midnight. Armstrong said he would, and did. There were no casualties or illnesses as a result of Armstrong's working.

Advised of No Work

From Portland, Armstrong and his partner went to San Francisco, and there called on J. J. Cluxton, who, in title, is general manager for Pantages. Cluxton informed them that he had not been advised there was any work for them in either San Francisco or San Jose. On Jan. 18, they came to Los Angeles. That day friends informed them that they were advertised to appear at Pantages here Jan. 19. The following day Armstrong went

France Reciprocating

Paris, Jan. 19.

The musical council is studying the proposition of imposing a tax on all visitors to this city, as already imposed at Nice. Particularly specified is a residence tax on foreign artists and musicians working in the music halls and theatres.

The rate is suggested to correspond with the amount now charged French performers in other countries and to be on a reciprocal basis.

to the Pantages house here and noticed that he and his wife had been assigned to dressing room 10. He found the stage manager and reported. The latter said it was a mistake, as they were not on the bill, and suggested he go to see Pantages.

Armstrong went to the Pantages offices, but was told Pantages was out.

Armstrong then visited E. D. Reiter, local attorney. Reiter informed him that he had a claim for both salary and damages from Pantages, so a suit on these grounds will be instituted in the Superior Court, says Armstrong.

In the meantime, Kennedy and Martin and Harry and Harriet Seeback are still working for Pantages but their future route is in doubt after Long Beach, which is the "dropping off" place for acts considered not essential by Pantages.

Differences Adjusted

The difference between Armstrong and Blondell, Kennedy and Martin, and Harry and Harriet Seeback was adjusted when Pantages settled by restoring Armstrong and Blondell to the circuit. They opened yesterday (Monday) at San Diego, Cal., to complete the 28 weeks original contract which has six weeks to go and three of which are 25 per cent out-salary weeks.

Before agreeing to restoring the team to the circuit Pantages insisted upon Armstrong returning to him (Pantages) salary for four shows, claiming that Armstrong missed eight shows due to his illness and that as his wife worked eight shows as a "single" that was only equivalent to four shows worked by her as half of the team of Armstrong and Blondell.

Armstrong agreed, but Pantages was compelled by the terms of the settlement to pay Armstrong's entire attorneys fees, which amounted to about \$500.

For the balance of the Pan tour the three acts will play the same bills and be spotted as the closing three acts, as per the original agreement in New York.

Not Coming This Way

Paris, Jan. 19.

Maurice de Feraudy states that he will not be visiting the United States and Canada again this year, as reported in foreign journals.

He is a prominent member of the Comedie Francaise.

LONDON NOTES

(Continued from page 3)

last act, "The Fairway" will have to be considerably rewritten if it is to be regularly played in town.

The "Q" theatre at Kew Bridge began with "The Young Person in Pink" a perpetration of small accounts. "Message From Mars" is now in the bill and new plays are expected later.

"The Wandering Jew" must wander from the New theatre for the reason that business is rotten. Matheson Lang, after hesitating between doing Brieux's "L'Avocat" and a melodrama by Sax Rohmer, has now decided to put on the recent American version of "Samson and Delilah."

"The Wishing Well" worded by Peter Gawthorne and scored by Harold Garstin, is to be tried on the road. The wish is to bring the work to the Aldwych theatre when "It Pays to Advertise" ceases.

A. Grenville Collins began his producing season at Cardiff with "The Girl in the Old Mill." It is a sombre showing with doubtful value for town.

The Gaitey theatre is likely to go to James White, who is negotiating a long lease of the house. At present he is the renter of Daly's where "Madam Pompadour" is playing. If he obtains the Gaitey the two principal musical comedy houses of London will be under the same management as they were in the days of George Edwards.

"Poppy" will be withdrawn from the Gaitey after a run of five months, and the next at the theatre will be "Katie, the Dancer," which will be found in Lillian Davies, Ivy Tremadam and Gregory Stroud. W. H. Berry may again be the comedian at this house.

After her provincial tour of "The Little Minister," Peggy O'Neill will appear in a new production, "The Sea Urchin," etched by J. Hastings Turner.

"Falling Leaves," which failed at the Little, is to be given a chance in Antwerp. An English company will take the play before a Belgian audience at the Royal Theatre.

The Arts League Traveling Theatre, a kind of English portmanteau affair, comes to London. They will set up their stage at King George's Hall and new pieces promised are "Midsummer Eve" by Gordon Bottomley; "Loving as We Do" by Gertrude Robbins; and "Mary's Wedding" by Robert Hannan.

In some respects the Traveling Theatre resembles a thoroughly British version of the Chauve-souris.

Harry Welchman will begin as a London manager at the Adelphi next month. He is the "Street Singer" to seek productional glories with a musical comedy named "The Street Singer" the work of William Hargreaves.

When the pantomime of "The Forty Thieves" ceases at the Lyceum, the old musical play of "The Gelsa" is set down for revival. The melodrama policy has not been yielding such good results as of yore.

Another Hungarian play to be done is "Margaret of Navarre" which is vamped into English by Norman Macdormott from the original of Lad'slav Flor and goes into the Everyman theatre when "The Philanderer" goes out.

"Dek Whittington" the panto at the New Oxford is the first of the Christmas crop to perish. Out it goes after a run of less than a month, with the future of the house under a cloud.

In T. C. Dagnall's wallet is "The River" which will follow "Grounds for Divorce" if necessary.

"The Vortex," one of the biggest hits in town is secured for America by A. L. Erlanger, who promises to stage it this spring in New York.

Chopin is to follow Schubert and become the victim of a modern musical play surrounded by his own melodies. The temporary title is "The Lady of the Nocturne" with words provided by James Dyneford. The sponsor is Archibald de Bear.

The life story of Vivian Ellis is the subject of many newspaper articles. All the time he records is that he is a public schoolboy of 19 and has written all the music in Jack Hulbert's coming revue at the Apollo, "By the Way."

Another announcement by A. de Bear is an Irish comedy "Preserv-

ing Peter" by Lynn Doyle with prominent Irish actors lining up to play the parts.

Agnes Platt, who made the first production of the year with "Meddlers" and which looks like being the year's worst, is talking of the "Gaiety" of N. B. Jones. Strangely enough she speaks of giving the best comedies from all countries, which will of course exclude "Meddlers."

The International theatre is another of the perpetually sprouting Sunday theatres devoted to play production. Kitty Willoughby is the founder and her avowed purpose is the introduction of continental plays. "Malvaloca" by the Spanish Brothers Quintero was done yesterday.

"The Thief" goes into revival at the Strand for the benefit of Arthur Boucher. It is 17 years since this Bernstein drama was done in London. The announced supporting cast tells of Kyrle Believ, James Carew, Jack Hobbs. A 17-year-old play is usually old-fashioned in contrast.

FUTURE PARIS PLAYS

Paris, Jan. 19.

Henri Bernstein's "Apres Moi" will follow C. Mere's "La Tentation" at the Theatre de Paris this winter. There is to be a revival of "L'Enfant de l'Amour" (created at the Antoine many years ago), after "Apres Moi." At the Gymnase "Les Nouveaux Messieurs" by R. de Fiers and F. de Croisset.

"Gratuite" will be the novelty of the season at the Opera Comique. "Le Temple de l'Amour," a ballet by Lullu, is to be resuscitated at the Opera. The Comedie Francaise anticipates reviving "Bettine" and also "Les Coiffeurs." The Odeon will create "Robe d'un Jour," by Rosemond Gerard, also "L'Eternelle Chanson," by Chaumet, and "Francisco Villon," by Guerinon and Jose Germain. "La Huisserie," by Felix Fournier, is headed for the Tricou, as is Gaillard's "La Denes pendant le Festin." Armand Boslene's "Les Charmettes" will be at the Gaite Lyrique.

Probably a new opera by Louis Herold will be the Gaitey Rochecouart. "Pepette," opera by Padilla, at the Avenue, "Pouchnette," from the comedy "Pouche," musical comedy by H. Hirschmann, at the Etoile; "Pas sur la Bouche," opera by Maurice Eyma, at the Daunou; "P. L. M.," musical farce by Rip and Yves Mirande, music by Christine, at the Bouffes. "La Veuve Joyeuse" ("The Merry Widow") at the Marigny or Apollo, and "Chou-chou," opera, at the Folies Dramatiques.

"Les Zouaves," by Bernard Zimmer, at the Atelier (Theatre Montmartre); "Le Mariage au Jass band," by Jose Romieu, at the Comedie de Champs Elysees; "Le Prince Charmant," by Tristan Bernard, at the Michel; "Le Vol Nuptial," by Andre Picard (after a probable revival of "Kiki") at the Madeleine; revue by Rip and E. Brugel, at the Capucines; "Une Grosse Affaire" at the Scala.

19 HOURS DAILY IN STUDIO

English Actor Discovers He is Working in Two Pictures

London, Jan. 17.

American film artists seeking engagements in Germany should be aware of a practice indulged in by some of the best known producers in that country.

An English artist who recently played there was engaged at so much per picture, and was ordered to report at nine a. m. He worked until eleven at night, and was then turned over to another director, ostensibly to take additional scenes. He later discovered these were for another picture.

Day after day this actor was in the studio from nine a. m. until four o'clock the following morning.

CHANGES LEAD FOUR TIMES

London, Jan. 20.

Basil Dean is in full activity at the St. Martin's theatre. "Spring Cleaning" is in the pangs of rehearsal.

To date the leading lady has been changed four times with the choice now resting upon Jessie Winter.

For every part there are six or more players standing around waiting word to step into a vacancy.



FRANK LISCHERON
CHARACTER DANCER

Now appearing at Balaban & Katz' wonder theatres. Also at the Montmartre Cafe, Chicago.

Going on my second consecutive year.

Personal Direction JACK FINE

SEEKING THINGS for the GIRLS

In a letter from Paris:

"... In spite of the murky skies, the wet, inclement weather, this has been one of the most brilliant seasons I've ever known in Paris... the marvelous ball of the Contes de Fees, a l'Opera, the ball given for the benefit of l'Euvre de Nourissances in the magnificent hotel de Madeline Vionnet. And, of course, there is always Ciro's after the theatre. Last night Gloria Swanson was there with the Marquis de Falsale. She was ravishingly beautiful in a black satin sheath robe with black lace tunic, and a heavenly scarlet velvet wrap lined with ermine. She says she is sailing for the States in two or three weeks. I wonder... Dolores was there with her husband, Tudor Wilkinson—she is as regal and lovely as in the days when she graced the New Amsterdam... To Dolores must be given the credit of the classic coiffure, she still wears it with the long earrings... the skirts, whoops, my dear—they are embroidering stockings at the knees now, to hide the blushes of the poor little caps..."

MME. RENNA'S MAGICAL FACIALS

I cannot recommend too heartily the wonderful work Mme. Renna is doing in her charming beauty salon, in the Hotel Langwell, 123 West 44th street.

Lovely Wanda Lyon says of her, "She has me for life, she is perfectly wonderful."

Mme. Renna's Scientific Muscle Facial is magical in removing double chin or taking lines from a thin neck. One treatment, I'm sure, will make you another convert of Mme. Renna's. There is no lifting, peeling nor electricity. Consultation without charge. Telephone Bryant 1847.

ARCH DESIGNER OF JEWELRY

I heard a woman say the other day, she judged "a woman's taste by the way she wore jewelry." I agreed with her, and I'm sure you will, too, after you see the original and exquisite creations Mrs. Werner is designing down at the M. Brayer Shop, 108 Delancey street (near the Neighborhood Playhouse).

They are masterpieces of design and workmanship! Some take from six to eight months in the making! However, one can believe it, for they are sheer works of art. Their brooches and pendants are as soft and pliable as their flexible bracelets. Remodeling and resetting is a specialty, at very reasonable prices. Be sure to ask for Mrs. Werner.

BEAUTIFUL HAND MADE SHOES

I am just back from a most fascinating experience. This afternoon I visited the Capesio shoe factory. They certainly are master designers, having created many of the fashionable models now on display in the smartest shoe shops. For thirty-five years Capesio's has been a favorite with the artists of the operatic and theatrical world. Every shoe is hand made and the most exquisite materials used. They now have a shop at 1634 Broadway, where Mr. Gabriel Dehnen, who has just been elected president of the Retail Shoe Dealers' Association of New York! assures me all Variety readers will receive the most courteous and individual attention.



WONDERFUL FUR VALUES

Surely during these days of blizzards and eclipses furs—and lots of 'em—are no luxury. So do hurry and get the benefit of them while the great sale of furs lasts at the Hudson Bay Fur Co., 462 Sixth avenue.

I was in there and saw some of the most stunning models I've seen this season. And what a selection to choose from! Full length Hudson seals, \$50; mink marmot coats that were \$150, now \$95, and various other models for \$75. Old furs may be traded in toward a new purchase so you see how reasonably you may become the owner of a fur coat. There is a 10 per cent discount to professionals.

VARIETY'S NEW SHOPPING SERVICE BY MAIL ORDER FROM OUT-OF-TOWN

Girls of the show business, I shall be happy to help you in your shopping wants if you wish, and right here in New York.

There will be no charge for the service. It is Variety's Shopping Service, for the girls of the show business while they are outside of New York City.

Variety Guarantees Every Purchase

There will be a guarantee with every purchase I order, that the girl giving the order through me is to have thorough satisfaction, in fit or material or article, or correction made or money refunded.

Protective Service Needed

The show business always has needed a protective

MME. MAY'S WONDERFUL TREATMENT

If you have wondered "how she does it" the answer is easy. Mme. Mays of 50 West 49th street.

Mme. Mays' noted scientific treatment is remarkable in restoring that youthful contour we all so cherish. Actually through her method ten to twenty years are taken from your appearance. Relaxed tissues of the face and throat are replaced by hard, firm flesh. I do suggest that you make her a visit. Tel. Bryant 9426.



CHARMING PLACE TO LIVE

If you are looking for a place to live that is convenient, comfortable and reasonable—stop looking—and go to the Hotel Colledge, 131 West 47th street—it is all these and more.

You will appreciate its intimate charm and newly decorated rooms and apartments. And Mr. Joyce, who, by the way, is a brother of the lovely Alice, wishes me to tell you that particular attention will be given to people of the profession.

The rates are but \$2.50 a day for room and bath, and \$3.50 to \$5.00 for suites.

The latest Parisian fad is the barbaric chain thrown over one shoulder and caught under the opposite arm

at the hip. They are worn with street or evening clothes, and in harmonizing or contrasting colors, however!

THE BEAUTY SHOP OF BEAUTIES

The name of Robert's seems to be another synonym for smart, fashionable and chic. In his exclusive salon, at 675 Fifth avenue, you will see the most celebrated beauties of New York. Robert's bob is an "institution," while his Vegetable Shampoo is a revelation! It is NOT a lye, yet it imparts lustrous auburn, chestnut, golden and titian tones to the hair. For \$7 you may change your perfume every day in the week. Robert's special trial bottles, \$1 each.



A BIG BARGAIN

Such a wonderful "find." I do hope you will take advantage of it while it lasts! A radical slash in

service of this kind for the girls. This is it.

If you should want me to make a purchase of any amount for some one thing a consultation may be needed over, suggest you write first so we can get down to it a basis when I can tell you the cost or other details. If sending for articles you know, make out check or money order payable to Variety, 154 West 46th street, New York City. Do not send money (currency).

Service Free to Everyone, Everywhere

Varities' Shopping Service is extended freely and without charge to any girl in any branch of the show business (taking in pictures) anywhere in the United States or Canada.

Annabelle Lee.

price of Black Opera Length hose is now going on at the Lichtenstein Shops, 1562 Broadway (next to the Palace) and 2565 Broadway (adjoining the Riverside).

Think of being able to get \$4.95 (the regular price, black "opera length" for \$2.85) They are all silk to the top and of extra heavy quality. Really this is one of the best bargains I know of and I do hope you won't miss it. Do write me if you are on the road, I'll be very glad to send them to you.

A MADAME FROM CHICAGO

Her first visit to New York last week, Madame Lenore, that exceptionally clever modiste in the Loop. And if you please she didn't really come here to see the styles, but principally to meet her Paris commissionaire, who is said to have fetched some sweet creations. Lenore said she saw nothing especially new in Manhattan's smart shops—in fact, always did claim the Windy Town is ahead of New York in the matter of styles.

Annabelle Lee

EGYPT

By MAURICE VENTURA

Calro, Dec. 30. Owing to recent political events, business dropped for about two weeks after which conditions returned to normal.

Signor Bettino Cangelano, manager of the Royal Opera here and whom the Egyptian Government has confirmed a subsidy of 6,000 Egyptian pounds for the new season is hardly satisfied with his present business.

This is due to the fact that whilst Mr. Cangelano has engaged some good artists in France, such as Gabrielle Dorval, Georges Maud, Beatrice Bretty and A. Brunet, the two latter from the Comedie Francaise, the other elements of the company are not of a high standard and have disappointed the Egyptian public which is rather fastidious as many leave for Paris every year and consequently compare the talents of the various artists. It is also to be noted that artists at present cost about 150 Egyptian pounds daily, whereas the recent receipts have been of about 50 pounds daily.

Signor Cangelano has made a demand whereby he will organize in Alexandria a series of French comedies and operas as he is doing in Cairo and has asked the government a subsidy of 4,000 Egyptian pounds annually. It is said that same will be accepted. If this is confirmed, Signor Cangelano will engage the company at present in

Calro and will do the same with the opera troupe which is due here next month, thus voiding the traveling expenses of the artists.

Among other conditions imposed by the Egyptian Government, it is reported that artists who have appeared in Calro cannot go to the Royal Opera for a number of years, thus making the task of the impresario rather difficult.

The person whom Signor Cangelano has charged with the engagements of the French artists in Paris is Signor Dehnen, now here, who is to leave for a tour of South America with a number of French artists, among whom will be Clara Tambour.

At the Kurssaal, Calro, Signor Ermete Zaccari, Italian tragedian, is giving a series of performances for three weeks. He will then leave for Alexandria to appear at the Alhambra theatre, which is the property of Signor Cangelano.

Raymond Lyon, French actor, who enjoyed certain success here last year, came to Egypt again at his own expense, but has been disappointed. He is leaving for a tour of Turkey.

At the Printania theatre, Calro, James McGrath, Ltd., will present an international revue of some London experiences, including "Keep Smiling," "Back Again," "Scandals," "Ua," etc. Owing to the English and American colony at present in Calro these shows may be a success.

BARRIE-FROHMAN

(Continued from page 1)

"Will" at the Empire. John and Lionel Barrymore first gave "Pastorale" at the Criterion. George Arliss was seen in "A Well Remembered Voice," though not in New York. The Frohman office used "The Old Lady Shows Her Medals," "The New Word" and "Barbara's Wedding" as a war-time bill in aid of the Stage Women's War Relief, those plays not being shown thereafter.

The full-length plays are "A Kiss for Cinderella," "Quality Street," "What Every Woman Knows," "The Admirable Crichton," "Alice Sit by the Fire," "Dear Brutus," "Mary Rose," "The Professor's Love Story," "The Legend of Leonora," and "Little Mary."

The Frohman office is co-operating with Scribners in the publication of the Barrie plays in book form.

GERMAN OPERA BANKRUPT

Berlin, Jan. 14.

The Charlottenburg Opera House has gone bankrupt, but continues to remain open on a sharing basis. It is probable the city administration will at least partially finance the project to keep it alive. Max Reinhardt is being consulted in regard to the artistic management, while Bruno Walter and Leo Blech are under consideration as conductors.

INSIDE STUFF

ON VAUDEVILLE

A silver loving cup, presented to Frank G. Hall at the opening of the Twin Theatres on Jersey City Heights, was the only property retained by the sheriff of Hudson County, N. J., after visiting the Hall home at 3 Clifton Terrace, Weehawken, and removing household furniture, including an automobile that Mrs. Hall placed a claim against. A jury decided the wife owned all of the seized property excepting the auto.

Hall promoted the Twin theatres and sold stock in them, principally to local people.

The claquees are again working at the Monday matinee performance at the Palace, New York. Last week two acts on the bill were given

receptions out of all proportion to their vaudeville importance. According to report one of the turns purchased \$100 worth of tickets for friends, and the other act lined up all Times Square acquaintances, which included enough lay-offs to insure heavy applause on both ends of the turn.

This is going the song pluggers one better.

Larry Semon is doubling the two Brooklyn houses, Brooklyn and E. F. Albee, this week. The arrangement is considered daring by bookmen. The E. F. Albee is figured to draw vaudeville patrons from all over Brooklyn the balance of this season on its unusual magnificence.

The Bushwick and Orpheum, both Keith booked Brooklyn houses, will have to fight to retain their usual business for a time at least so the Semon playing of the new house and the Bushwick is not figured to help the latter houses particularly.

Now that Sophie Tucker has wet her feet in the bankruptcy bath, voluntary petitions are looked for from the Bank of England, Standard Oil Company and Henry Ford.

The amazing story of Ray Dean (Ray and Emma Dean), who left his wife to go to the South Sea Islands, where he married a native woman and subsequently returned to this side to make enough with his former wife as partner to give her \$50,000 settlement, will shortly be released by a national syndicate under title of "My Romantic Life as King of a South Sea Island."

Dean is going to return to Tahiti, he says, as soon as the joint bank roll reaches the \$50 "grand."

HOUDINI Spiritistic Expose 41 Mins.; Full Hippodrome

Houdini, in his third week at the Hippodrome, is showing the most remarkable and interesting act of his career. It is an expose of the seance of Mrs. Mina Crandon "Margery" of Boston, whom Houdini has exposed in a "fakery" in his opening announcement. Houdini explains he holds no brief for or against spiritualism, but in his 35 years' experience, during which time he has met hundreds of mediums and has been through innumerable seances, he has never seen any psychic demonstrations which were not obviously faked.

Calling for a committee Houdini takes both hands of the seance and seated in a cabinet he rings bells, shakes tamborines and places a hat and tamborine upon the head of one of the committee who is seated before him and visible through an open door. He steps out of the cabinet untied. After each "manifestation" the committee is invited to witness the knots securely tied.

The next demonstration is "slate messages." One of the committee is used for the test. Houdini asks the man's name and then breaks a piece of chalk in half. Placing it on the slate he asks the subject to hold it under his feet, then above the table, and finally over his head. Upon returning it the man's name is plainly inscribed with a message. The "expose" shows the switch of the slates by a trick bottom to the table. Houdini's assistant had placed the "doctored" slate with the message in a secret aperture under Houdini's chair. The original slate is hidden in the same place. The subject turns the table and the prepared slate passed to the subject with the message on it. It had been written by the assistant after Houdini asked the man's name and held his attention with conversation.

The next "expose" was another of Margery's and one reported to have completely bamboozled the eminent Sir Arthur Conan Doyle.

Two of the committee are used. They are seated on either side of Houdini. The left foot of one rests on Houdini's right foot and vice versa, and each of Houdini's hands are held by one of the subjects, their other two hands being held. Houdini's assistant has placed the "doctored" slates on the floor to get the same darkness under which the manifestations take place. Houdini then announces to the subjects he will lean back as far as he can. Instead he leans forward toward him at the same time leaning forward and ringing an electric bell with forehead. He asks one of the subjects to reach down and feel if a megaphone is on the floor and it has been placed there when the subject reaches down he releases Houdini's hand for a second, who then quickly places the megaphone upon his own head. Houdini asks them where they want the megaphone to float, at the same time describing its imaginary passage through the air. When the subject asks it to fall on his head Houdini tosses it there, which completes the demonstration.

Although both subjects are mystified the audience sees the entire hocus pocus. Both subjects are invited to swear Houdini has never let go of either of their hands, although the audience sees the megaphone one momentarily to place the megaphone on his head. This is the psychology of deception.

The next expose is the under the table ringing of bells and moving tamborines while the subject's hands are held by the subject and feet in control from the feet of the sitter. This is accomplished by the simple method of pulling one foot out of the shoe and picking up the objects with the bare toes.

A teesle sock is worn for this demonstration and the sitter is completely mystified. Houdini finishes with a "one," showing the box with head and arm sticking out, which is constructed for the "Scientific American" prize test which Margery muffed through Houdini's expose and accusations of fraud.

The magician explained that when Margery was not in the box she worked with her hands and arms inside of the box she alleged a broken ruler found in the box had been placed there by Houdini. The inference drawn is that she realized the futility of the "demonstration" before Houdini and welcomed any postponement of the test.

Houdini's spiritualism exposed.

EVA TANGUAY Songs 22 Mins.; One (Special) Palace

It has been about a year and a half since Eva Tanguay's wonderful legs twinkled back and forth over the Palace stage. Her appearances here may not be as frequent as formerly but after the Impression scored Monday night it is predicted the "I Don't Care Girl" will not be absent so long again unless she wills it. There is little doubt that Miss Tanguay will still successfully tour the country.

Miss Tanguay practically admits she isn't the Eva of her prime. It is lyrically conveyed to audiences and rather conversely, for she shouts "I don't care any more than I used to, in fact a whole lot less!" and then late in the going she proffered the old "I Don't Care."

Just ahead of that Miss Tanguay sang "You've Gotta Give Me Credit" and threatened to be right here, even if in a wheel chair and pointing out the lines are "You've got your dad when he sat in that chair and his dad before him when he sat out there."

Almost hidden in white ostrich plumes Miss Tanguay opened with "Tune In on Eva." Three special drops were shown, one being a crossword idea with "tenacious," "determination," "originally" spelled out among other characteristic terms. That was for the number "I May be a Nut, But I'm not a Crossword Fan." One line was to the effect: "Nobody has My Number Yet and My Lines are Not Bad." The famous legs are just as attractive, though Miss Tanguay wears an emerald jacket instead of a tight fitting corset. She appeared in a song, a hummer, for it is "Pay to Advertise," a lyric which mentioned many articles nationally published.

Tanguay still means personally. Her Palace appearance counted as a real comeback. *Ibec.*

"THEN AND NOW" (4) Comedy Sketch

25 Mins.; Full
Coliseum, London

London, Jan. 12.

There is no topic for silly season discussion as popular as "The modern girl." So the anonymous author of Dennis Neilson-Terry and Mary Glynn's new vehicle at the Coliseum has agreed.

He shows how a sweet young thing of 1840 rejects a would-be suitor in order to marry a poor but struggling artist. Look on this picture, and then on this—Miss 1925 flits her Ford over in order to encourage a senile person in a Rolls. But the old fellow goes bankrupt; the result is, and we repeat upon the young fellow's shoulder.

This is satire. Mary Glynn, however, is so charming the audience is made to feel the girl of today is all right at heart, though all wrong in her head. Dennis Neilson-Terry projects his curious personality into the young lovers of 1840 and 1925, but the real success of the acting is John R. Turnbull's portraits of young "huck" of "now" and the old philanthropist of "now."

LEVAN AND DAVIS Songs and Dances 10 Mins.; One

Two young men, mixing songs, with a smattering of comedy antics and dancing. The returns were largely in their favor.

When they speed their work up advantageously and for an encore one strums a uke and the other hoofs. *Mark.*

the greatest act of his career. He qualifies as a super showman and a great humanitarian in exposing the frauds and charlatans who fatten upon the credulity and benevolence of broken-hearted people who are seeking a "messiah" from dear ones who have died.

The act has aroused tremendous interest and will play to heavy business at the Hippodrome as long as the letters remain. Innumerable letters from the press and others interested are being received by the management but the surest indicator of the public's sympathy with the unmasking of the frauds is the fact that the act is being applauded, which greets each of Houdini's verbal references to the fakery. It's the biggest novelty that has ever played vaudeville, and a tremendous draw, for it is based upon a subject of world-wide importance.

It is a headliner and a crusader.

FRED BERRENS and LORA FOSTER Songs and Dances 14 Mins.; Full (Special) Palace

Fred Berrens and his Ampico piano, the automatic bit being billed and acted as "Miss (?) Ampico," is an unquestioned novelty. It seems better than ever. With the aid of the young and graceful Lora Foster the act is given a dash of additional class.

Miss Foster first appeared after the clever one-sided conversational bit with the mythical piano accompanist. On her toes she looked youthful, graceful and pretty, also richly frocked. A gypsy number that interrupted the Ampico bit was somewhat handicapped because a toe fancier in the first section of the show also appeared in a gypsy number. Near the close Miss Foster was again on her toes and in a fast number was at her best.

Berrens and his automatic piano furnished a scoring single. Now with a new gypsy number, where the act is not only strengthened, but it has more class. *Ibec.*

MAX FISHER and ORCHESTRA (10) Musical 28 Mins.; Full (Special) Orpheum, Los Angeles

Los Angeles, Jan. 20.

Max Fisher has come into vaudeville with what he terms a new idea for orchestra, "The Evolution of Jazz." The idea is a good one, but everything is not contingent entirely on an idea. It must be rounded out to be perfect and that is what Fisher will have to do with this offering.

Fisher has a coking crew of aids, all of whom have a great sense of rhythm and know the value of harmony and melody. His program has a sameness, while an audience expects more of a variety of selections than he gives them. The arrangements of his tunes by Al Newman, also the pianist, are flawless and sound well, especially those of the classical jazz variety. Fisher makes a stilted try for comedy, but it is just as well, if not better, that he desist in this direction.

There are a few novelty numbers which are superb, but again a mistake seems to be made in the manner of their presentation. His effects do not seem to be just right and really detract from the excellent rendition of the numbers. Spec Thomas, trombonist, and Newman, stand out among the rest of the group in their individual solo endeavors. Fisher himself is a good violinist and were he not to step into the limelight as director as he is, he would be a valuable asset to the band. The piano there would be a bit more tone to the aggregation.

With a more varied program there is no doubt that Fisher and his gang can step once around on the higher circuits and satisfy the customers both where they are known and unknown. *Ung.*

McRAE and MOTT Tall, Songs, Comedy 14 Mins.; One

Mixed team and obvious veterans, although probably new as a double act. The pair are also new as formerly with a male partner. Miss Mott, in this case, performs as an excellent foil in addition to registering individuality.

McRae, who is in eccentric comedy attire, as a relative, inquiring, "Are you a Mott?" The misunderstanding as "mutt" starts the argument. He impresses from the start with his catholic, nasal manner of speech.

A number which permitted for a series of disconnected comedy bits was about how we do it in the moving picture way. Each bit was a big laugh.

McRae's chuckling solo, as ever, elicited, sending them off big. Miss Mott preceded this with a legitimate voice effort.

With a little more substance the act should score in the better houses. Spotted in the tory here it was well liked. *Abel.*

THOMAS and FREDERICK Dancers (2) Sisters

9 Mins.; One and Three

Two young and tall girls. Depend on dancing with the girls making several changes of wardrobe. Thomas sings, but his vocal work is secondary to the stepping in whole, and should have little trouble in the pop houses. *Mark.*

RAYMOND and MILLERSHIP and CO. (15) Miniature Musical Comedy 40 Mins.; Full (Special) Ray Raymond and Florrie Millership

head this 15 people production. Miss Millership was long teamed with Al Gerard. Raymond has also been around, mostly in big acts of this sort.

"The Four Husbands" has to do with an athlete, society and perfect lover wooer for Miss Millership's heart and hand. Raymond is chosen the accidental husband, completing the quartet, when he enters in an inebriated condition to encounter Miss Millership in the midst of a hide-and-seek game whereby she promises to marry a first man she sees. This is supposed to apply to the trio, Raymond being a stranger.

In between, a famous Italian physical culturist expected on the scene to perform his flesh-reducing stunts for which it is known. This serves as excuse later for a bathing girl number by the six light chorists. Raymond is mistaken for the medico in the usually musical comedy manner.

The cast includes the four lovers, a father, the pseudo-medico, a male orchestra leader, seven girls and Miss Millership. The latter appears to be slightly miscast. The girls could also be dispensed with, it being the question of salary for an act of this size.

Its 40 minutes are overlong, plenty of opportunity for the axe being apparent to speed up the proceedings. The concluding effect did much to walk over a first punch. In the hiral scene a huge veil is suspended with a rose-petal shower effect against the lacy background making a nice flash for the get-away.

It's a big act which can stand improvement and may be whipped into shape with proper editing. The salary question will also figure in its continuance. *Abel.*

JOE and ART HUMBY Song, Dance, Instrumental 9 Mins.; One

The type of obvious Italian extraction. They open vocalizing an antiquated pop song. Their sartorial impression is negative from the start because of an unhappy choice of dark shirts and diminutive "exotic" but ties to pair off with their dinner jackets. A more formal change would improve appearances considerably.

Their singing does not create excitement and one expects something more substantial to happen. Several things do happen but of no particular consequence. The rest is instrumental work on a guitar and mandolin, which should include familiar material. Another native dialect to vocal accompaniment was quaint and the best individual offering of the routine. One of the guitar solos was negative in impression as was the taller chap's stepping solo that possessed nothing worthy of commendation. The shorter chap is a more expert hooper.

A change of routine is advisable. *Abel.*

WELTON and WARNER Singing, Dancing and Comedy 12 Mins.; One

Two men, affecting boob make-up, not comic enough to bring laughs, but sloppy enough to impress, this is why they are aiming for. They open with a special nut. It means little in the way of laughs.

The usual "Interruptions" follow, with one of the boys attempting to recite a serious poem and his partner breaking him up with antique but fair remarks. This leads to a series of moderately good, efficient hoopers, particularly at eccentric steps. A uke and a harmonica are introduced, but neither is very tunelessly played.

The boys have possibilities as comic dancers, but the turn lacks presentation.

MAJOR JACK ALLEN Novelty 10 Mins.; One Fifth Ave.

Major Allen is billed as a roping expert of wild animals. He appears in one of his hunting togs, tilting the first two minutes of the turn to his connection with motion pictures.

A silver screen is lowered, showing Allen subduing a bear, lynx and mountain lion by means of roping, with Allen carrying along the episode in an interesting chatter that is not without humor.

The turn held them here opening, and it looks like a good bet on its novelty angle. *Edda.*

CAMEO RAMBLERS (9) Instrumental, Singing, Comedy and Dancing 22 Mins.; Full Stage (Special) Broadway

The billing does not disclose just who the Cameo Ramblers are, where they come from, or who is their leader. It is evident they are not connected with the Cameo Orchestra that played the small circuit last season.

At the Broadway it was soon seen that the combination is all there musically, but there was little opportunity to judge their worth as a vaudeville act. This was because Kramer appeared to be the leader, drummer and Boyle, who had preceded them on the bill, were at the stage during a great part of the turn and to them, unquestionably, must be traced the show-stopping qualities of the act. If, as seems probable, the show-stopping of the two acts was prearranged and they have a route together planned, so much the better for the band and the audience.

Jack Boyle warbled a pop ballad to the tune of "Return to Me." Kramer directed comically, danced, sang, played the drums and tried to play the bass violin, and clowned generally until the crowd yelled with delight.

The orchestra's instrumentation of nine pieces includes two trumpets, two saxes, trombone, piano, banjo, tuba and drums. Several of the men double with violins, horns and other instruments. The drummer appears to be the leader, although this can only be guessed by the fact that he took a couple of bows standing while the others sat.

The aggregation plays a two straight "Plate" with swinging dance tempo and made much of elaborate special orchestrations. There is no singing, dancing or attempts at comedy, other than a few bits supporting the antics of Kramer. The band is the only solo and makes the most of it.

As it stands, the whole affair hinges on whether Kramer and Boyle are regularly with the act. If they are, they will walk any place. If not, it might be a different story. But then, again, the musicians might have a lot of stuff they didn't have to show Monday night because of the assistance of the comic team.

GIBSON, CONNELLY and CO. (1) "It's Every Husband's Duty" (Comedy Playlet) 16 Mins.; Full Stage Broadway

William L. Gibson and Regina Connolly have appeared in several acts since their well-known honeymoon of some years ago. They have never been able to land a so-well-fitting vehicle since, and unfortunately the present offering fails to compare too. There are many laughs in it, and the principals do a lot of good work, but the sentiment muffs entirely and the impression at the finish is that the turn has lacked originality and punch.

"It's Every Husband's Duty," written by Ann Irish, deals with imaginary days in the future when women support and rule the home. Gibson and an unliberal male agent, who is disinterested in the former's parlor chatting with various feminine follies and the cares of housekeeping. Gibson's wife (Miss Connolly) a lawyer comes home from work and proceeds to boss and scold her husband, but the men are supposed to do their wives.

Miss Connolly doubles as the flirtatious but equally business-like wife of the neighbor. She tries to scold her husband, but he, as he virtuous, home-loving spouse, will have none of her. She then changes back to his wife and attempts to become more masculine and dominating than ever. In a feebly written scene, suddenly the scene is changed to the past, where the man is supposed to do his work, but the scene descends says that the male sex must return to power, for though "a man may be down, he's never out."

The amusing lines, particularly as played by the deft Gibson, qualify the turn for the best houses but those who have seen the couple before will expect something more worth while.

"The Love Lady," a new play in three acts by Sophie Treadwell, was given six performances in the Haystack theatre, 5th avenue at 74th, the cast included Maryette Hyde, John Taylor, Joanna Rode, Ann Monter, Robert LaSueur, N. Ed. Clair Hall, Andrew Corday and Edward La Roche.

PALACE

It has been 14 months since Eva Tanguay played the Palace. Monday night found the house closed to capacity. The ropes weren't up, but that was not to be expected for standee lanes are exceptional here rather than usual as formerly. The Tanguay show was a real come-back with new lyrics and highly expressive costumes and when she found the audience enthusiastically cheering threatened to sink around. A crossword drop had the Tanguay formula—determination, tenaciousness, quality and other terms which have always been descriptive of her performance. Miss Tanguay has been the west for the most part during her long absence from the Palace, but Broadway saw her about a year ago at Low's State.

Eva Puck and Sammy White, on just ahead of Miss Tanguay, virtually tied the star in the scoring. Next to closing, however, was the team's logical spot, but the honor position went to Miss Tanguay and that was a mistake. There was laughter aplenty for the duo, the comedy setting over so that White's act was a mistake. The bill this week held strong entertainment value without being exceptional. There were two too dancers in either the first or second act as a change of pace. Edward Stanislavoff and Grace (New York and Fred) were the stars. Foster (New Acts). The first named turn was in the first section, the latter opening the second.

Robert Emmett Kenne and Claire Whitney offered "Room 909" for the first time here. Miss Kenne has chosen a delicate subject, an undertaker's convention, for low comedy purposes and it was the winning the couple turned in as good a laughter count.

The new act is of the farce type, but more colorful than the usual as travesty. Funny bits crop up here and there. Kenne added a line

at the opening when phoning for the cleaner as the act looked as if it was a comedy. The "T" and "V" probably referred to several cigar wrappers dropped on the apron by a preceding act. Room 909 was a comedy sketch. The duo was a bit but it did for a season or two, and that's fair enough.

The second act, "The Five Sixes" (in the first part) was at his best, both in voice and material. He sang nothing but a song. The "Sweetheart" from "Maytime," but offered several exclusive numbers that counted. A telephone number was a very well done, while an extended stilt and number scored even better. An operatic bit, wherein Purcell promised to show whether Toni in Italian or jazz was best, humorous closing number. Purcell looks better for vaudeville right now than heretofore. The clever Lew Pollack was at the end of the orchestra trench. The audience is still dazed with the splendor and the inclination is to gaze at the orchestra trench. The beauty of the interior rather than concentrate on the mime on the stage.

Arthur Wanner and Maybelle Palmer were fourth in their newest comedy skit, "One Saturday Night." The routine may not be as smart as the first, yet it was effective in light enough and society among the roughnecks is an idea. The couple were a good deal better. The Exposition Four breezed through number two, a good melody contribution. The second named act, a musical harmony into their ensemble warbling than most other quartets. A banjo impression was heard, humorous closing number. Kenne added a line

The turn is an exceptional gymnastic exhibition, the six athletes specializing in the same act. The couple was a good deal better. The Exposition Four breezed through number two, a good melody contribution. The second named act, a musical harmony into their ensemble warbling than most other quartets. A banjo impression was heard, humorous closing number. Kenne added a line

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HIPPODROME

One of the best shows of the season at the Hippodrome, with business heavy Monday night, due, unquestionably, to the draw of the "Houdini" (New Acts) and his spiritualistic expose of the medium "Margery," and all fake psychics. The duo, after a closing, ran 41 minutes and could have composed the entire half of the bill, such was the intense interest of the packed house. Houdini's king's showup of the gyping table knockers, bell ringing, and the like, was a masterpiece.

Houdini is the greatest showman in vaudeville today and a tremendous act. His latest act, "The Houdini Show," has been attempted before on account of the world-wide interest in spiritualism. The humorous qualities of the act can never be imagined by a layman unfamiliar with the hoaxes perpetrated by fake mediums and believers. Laws, wills and testaments have been changed through the trickery of mediums, where measures were taken to prevent the motivating power to induce some rich convert his or her fortune to the medium. The individuals who employed the fake mediums.

"A Night in Spain," a beautiful legitimate dancing act, which closed, was up against a tough assignment following the Houdini show. The duo, after a closing, ran 41 minutes and could have composed the entire half of the bill, such was the intense interest of the packed house. Houdini's king's showup of the gyping table knockers, bell ringing, and the like, was a masterpiece.

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chestral turn. The house chorus was on and off here for a couple of numbers and also on for the finish. The duo, after a closing, ran 41 minutes and could have composed the entire half of the bill, such was the intense interest of the packed house. Houdini's king's showup of the gyping table knockers, bell ringing, and the like, was a masterpiece.

E. F. ALBEE, B'KLYN

To anyone assigned to catch this show, the first thing to be said is that it will prove a constant gain and will as consistently inspire each critic to "rave."

For the first few weeks, at least, the Albee may prove a tough stand, for the folk on the other side of the orchestra trench. The audience is still dazed with the splendor and the inclination is to gaze at the orchestra trench. The beauty of the interior rather than concentrate on the mime on the stage.

Monday night this inclination was stronger than ordinary because the show was a poor, sluggish, in progress, dragged in several crucial spots and summed up unfavorably. The house was a good deal better. The Exposition Four breezed through number two, a good melody contribution. The second named act, a musical harmony into their ensemble warbling than most other quartets. A banjo impression was heard, humorous closing number. Kenne added a line

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port comprising two women and a man, did fairly well in the deuce in a Cello comedy which gave the audience a good deal of laughing, undoubtedly the main feature. The turn looks a setup for Flynn's singing in the second act, but it serves its purpose anyhow. Flynn has a splendid tenor voice and sings well, telling in all three of his numbers.

Mile, Rhea and Santora, supported by two others, contributed a good deal of dancing and acrobatics. Rhea's solo work was especially commendable and the duo, after a closing, ran 41 minutes and could have composed the entire half of the bill, such was the intense interest of the packed house. Houdini's king's showup of the gyping table knockers, bell ringing, and the like, was a masterpiece.

Holmes and Le Vere had no soft act in following the Al Mitchell pair, yet managed to give the preceding turn a run for the money at the finish. Their comedy, dancing and song, elicited for a bulle-eye and sent them galloping off to a loud and prolonged applause.

Arman and Perez, with men, closed with a fast line of acrobatics that held them in and Major Jack Allen (new act) opened. Edda.

BROADWAY

This week's show at the Broadway was liked by the regulars not merely because there were three rattling good acts and four more than fair ones included but because there was a band in the line-up. They thrive on jazz combinations and the house was full under the five per cent empty. "Gusta Monday night, the house was crowded and violent in its applause of those three acts. It is a pity that the house is still dazed with the splendor and the inclination is to gaze at the orchestra trench. The beauty of the interior rather than concentrate on the mime on the stage.

Kramer and Boyle had the distinction of stopping the show twice. The house was a good deal better. The Exposition Four breezed through number two, a good melody contribution. The second named act, a musical harmony into their ensemble warbling than most other quartets. A banjo impression was heard, humorous closing number. Kenne added a line

Venita Gould, the other top-liner, was a good deal better. The Exposition Four breezed through number two, a good melody contribution. The second named act, a musical harmony into their ensemble warbling than most other quartets. A banjo impression was heard, humorous closing number. Kenne added a line

The show was opened by Francis and Lloyd (New Acts) in mercurious trapeze work, while Glean and Constance (New Acts) were third (New Acts). The latter turn held the house, which did not reach the definite hit proportions that some of the team's former vehicles

Furman and Evans were second with songs and piano. A particularly nasal twang to Miss Evans' voice was a new acquisition. The duo, after a closing, ran 41 minutes and could have composed the entire half of the bill, such was the intense interest of the packed house. Houdini's king's showup of the gyping table knockers, bell ringing, and the like, was a masterpiece.

The show was closed by the London Steppers, a new group of dancers. The duo, after a closing, ran 41 minutes and could have composed the entire half of the bill, such was the intense interest of the packed house. Houdini's king's showup of the gyping table knockers, bell ringing, and the like, was a masterpiece.

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first comedy of the show, but it wasn't topheavy, as the singing of the two men and woman proved the promising comedy. The duo, after a closing, ran 41 minutes and could have composed the entire half of the bill, such was the intense interest of the packed house. Houdini's king's showup of the gyping table knockers, bell ringing, and the like, was a masterpiece.

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PUZZLE CONTEST

"STEAMS UP" DAILIES

Bronx Paper Printing Answers—"Graphic" Asks Injunction

Here are the cross-word puzzle developments of the week.

The "Bronx Home News" started the boys and girls by printing the contest answers of the downtown papers.

The downtown papers got sore, and one of them, "The Graphic," with a \$25,000 contest at stake, started injunction proceedings. "The Mirror," however, didn't do anything like that. It just stopped printing "Emu's" puzzles, and Emu himself, the boy who was behind it all, has started a Liar's Contest. The "Evening Post" has made them harder and is printing a crossword puzzle, with its spaces set in occasional form, and with the letters crossing in three or more words.

The "World," as usual, is printing hard ones without offering any money, while the "Herald Tribune" is using sensible offers, with no tremendous amount of trickiness in their make-up.

"Graphic" Loses Suit
The New York "Graphic" lost its injunction suit against the "Bronx Home News," in which the Macfadden tabloid daily sought to restrain the uptown daily from printing the solutions to the "Graphic's" prize cross-word puzzles every day following publication. The "Graphic's" pleading originally provided that contestants submit solutions at the end of the contest. However, the Bronx paper's stunt may result in different conditions for the handling of the solutions. The "Graphic" is printing the yarn on the decision failed to mention the "Bronx Home News," which appears to have copied a sure-fire circulation stunt built directly on the "Graphic's" \$25,000 prize contest.

The court ruled that while the cross-word puzzles in the "Graphic" were copyrighted matter, the solutions published by the Bronx paper were but probable solutions, which cannot be copyrighted.

The Philadelphia "Evening Bulletin" has added a novel twist to its number of minutes in which the solution should be accomplished in terms of golf, i. e. "par in 12 minutes."

The number of minutes constituting a birdie or eagle, however, are not mentioned.

Girl Lost Fur Coat And Then Fur Flies

Charging she lost an expensive sealskin coat in the Balcones cloak room, 66th street and Broadway, Anna Berger, telephone operator, 342 St. Anna avenue, Bronx, summoned Mr. Eugene McAndrew, placed before Magistrate McAndrew in West Side Court charging him with failing to deliver the coat to her upon demand.

The young woman said she attended the dance and checked her coat and purse. Later she discovered she had mislaid her check and the check girl refused to give her the purse and coat. Then, Miss Berger said, she remembered she had left the check in her purse. She said she waited until all the other dancers had left and was then told neither coat or purse were in the cloak room.

Eugene's lawyer assured the magistrate everything would be done to recover the coat and purse. The summons was dismissed.

THEATRES OR BALLROOM?

It is still undecided whether the new Rickard sports arena on Eighth avenue and 51st street will have two theatres or a huge ballroom on the Eighth avenue frontage. The plans are elastic and decision on that phase is in abeyance. The dance hall idea seems to be favored.

Beth Golden Freed Of Court Charge

Mrs. Beth Golden, 832 Ninth avenue, former actress and wife of a vaudeville actor, was exonerated when she was arraigned before Justice Herbert in Special Sessions on a charge of impairing the morals of a minor.

Mrs. Golden was arrested by Detective Daniel Fisher on complaint of Sophia Dannenberg, 230 West 52d street, who charged the former actress had taken her 14-year-old son, Otto, out for tarlacid rides and kissed and hugged him. Mrs. Golden denied all the Dannenberg charges.

POLICE NAB TAXI MEN IN SQUARE

Drivers Who Turn Down Fares Face Jail And Fines

Taxicab chauffeurs, who refuse to accept fares that want to be taken uptown or Brooklyn from the theatrical district had better change their tactics if they want to keep out of jail or escape heavy fine. The Police Department has started a crusade against these chauffeurs, and as a result Morris Herashkowitz, 29, 132 E. 109th street, was the first to suffer. He was arraigned before Magistrate McAndrew, in West Side Court, and after pleading guilty was fined \$10.

Many complaints have been received at Police Headquarters regarding these chauffeurs, and as a result a half dozen detectives were assigned to investigate. Early Monday morning, Frederick Cruise, manager, Rivoli theatre, left the theatre and attempted to engage Herashkowitz's cab. When the chauffeur learned they wanted to go to Queens, he declined to ride the taxi.

Detective Laurio, standing nearby, heard the chauffeur declined and he approached him and insisted he ride them. Herashkowitz again declined, and was then served with a summons.

Frank Allen Laid Up

London, Jan. 27. Frank Allen, former managing director of Moss Empires, is seriously ill and is confined to a nursing home.

New Hoffbrau Opens Feb. 22
Jannsen's new Hoffbrau, which will replace the former Babcock Gardens at 1680 Broadway, is scheduled to open Washington's Birthday, Feb. 22.

ECLIPSE GAGS

Twelve motion picture press agents are taking credit for the front page publicity giving the eclipse.

"Did you see the eclipse, Deanie?"
"No, but when it plays the Colonial, Chi, I'll catch it at a matinee."

The head of one of the large motion picture producing companies phoned his publicity department a wire to Washington to see if the event could take place at two in the afternoon.

The cold weather somewhat hurt attendance. Will Rogers says, "those outdoor shows are always a big gamble."

After it was over, 489 Waitlam watches, 609 Ingersolls, 1,102 pocketbooks and four Fords were missing.

Some of the "reform element" tried to obtain an injunction against the eclipse on the grounds it was "immoral," and made New York a highway.

Variety's Washington office wired, "To date 89 eclipse film brands, 699 eclipse baby food names, and 900 eclipse songs have been received at the Patent and Registry office here."

Every one of the film weeklies was first on Broadway with the eclipse "shots."



HACKETT and DELMAR Hippodrome, New York, this week.

"N. Y. Journal" said: "For their fourth annual revue Hackett and Delmar have outdone former efforts. Artists who will expend the thought and work that has gone into the staging of such an offering deserve to have it meet with success."

Direction
RALPH G. FARNUM
(EDW. S. KELLER OFFICE)

TREASURERS STUNG BY FORGER

Man Offered Phoney Certified Checks—New Big Bill Stunt

An alleged check forger giving the name of Jack Slavin was picked up last Saturday afternoon at the Ambassador theatre, after successfully cashing supposedly certified checks for \$50 and \$40 at the 39th Street and Casino, respectively.

It is understood a gang has been working the check racket along Broadway recently. The checks looked genuine, bearing a rubber stamp of certification from the Chelsea Exchange bank. Saturday afternoons were chosen for passing the phoney, under the claim the banks are closed. However, the Chelsea and other Times Square banks are open throughout the day and evening.

Slavin posed as a prohibition agent, showing papers to that effect. He usually bought two tickets and presented the bad certified checks in payment, pocketing the change as the profit. Most of the checks were made out to the order of St. John's Church.

Another gyp money trick is current along Broadway. It has to do with the manipulation of paper money of larger denominations, such as \$50 and \$100 bills. The government will cash two thirds of such bills when torn. By a system of pasting supposed torn bills, the gypers are able to make an extra bill out of every four. Treasurers have been warned to "snip" big money bills, which is a test to guard against pasted money.

DENIES RECKLESS DRIVING

Denying she had been under the influence of liquor, Josephine Schilling, who said she was an actress, was held in \$300 bail for trial on a charge of driving her automobile recklessly.

Schilling was arrested in the wee hours of the morning.

Hurt in Elevator

Jack Henry, 28, actor, 310 West 87th street, in pictures with Lou Tellegen, Patry Ruth Miller and other screen stars, is in Knickerbocker Hospital with injuries received in an elevator in Lincoln Arcade building, 65th street and Broadway.

Henry was one of six passengers when the cable snapped at the third floor and the elevator plunged to the basement. Henry was thrown to the floor and badly shaken up. Hospital examination revealed a possible fracture of the left hip.

NEWS OF DAILIES

Edward Shea, 20-year-old dancer, told Dr. Carleton Simon, chief of the narcotic squad, that a woman he called Mme. X taught him the use of drugs. He met her about a year ago and gradually initiated him to the use of drugs. The police have been searching for her a long time.

Al Johnson is sick again and has been ordered by his physician not to appear for two weeks. The Winter Garden will be dark for two weeks.

Marc Klaw was married in London Jan. 4 to Miss Blanche Harris after an acquaintance of several years. His sons, Alonso and Joseph, have been expecting the marriage for some time. Mr. Klaw sailed for England on Dec. 26, last.

Elsie Ferguson, Alice Joyce, Ann Pennington, Edith Robe, Texas Guinan, J. J. Shubert, Tex Rickard, Samuel Shipman and others have been called as witnesses to testify against Broadway Breivites in the suit now on trial in the U. S. District Court, New York.

Elizabeth Marbury, play broker, is offering \$1,000 to the American playwright who can add two or three acts and make a complete play of "Shall We Join the Ladies" by James M. Barrie.

Al Johnson wants to adopt a baby under three years of age. He made application to the State Charity Association.

Famous Players-Lasky Corporation, three individuals examined before the Suffolk county grand jury in Boston in connection with an explosion of motion picture film which caused a panic in a subway car, Jan. 3. They are charged with the unsafe removal and disposal of inflammable and the unlawful delivery of explosives for transportation.

Armand Robt. playwright, is ill with pleurisy in a hut in Tanquerayville, N. Y. His wife, Jeanne Danou, is in the Studebaker Prince, left the show to be with him. The "Student Prince" company is to give a benefit performance Feb. 1 for Robt.

Edward F. Tilyou has announced the property opposite Stenechease Park on Surf avenue and West 16th and 17th streets, Coney Island, will be improved with a modern theatre seating 2,500. Work has already been started. The B. S. Moss circuit will book the house.

"TEL'S" NEW POLICY

(Continued from page 1)
Dailies. There will be a special sports section in "tabloid form" and the policy is similar to the radio sections of Saturday editions of afternoon papers. The "Telegraph's" new lineup will play sports and social news strongly. The latter feature is believed to be a hobby of Thomas.

Editorial Changes

There is to be a considerable change in the editorial department, which will doubtless be reflected in a re-established business department. Joseph Knight will be managing editor with Joseph Van Rente in the chief editorial chair. Hype Igoo will be the sporting editor in charge of the tabloid. The latter is on the staff of the "World" (morning). Van Rente was formerly with the same publication, writing a humorous column.

Knight was originally with the Chicago "Herald's" advertising department. He was a moving picture man and lately has been on the "Telegraph's" editorial staff.

Since the death of "Renold Wolf," several years ago, the "Telegraph" declined in theatrical strength. It was generally believed the paper was in a bad way, but in fact, the net earnings are reported at \$90,000. W. E. Lewis was in charge of the paper and drew a salary of \$1,000 weekly. Thomas stepped in as managing editor in charge of the "Telegraph" recently. Efforts to buy the "Telegraph" a few weeks ago resulted in Thomas placing a price of \$1,100,000. He refused to consider any offer for less.

The "Telegraph's" income has come principally from advertisements of racing tipsters. Such copy will probably continue to be acceptable, since track news will be featured. Hence, the tabloid form of the sports section may be designed to counter a daily racing publication.

There is some doubt about the selling price of the "Telegraph" under the new system. As a general daily at 10 cents it may try to

Francis X. Bushman and his wife, Beverly Bayne, screen stars, have agreed to separate. They were married in 1918 and have a five-year-old girl with him. Bushman is in Los Angeles. Bushman is in Rome with the "Hien-Hui" company.

The theatre now being built in West 46th street has been leased by the Shuberts and will be opened next month. It will be known as Chanin's 46th Street theatre.

Helen Lee Worthing, former "Follies" girl, testified in the trial of Stephen G. Cioff, editor of "Broadway Breivites," and three associates before Judge Mack in Federal Court. Miss Worthing said she paid \$150 to have her picture in the magazine so that they would not print anything damaging about her.

Mary Hall, actress, denied that she will marry Irvin Ledoux, better known as "Mr. Zero." Ledoux, at a luncheon of the Cheese Club, said that he was going to marry Miss Hall.

Gene Buck, composer, declared before Congress that radio and motion picture copyright laws have cost composers and music interests 60 per cent of their business. Statistic shows that 65 per cent of radio programs are music.

The plea was part of the composers and playwrights' campaign to secure passage of the Perkins copyright bill.

Maurice "Lefty" Flynn, former Yale football star and motion picture actor, said he was married to Grace Diamond, film actress.

Margaret Lawrence, star of "Imbelle," is being paid \$2,000 by John Wolfe, architect, who designed a house for her at Mill Neck, Long Island.

Arthur Chagon, playing in "Rose-Marie," charges he was held up and robbed at 5 E. 4th, Aug. 13 by a policeman while another policeman looked on.

Deagan has gone home where he was stopped in front of the Hotel Fulton on West 46th street. Deagan was in the theatre and support the badges and demanded money. He didn't have any, so they walked him, at the point of a gun, back to the theatre. He got \$15 from Edward Dolan, the electrician, and gave it to them. The witnesses who were in the theatre and support Deagan's charges are Dolan, John Colgan and Edward Rogers. One policeman has been identified.

There is some doubt whether it can build up circulation at that price, although in some quarters it is maintained there will be a reduction.

Thomas has issued general orders that since the "Telegraph" will change its policy the style of reportorial writing is to be modified. The elimination of theatrical news will be the subject of the new instructions to the staff.

What Thomas plans to do with the burlesque department appears to be undecided.

MANN ACT CHARGE

(Continued from page 1)

of Mrs. L. W. Davis of Oakland, Cal. The girl's mother alleges that her daughter is infatuated with Rosebrook and that he brought her down from Canada.

There is considerable indignation here at the arrest of the couple.

The pair were occupying separate rooms in a downtown hotel when Federal officers descended upon them and professional people cannot see any hint of wrongdoing because Miss Davis was a member of the "Thief of Bagdad" personnel when she left Canada and if she and Rosebrook traveled in the same train it is nothing more than all theatrical companies do without any loss of morality.

CORTEZ' CONTRACT

(Continued from page 1)

Leaky. The firm is endeavoring to make another "Rudolph Valentino" of him. His contract with the film concern, it is reported, has a clause that Cortez cannot marry during his life, as marriage would injure his screen career and affect his value as a drawing card.

Cortez, when asked whether he intended to marry Mrs. Goodman after she got divorced, stated, "She is only one of my dear friends and marriage is further from our thoughts."

Miss Rubins refused to discuss the matter.

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LITTLE THEATRES

The Maryland Institute Players, Baltimore's most recent little theatre group, began their first season with a production of "The Time of His Life," presented at the Institute on Mount Royal avenue. Recent developments have been a but this marks the inaugural effort in bistrotheatricals. Walter P. Bohanan is president of the organization, Dorothy Koenig, vice-president, and Eleanor King Smith treasurer-secretary.

The players included Paul Braun, Mildred Crowley, Frances Winchester, Dorothy Hunt, Jack Wolverton, Howard Despeaux, Clara Adams, Hugh Wilson and L. L. Bitt. Mr. Bohanan designed the settings and Helene Hodian directed.

The Homewood Playabop, Baltimore, Johns Hopkins University campus little theatre, offered as its second bill of the season the first American production of "The House Into Which We Are Born." The cast includes Stanley Worden, who made the same play's production of Duncan's "It" worth while; John Taylor Myers, Virginia Berkley, Bowie; Isabella B. Loewenson, C. H. Foulger, Milton E. Bond, Francis A. Litz, and Bert B. Royce. Mr. Foulger directed the production and William H. Russell designed the settings.

Students of the dramatic classes at the State College for Teachers presented three one-act plays at Vincentian Institute, Albany, Saturday. The plays were directed by Agnes E. Futterer, instructor in dramatics at the college.

The dramas were "Aria da Capo," by Edna St. Vincent Millay; "The Boy Comes Home," by A. A. Milne, and "Overtones," by Alice Gerstenberg.

The Peoria (Ill.) Players, an active amateur dramatic organization here, has rented the warehouse at 115 South Washington street, and established a workshop. Members are working on the production of "Antony and Cleopatra," the February bill, under the direction of Mrs. Frank G. Morrill.

In the selection of a new play to be produced by the Purdue Harlequin Club, Lafayette, Ind., in the spring, a Lafayette was sent to New York headed by State Senator Ray. M. Southworth.

"A Knight For a Day" was chosen. It is the old stage success that Otis Harlan appeared in some years ago.

The formal opening at Worcester, Mass., of the recently constructed theatre on the fourth floor of the main building of Clark University will be on Feb. 27, when the junior class will have a prom which will be preceded by the presentation of "Mr. Pim" by the Drama Club of the university.

"The Boomerang" was presented in High School hall, Haverhill, Mass., last week by the Haverhill College club. Francis Cronin directed the players. Harris W. Spaulding, as Dr. Gerald Sumner, and Dwight P. Thayer, as Budd Woodbridge, were the outstanding features of the presentation.

In an effort to rejuvenate proper appreciation of the drama and the theatre, the city welfare department of Dayton, O., is making plans to conduct and stage amateur dramatic performances in various civic centers of the city throughout the winter.

The Mummies Dramatic Society of St. Lawrence University staged "Mr. Pim Passes By," Jan. 17.

The Marionettes, the University of Mississippi student-dramatists, scored heavily in their presentation of "You and I" in their first play at (Continued on page 34)

INSIDE STUFF

ON LEGIT

Frank V. Strauss (Storras), wealthy publisher of New York theatre programs, is backing "Cape Smoke," a new play which opened at Bridgeport, Conn., last week. It is believed to be his first managerial venture. The producers named are Charles K. Gordon, who was recently associated with Young Biddle, of the wealthy Philadelphia family, in the failure there of "Poor Richard."

"Cape Smoke" is described as a world story, well thought of by first night. The title is descriptive of an intoxicating liquor familiar to residents of South Africa. The play was adapted from Edwin Frost's book, "The Man Between."

It may assume another name when offered on Broadway week of Feb. 2.

Archibell, Cleveland dramatic critic, was in town for two weeks, it being his annual visit to review Broadway attractions.

His hotel also sheltered an Archer Bell of London and the Cleveland missed a number of dates and ticket courtesies through the hotel office placing messages in the Englishman's box.

Leo Conway, theatre ticket broker of Philadelphia, was a member of the Friars for 11 years before he ever stepped inside the Monastery. Some time ago he came to New York to attend a Treasurers' Club event, at which time he made the first visit to the club.

Sam H. Harris will not join the managerial vacationists who plan visiting Cannes on the Riviera. He has taken his family to Palm Beach and will probably remain there until April.

A certain New York showman, highly rated financially, has been interested in any number of one-nighters. In fact, the one night habit is so strongly ingrained in him that when an attraction in which he is interested arrived on Broadway, he sought to have the same settlement system applied. The request to the theatre owner that the house settle nightly was laughed off.

He explained if any money was due the house at the end of the week a check would be promptly sent each Monday. The theatre manager, however, replied he was not running a 4 and 10-cent store and that the attraction manager having plenty of coin should deposit several thousands in the bank to the credit of the company manager.

That idea was carried out.

The general manager of a well known producing firm had a run-in with the press agent of an attraction playing one of his firm's houses recently, during which the press agent, a man of high standing in his profession, called the general manager a "25 cent guy."

The boss of the press agent became involved and backed his agent. The general manager is now doing his business, but not mixing in with the p. a.

The contemplated appearance in New York of the "Co-Optimists," from London, will be under the direction of A. H. Woods. It is purely a matter of friendship between Woods and Melville Gideon and the manager has volunteered to secure a house for the English troupe and assist in every way possible without being in any way financially interested.

There is still, however, a rift in the lute. The chief comedian, Gilbert Childs, is afraid of go, fearing he will court disaster. His work is of the low comedy type, with Cockney characterizations. The general belief in London among those familiar with American audiences, is that he would register the hit of the show.

Eddie Dowling, still playing "Sally, Irene and Mary" under management of the Shuberts, is said to be in negotiation with an independent one-man firm to handle him in a new musical play of his own authorship next season. The attorney for the proposed manager, in discussing the matter, volunteered the statement that "Eddie Dowling is a star made \$700,000 last year for the Shuberts."

An offer to the Solwys for the picture rights to "Dancing Mothers" brought a first-bid price of \$60,000, asked but not yet given.

Arthur Fisher, who has several road show companies of past Broadway successes on tour, will soon produce a New York girl show of a new type. It is called "The Underworld Revue," being a parody of the underworlds of the world, with an American party going through them as sightseers.

The "catch" is in finishing it up with a moonshine party in the home of a Fifth avenue neighbor after the party goes all around the world, revealing the real underworld, after all.

A prominent film producer approached Ann Nichols recently for the picture rights to "Able's Irish Rose." Talking to the Nichols representative, the producer was told that his figure couldn't be considered, as Samuel Goldwyn had already offered \$1,000,000 cash for the picture rights.

The representative for Miss Nichols said that Goldwyn had first offered \$750,000 and that this had been turned down and then the producer jumped the ante.

But the other producer kept his head and told the Nichols representative that the thing for him to do was to snatch that \$1,000,000 while it was in the air, that he thought offers like that arose and evaporated all too quickly.

If the offer was really made and the producer telling of it wasn't kidding, then it constitutes a record picture bid. It also offers the question of how is the producer to get out of the box, starting with such a nut?

Yasha Yushny is now operating his "Seeniya Putina" at the Frolic. The Russian attraction is said to be nearly \$20,000 in the box.

Yushny assumed control last week, engaging S. Hurak as his business manager. It is said, on the basis of 5 per cent of the gross. The attraction is playing week to week in the roof house. Last week's takings were reported under \$2,500, although the weekly expenses are estimated around \$6,500.

Yushny was successful on the continent and owns a theatre in Berlin. The attraction was first slated for a far western tour, the plan being to beat "Chauv-Souris" to the territory. Whether the tour will be attempted is problematic.

Wendell Phillips Due had the original contract for "Seeniya Putina" (Russian Blue Bird), but had to finance it. He interested Morris and Samuel Meyers, attorneys, one of whom is said to have been interested in previous theatrical ventures. The attorneys originally invested \$15,000, which brought the attraction to this country and provided for other expenses.

Harry Levey, former well known as a cleaner, but now connected with the Norden Sign Co., also became interested. It is reported that the attorneys resold part of their interest and the producing corporation became sort of a family affair. Dodge and the others withdrew at the end of the third week when the loss was stated to be about \$25,000 and notice of closing was posted.

The attraction is now in its fifth week.

In one of the town's biggest dramatic hits the two stars are at serious variance. The male star is a man long known for his many theatrical eccentricities, while the woman is also in the first magnitude rank. The man, it is said, has been lax in his attention to his role with the result

NEAR FUN

By FRED ALLEN

(Mr. Allen is appearing with the "Greenwich Village Follies")

HEALTH HINTS

How to Break a Magician's Heart

Book a magic act in your theatre for a full week, stipulating that for a finish the professor will escape from a milk can filled with water. Since the act opens, proceed as follows: From Monday to Thursday night, inclusive, ignore the magician entirely. Friday is the night.

When the professor enters the milk can, and the cabinet curtains are closed, turn out all lights in the theatre, quietly dismiss your audience, lock up and go home.

Embarrassing Moments

We had just come in town after playing one night at the Bureau theatre, Gottle, a suburb of Great Neck, L. I. We went immediately to our agent's office. The conversation turned to commission.

I didn't mean to change the subject, but happened to say, "How are you feeling, Myer?" He said, "I feel like 30 cents."

The wife bids in and says, "If you want the commission for last night, why don't you ask for it like a man and quit throwing hints." Max Over (Over and Over).

Bright Sayings of the Little Children

My little daughter, who has measles, was playing with the baggage man's little girl in the last town. He had smashed one of our crates and knowing that measles is catching we hoped for the best.

Sure enough, the closing night he came to our dressing room looking worried. The missus had to ask him what the trouble was. Ever since she done straight with him we ask questions.

The baggage man cracks, "My daughter is covered with blotches. How can she get rid of baby spots?" Our brat looks up and says, "Tell her to quit doing a piano act or get a food from the operator." Mr. Dingle (The Tossing Opportunities).

Bedtime Story

Once upon a time there was a little man whom we shall call Hal Flint. He was 38 years old and stood but 36 inches in his stocking feet, when having his shoes repaired. None knew why he hadn't grown more.

The real reason Little Hal didn't grow was because he was forever thinking. At grammar school he thought, "What if the school teacher loses her job? A girl can't get far who has no class." Later, at college, he thought again, "Why should I join the handball team? Why should I play ball by hand when so many things are being done by machinery?"

So you see, little kiddies, never think, as little Hal was so busy thinking he never had time to grow. Today he is 38 years old and 36 inches high. Nothing but a yardman in a dry goods store.

The moral for parents who would have tall sons and daughters—Never let a child grow up with a weight on his mind.

The Best Joke I Ever Heard

(Near Fun will pay \$1 in money, for best jokes published. Address Near Fun, R. F. D., or any other road station.)

Today's winner, Joe Miller, Haunted House, Ill. Apple: "Who was that lady I saw you walking with yesterday?" Sauce: "That was no lady and I was running."

Passes News

San Francisco.—Girl kills mother with revolver and tries to shoot self. Asks for leniency on suicide charge, claiming heredity because of mother dying from bullet.

Nome.—John Gherkin, staff explorer for Heinz Co., says, "It is so cold here that people have to clap hands in and out of doors to keep warm."

"No casualties other than continual clapping of hands near Nome for 'Aged Alaskan Actors has caused epidemic of bowing.'"

Waterbury.—Sign reading, "Not More Than Two Bows After Your Act" has been taken down.

Record for house is four bows held by Siamese Twins who were called back twice.

Athens, Greece or Georgia (wave length confused). At recent spiritual seance Madame Tucker quotes Aesop as saying, "A bird in the hand got Niblo the big time."

Moscow.—Russian cross-word champion breaks wrist in tournament trying to write word of 18 letters meaning man who goes on number two and talks in his throat to small effigy, with movable mouth, on his knees.

Bronx Zoo.—Stork, which has been crossed with a parrot, says: "What is all of this talk about the song 'Follow the Swallow'?" If it wasn't for the stork where would the music publishers be?

Walla Walla.—First woman to be sawed in half speaks at annual banquet of Buzz Saw Makers of America.

Admits she is optimistic and has saved sawdust in event that husband, a bartender, ever goes back to work.

that recently the female star walked off the stage during a scene and said to the stage manager,

"I'll come back when that big loafer wakes up."

Sometime ago Channing Pollock was signed by the Cosmopolitan Magazine to write five stories for them. After signing the contract Channing, with wife and daughter took a train to Europe, apparently forgetting that he had signed such a contract. Upon his return, however, the magazine reminded him and threatened suit unless he delivered the yarns. Thereupon Channing had to sit down and grind them on a stretch. But they are written now, and the suit is off.

A new wrinkle in cut rate ticket selling has been applied to "The Love Song" at the Century by Joe Lebling's emporium. Tickets are not actually placed on sale, but generally after 7 p. m. daily yellow slips are sold, the slips being ordered on the Century for balcony or gallery, with no exceptions mentioned.

The system is similar to telephone order sales in premium agencies, the difference being that in the latter instances the locations of the seats are marked upon the order.

"The Love Song" is topped at \$5.50, with the lower floor demand repeated good for front locations. The highest price locations sold in the bargain ticket mart is \$4.40, that price going for good balcony locations.

The Shubert-Teck, Buffalo, N. Y., is on the outs with the local bill posting company, Funny, too, because Dr. Peter C. Cornell, manager of the theatre, Buffalo, is president of the billposting company, while its treasurer is John R. Oebel, former manager of the Teck. With the Teck off of the regular boards through the fuss, it may try to do its own posting, meaning tacking and sniping, according to reports. That may get it into a jam with the city ordinances.

When the Al Jolson new show was recently in Buffalo at the Teck, Jolson refused to stand to the sharing arrangement on posting the house had been charging against attractions under their special theatrical rate with the billposting company. Nor would Jolson touch the passes for weekly attendance held by the owners of premises where the boards were located. There doesn't seem to be any argument on Jolson's position.

During the two weeks Jolson was in Buffalo, the bill posting company

(Continued on page 31)

EQUITY MEETING BRINGS PROPOSALS FOR A NEW CENTRAL ARBITRATION COUNCIL

Radio Also Discussed Pro and Con—Brady and Hammerstein Against and Frank Sheridan, Arthur Hornblow, Jr., and Louis Wolheim Not So Excited—Few Managers Attend

Proposal of a central committee to arbitrate all matters pertaining to the theatre proved the high spot of Equity's open meeting in the 48th Street Theatre Monday afternoon. A resolution was introduced by Frank Gilmore, executive secretary of the A. E. A., under which the Equity Council will invite representatives of the producing managers, dramatists, composers, stagehands and musicians to sit in with Equity in a central arbitration board for the purpose of counteracting any movement menacing the progress of show business, for the lifting of the war tax and rehabilitation of road business.

The meeting, although primarily called to discuss the inroads radio entertainment has made upon the theatre, developed into this more important confab aimed to promote harmony in all of the allied crafts of the theatre. Also underlying seems a move upon the part of Equity to cement the existing breach among the producing managers precipitated when the P. M. A. was divided by the origin of the Managers' Protective Association, taking in the Shuberts and their allies and leaving the so-called "round robin" group of the P. M. A. going it as independents. Although no great stress was placed upon the managerial angle at Monday's meeting, readers between lines of the proceedings could easily glean that Equity would welcome a central body of managers with which to deal rather than play ball with various groups.

The radio situation was not entirely lost in the shuffle and brought many arguments pro and con concerning its effect upon theatre patronage. John Emerson, opening the meeting, attempted to clarify the suspicion that show business was declaring war upon the radio. He said that the meeting had been called for the purpose of discussing radio and its effect upon the theatre, with the main problem being to safeguard the theatre against inroads of radio if such a condition warranted.

William A. Brady, reported as having left a sick bed to attend the meeting, received a rousing welcome from the enthusiastic assemblage of theatre, radio and phonograph men in a battle that may determine the fate of the three, he declared. "Don't let our actors and actresses, by entertaining for nothing, aid the building up of a process that in the long run may prove their own destruction. I am not claiming that radio is strong just now, but this is the time to go after it."

Arthur Hammerstein practically concurred with Brady, claiming that radio broadcasting of the numbers from "Wildflower" had hurt that production to such an extent that he would be compelled to close the show this week through road business having been delayed to the hinterlands over the ether and being no longer new to theatre patrons.

Gene Buck, president of the Authors and Composers Society, also viewed the broadcasting of the radio on show business. Buck prophesied the time was not far distant when radio corporations could control broadcasting through private wires instead of the air and would be in a position to utilize the greatest entertainment aggregation in the world recouping its profits from a service fee from set owners. Buck wound up by stating "Any invention that can keep people at home is something that cannot be hurched off."

E. C. Mills, chairman of the administrative committee of the American Society of Composers, Authors and Publishers, voiced the sentiment of a previous meeting to the effect that so long as radio was made to pay for its entertainment the theatre had little to fear.

Disagreeing with the previous coterie was Frank Sheridan, former actor and independent musician.

(Continued on page 24)

JOLSON FORCED SOUTH; "BIG BOY" LAYS OFF

Star's Throat Affliction Cause—Company on Half Salary 2nd Layoff Week

Something of a stir was created on Broadway Monday when it became known Al Jolson had departed for Florida on the advice of his physician and "Big Boy" was temporarily interrupted at the Winter Garden. Jolson will be away at least two weeks. Although the Garden is dark this week, the "Ritz Revue," now on tour, has been routed into the Garden for next week.

Jolson has been suffering with throat trouble ever since "Big Boy" opened in New York. The show played five weeks out of town before coming in. The first week at the Garden found the star unable to appear after the second night and three performances were cancelled, it being claimed \$28,000 was refunded. Last week he cancelled Tuesday's performance, a sleet storm raging throughout the day. Without the missed matinee the takings for "Big Boy" approximated \$40,000, the pace being equal to the best on Broadway.

Jolson has been daily treated by Dr. C. W. Cobly, who is reported to have advised the star to cut down the number of his songs, besides prescribing a mild climate as the only remedy within a reasonable time. Jolson suffered from a similar affliction on the Coast last season.

Reports the company of "Big Boy" would receive full salary during the layoff are incorrect. Equity regulations require that all players receiving less than \$100 weekly shall be paid expenses approximately \$5 per day for the first week, while for the second layoff week one-half salaries are due the entire company.

HOW OLD IS PRICE?

E. D. Price, manager of the road Zigfeld Folies, strenuously denies by wire that he is 32 years old, as published in last week's issue. He does not confess how old he really is, but halveily allows "I have another 15 years of theatrical industry before me."

Price, who is believed to have been the first white child born between Brooklyn and the Gus Sun Circuit, is hale and hearty. He hints that it was Ed. Rosenbaum, the other famous "Folies" skipper, who is 32. Rosenbaum, despite his hoary white whiskers, says Price was an old man when he, Rosenbaum, served as a drummer-boy in the Mexican war.

J. Hanken Towse, famous theatrical archeologist, declined to give specific figures, but alleged that he, Rosenbaum, Price and Sam Friedman total the age of 425 years. Towse has been a critic since Mrs. Yeaman's was a pony, and ought to know.

John R. Rogers, 34, says he wishes those kids would quit squabbling.

MANTELL REORGANIZING

Robert B. Mantell, whose previous tour was halted several months ago on account of the illness of his wife Genevieve Hamper, is reorganizing his company.

He will make a southern tour in Shakespearean repertoire with the opening stop for Richmond, Va., Feb. 3.



BORRAH MINEVITCH

What Paderewski is to the piano, Kreutzer to the violin and Lopes to jazz Borrah Minevitch is to the Harmonica.

Featured soloist with Vincent Lopez in his concert at the Metropolitan Opera House.

Now featured in Ethel Janis' Management C. B. Dillingham Direction William Morris

"ARTISTS AND MODELS" REPEATING IN CHI.

Substituting for "Miracle" at Auditorium—"Ritz Revue" Following "Passing Show"

Chicago, Jan. 21.

The first edition of "Artists and Models," which played the loop last summer for 14 weeks, has been booked for a repeat date. It will open at the Auditorium for two weeks Feb. 9.

"Artists and Models" was chosen as a fill-in when it was definite "The Miracle" would not come to Chicago. It is the second Shubert attraction for the Auditorium since the big house was taken over by that concern.

Hassard Short's "Ritz Revue" will follow "The Passing Show" into the Apollo in three weeks. The bookings of the "Ritz" show were switched, permitting the attraction to enter the Winter Garden, New York, as a stop gap when "Big Boy" suddenly laid off.

"Minick" will succeed "Sakura" at the Playhouse Feb. 16.

BUZZELL'S VERDICT

Wine Case Over One Share of "Gingham Girl" Stock

The Appellate Division of the New York Supreme Court has sustained the verdict in favor of Samuel Jesse Buzzell, lawyer and brother of Eddie Buzzell, former star of the "Gingham Girl," in his suit against Danlor, Inc., and Laurence Schwab and Daniel Kussell, producers of that show.

Buzzell held one share of stock, the defendants alleging it was secured by the lawyer without consideration, and refusing to pay dividends thereon.

David Paris was previously appointed referee to render an accounting of the share of stock which paid over \$700 dividends at one time. The decision also carries with it costs, interest, etc.

BENDER-STORM'S FIRST

"Don't Bother Mother," a comedy by Courtney Savage and E. B. Dewing, has been announced as the initial production of Bender and Storm, a new producing firm. The piece went into rehearsal last week with a cast including Mary Clark, Brandon Peters, Margaret Mower, Albert Brunsing, Borden Harriman, Mary Fox and E. B. Dewing.

The play will open "cold" in New York for a series of matinee performances in about three weeks.

CANTOR'S BENEFITS

At the Actors' Fund benefit show last week at the Jolson, Eddie Cantor stated he had played 54 benefits between Dec. 31, 1923, and the same date, 1924.

This is one reason why "Kid Boots" welcomes touring. During last year Cantor never had a Sunday to himself, and an avalanche of benefit appearance requests have embarrassed other stars.

Ed Wynn is one victim and Will Rogers recently declared a closed season for complimentary appearances.

ZIEGFELD SHELIVING "COMIC SUPPLEMENT"

Closing After Two Weeks—Zieggy Too Busy with Errol Show to Supervise Fixing

"The Comic Supplement" will be taken off at the end of the week in Newark and shelved. Flo Ziegfeld is said to have produced the revue entirely on his own. He would have closed the show in Washington last week but for the Equity requirement stipulating at least two weeks' salary.

With Hearst's Cosmopolitan lessening the express purpose of housing the "Supplement," the manager now has the problem of supplying an attraction for the Columbus Circle house. It is possible that Ziegfeld's "Louis the Fourteenth" Errol show will be spotted there, approximately about Washington's Birthday. "Nadine," the Whitney operetta, is also a candidate. The latter show is mentioned for the Knickerbocker, but the two attractions may be switched.

Reports from Washington indicated "The Comic Supplement" was in bad shape. Conflicts between F. J. McEvoy and Ziegfeld cropped up and then between McEvoy, who wrote the book and lyrics, and the composers. It is understood the manager permitted McEvoy to conduct rehearsals until "Supplement" was ready to open. When Ziegfeld looked the show over it was too late. He is understood to have said this week the "Supplement" could be whipped into shape, but he did not propose to take chances with the show by dividing his attention at this time.

McEvoy got jammed up originally by orders for scenery, which led to a charge of conspiracy against the scenic artists by Ziegfeld. That matter was adjusted, however. The author then opposed any changes in the book or lyrics. McEvoy is well known as a verse writer, but it appears he refused to insert catch lines. This led to a dispute with Con Conrad, the score writer, who complained he could not team with the comic strip author. McEvoy's wife is reported having inserted suggestions at rehearsals and declared the show would be all right if her husband's ideas were carried out. McEvoy wrote a letter to Ziegfeld complaining about the actors, composers, stage hands, musicians, and about all concerned with the show. He also complained because Ziegfeld did not grant him conferences to talk the show over.

RETURNS IN "QUEEN MAB"

After an absence of several years, Anne Birmingham is returning to the legit in Oliver Morosco's production of "Queen Mab," a comedy by John Hastings Turner. It is in rehearsal this week under the joint direction of Oliver Morosco and Franklin Underwood.

Others in the cast are Lee Lovell, Lolita Robertson, Max Figman, Caroline Goodhue, Herbert Hayes, Jack Carson, Margaret Leslie, Clifford Walker, Edward Emery.

"GRAB BAG" FOR COAST

The Ed Wynn show, "The Grab Bag," had more weeks at the Globe, New York, and will then be taken to Boston for a run.

Following that, a tour to the Pacific Coast has been laid out. Wynn's last show, "The Perfect Fool," played there with considerable success.

PHONEY "ABIE" PLAYING IN W. VA.

Called "Abie's Little Rose" Is Really "Pawn Ticket 210"

"Abie's Little Rose," reported touring West Virginia last week, is the same attraction which drew the attention of the management of "Abie's Irish Rose" last summer when trouping in New York State. On investigation it was found the show is really the ancient "Pawn Ticket 210," and has not the remotest similarity with Anne Nichols' "Abie." Advertising matter states: "Now that you have seen 'Abie's Irish Rose,' see, etc."

The phoney "Abie" under the management of Joe Wright. Formerly Phil York had the show out. It was reported "stranded" several times because of poor business. In West Virginia's smallest stands, however, takings are claimed excellent and bookings. South are aimed to beat the real "Abie" into that territory. The trading upon the fame of "Abie" is coupled with a dollar top scale in attracting business in the sticks.

"WHITE COLLARS" ROW SETTLED BY PURCHASE

Egan Buys Out Macloon—Show Opens on Broadway February 9

Frank Egan, the coast producer, bought out Louis O. Macloon's interest in "White Collars" Monday, the settlement of a dispute over the manager's rights having been made by Mr. L. Malvern for Egan and Fox, Ernest and Kane for Macloon. Injunction proceedings started on behalf of Macloon to restrain Egan presenting the Edith Ellis comedy here will be discontinued.

"White Collars," which is in its second year in Los Angeles, was to have been originally produced by Egan and Macloon, the latter being supposed to own a 55 percent interest. Egan, however, invested the production money, it is claimed without participation by Macloon, and a contest followed the show's opening on the coast.

It is said that Egan offered to buy out Macloon's claim for \$15,000 sometime ago but the actual settlement was less. Macloon offered to retain a 25 percent interest and settle the dispute but Egan insisted on an outright purchase.

A special company of "White Collars" opens in Washington next week and is due on Broadway Feb. 9.

FLEISCHMAN'S WEEKLY

Periodical Titled "New Yorker" Due Shortly

Under the financial interests of Julius H. Fleischman, a new weekly of high class, "The New Yorker," will make its appearance on the stands within a week or so.

The periodical will be handled by Jack Ross, formerly of the American Legion Weekly, and Tyler H. "Tip" Hiles, recently on the "Telegram-Mail."

"CHINA ROSE" CAST CHANGES

Changes in "China Rose" will take place next Monday when Jefferson De Angellis and McCarthy and Moore replace Robinson Newbold and Short and Clark, respectively, in the Cort place at the Martin Beck.

M. C. Fagan's Comedy "Mrs. Brighon's Husband," a new comedy by M. C. Fagan, is being cast and will reach the stage via a new producing unit under the author is reported financially interested.

Two downtown brokers are associated with him in the venture.

"APPLESAUCE" MGR. RALES ROW WITH SHUBERTS OVER PREMIUMS

Asks Why and Wherefore of 25-Cent "Fee" on Each Ducat—Situation Causing Shuberts Trouble and Much Excitement

Chicago, Jan. 27.

"Apple Sauce," the town's rage at the LaSalle, isn't all applesauce for the Shuberts.

For three or four days, the past week, Lee and J. J. probably wished they had kept Joe Glick in Kansas City as their local manager instead of allowing him to wander the byways of Broadway to fall into the goldmine that the comedy smash is proving to be here.

After weeks of annoyance over the way his company was sacrificing 25 cents on every \$2.50 ticket via a mysterious system used in the Shubert offices here, Glick vehemently rose up last week, declaring himself with full force until the wires sizzled back and forth to New York with Feinberg, local Shubert ticket man on this end, getting orders to keep the affair quiet.

Where the premium charged on the "Apple Sauce" tickets goes to is what Glick wants to know. It is reported that all companies playing Shubert houses here are not asked for the premium that "Apple Sauce" is giving. This is what has brought on the company manager's anger.

The "Apple Sauce" crowd discovered that the "Greenwich Village Follies" didn't pay the premium during the Apollo engagement. Glick has given Feinberg, the ticket man, the toughest week of the latter's career in this town. Because of the way the ticket speculation situation is hidden in the Shubert offices, Glick is refusing interviews for fear of being left flat without proof of the facts he has gathered up from disappointed former Shubert treasurers, who are in knowledge of the inside workings of every speculator stand in the loop. Anyway, Glick has caused an uproar in the Shubert offices. At least the path between the LaSalle theatre box office and the Shubert offices in the Garrick theatre building would indicate as much.

"Apple Sauce" tickets were withdrawn from the hotel stands on a hurried order which came in last week. They were returned later. The threat probably was from the Shuberts that if Glick didn't want the hotels to have his attraction's tickets they would be taken away and sold singly at the box office. If such was the threat it was one that an independent organization like "Apple Sauce" couldn't force to the calling of the issue.

Whether or not Glick gets anywhere with his vitriolic kick, it's a question. But Lee and J. J. nevertheless, probably wish Glick wasn't the company manager of "Apple Sauce."

Something very important is apt to be the aftermath of the "Apple Sauce" situation, changing the Shubert system of speculators' premium in this town. The controversy is still in progress at the writing, with both sides offering deadly threats, and a possibility of the situation creeping into the daily newspapers.

CANTOR CLEARED

Judge Dismisses Case Against Actor's Sunday Athletics and Dance

Eddie Cantor was exonerated of a charge of violating a Sabbath ordinance when he was arraigned before Magistrate Alfred Vitale in Yorkville Court. Eddie was summoned to court following a basketball game and dance in Madison Square Garden on Jan. 13. The affair was held to raise funds for the Federation of Jewish Charities and Cantor's East Side Boy's Club.

Cantor contended there was no violation of law, inasmuch as the entertainment was being held for a charitable purpose. Magistrate Vitale agreed and dismissed the summons.

LINGERED EXTRA NIGHT FOR THEATRE PARTY

"Two Married Men" Played One Performance Over Four Weeks

"Two Married Men," which closed at the Longacre Monday night, played one performance more than four weeks. Under Equity ruling an attraction may close in the first four weeks without notice.

In this case notice of closing the season was posted Tuesday of last week which acted as a usual week's notice. The players were paid one-eighth of a week's salary for the Monday performance, played because of a prior arrangement for a theatre party. The show management acted after advising Equity as to the method of giving notice.

William Harris, Jr., who produced "Two Married Men," was ready to take the show off in its first week (played two weeks on Broadway), but had guaranteed the house for four weeks. The balance of the period was assumed by "Milgrim's Progress," which moved from Wallack's on Monday night by agreement with Harris.

FOREIGN REVIEWS

DRURY LANE

(MIDSUMMER NIGHT'S DREAM)

Shakespeare's comedy presented by the Drury Lane Company under the direction of Basil Dean. Ballets by Fokine.

Descent.....Alan Jones
Ugolino.....Bremner White
Demetrius.....Frank Vosper
Lysander.....Leon Quaresima
Quince.....Frank Cellier
Snout.....Alfred Mark
Bottom.....Wilfred Walcott
Flute.....Clifford Mollison
Sexton.....Miss Malleson
Starveling.....H. O. Nicholson
Hermia.....Edith Evans
Helena.....Edith Evans
Oberon.....Robert Harris
Titania.....Dawn Frayne-Davis
Puck.....D. Hay Fair
First Fairy.....Lorna Hubbard
Peach Blossom.....Maudie
Cobweb.....Peggy Lavespey
Moth.....Margaret Nesbit
Mustard Seed.....Violet Abel
Bianca Petr.....Edith Evans
Premieres Dances of the Ballet.
Ursula Moulton, Queenie Robertson
Premier Dancer.....Jack Rembau

London, Dec. 27.
If "A Midsummer Night's Dream" is not Basil Dean's grave he is lucky. Of all the productions of this play seen in London during the past 17 years this is the most expensive and unloveliest. Why "translate" the magic wood into a slate quarry? A drab slate quarry it is. The quality of the scenery is out of the slate and a marble staircase leading off. For the rest the scene is a mass of pantomime paraphernalia. Edith wench in children gambol over the innumerable steps and ridges of the slate, fly across on wires or parade along the footlights to arouse sympathetic admiration for their tender years. Elaborate lighting effects show the dawn breaking on the center portion of the sky, while the left and right portions remain a dirty white. And there is music enough—Mendelssohn's intensely solemn music—for an opera.

Here is a Christmas pantomime, except for the humor. Basil Dean, falling a victim to the critics' exaggerated praise for everything that comes from the "Old Vic," has engaged Wilfrid Walter to play Bottom. Undoubtedly good actor, he is totally devoid of a natural sense of fun. Meanwhile Alfred Clark, who has proved he can play Bottom to the hilt, takes the part of "Snout." Even with this small opportunity, however, he throws the clown scenes out of proportion. In the general scramble of every man for himself, Miles Mollison scores as the "Wall." If this production is gratefully re-

THE DU PONTS

The Famous Comedy Jugglers in "A Study in Nonsense"

B. F. Keith's Hippodrome, New York, This Week (Jan. 28)

"A pantomimic interlude, so replete with delicious comedy, worthy of a feature spot on the best of bills," says the Press.

And Morris & Fell are naturally in accord because they are our agents.

ABRUPT DISMISSAL

Clarice Gannon Suing Harry Carroll

Los Angeles, Jan. 27.

Clarice Gannon, who had been playing the part of "Eve" in Harry Carroll's revue at the Orange Grove, has filed a claim for \$39.33 with Deputy Labor Commissioner Lowy alleging the sum is her for being dismissed from the production without the customary notice. Carroll claims the girl walked out of the piece in the middle of the show when he assigned another girl to her part and that by so doing broke the contract and therefore not entitled to any remuneration.

membered it will be almost solely on account of the brilliance of Athens Seyler as "Hermia" and Leon Quartermaine as "Lysander." They throw a lot of color on the play, including the much-lauded Edith Evans, into the shade. In consequence the audience receives quite a new impression of the play as a story dealing, first and foremost, with a spirited lovers' tiff.

Whether this was Shakespeare's intention is a point that may be debated. Most people, however, expect fairy-magic and the fun of clown from "A Midsummer Night's Dream." That is why the public are not at all likely to appreciate Basil Dean's efforts to translate Shakespeare's romance into terms of Christmas pantomime.

Let it be added, however, that Box- ing Night's holiday audience was mainly enthusiastic.

THE SHIP

London, Jan. 13.

In the boarding house borough of Baywater stands the Central Theatre, the G. H. Q. of the Lena Ashwell's "Once a Week Players." In this small house, above a row of shops, has been given the first London performance of St. John G. Ervine's "The Ship."

The play is a work of realism, life etched in shades of gray. John Thurlow, a shipbuilder, has perfected a new type of opera as a five-act and hit to be on the ship during the maiden trip he insists upon his son going. The son has no desire to continue the family work, but old age is insistent and the boy is forced. The vessel is sunk before the son's collaborator, Max d'Ollona, to set music of a recitative order coupled with melodious numbers of a moderate school. This was presented in the type opera as a five-act lyrical comedy under the title of "L'Arlequin."

Tired of the calm felicity of her youthful experience, the Princess Christine elopes with the actor en-

L'ARLEQUIN

Paris, Dec. 31.

Jean Sarmant has furnished a poetical book imparting the disenchantment of monotonous peace and the awakening of a restless mind for his collaborator, Max d'Ollona, to set music of a recitative order coupled with melodious numbers of a moderate school. This was presented in the type opera as a five-act lyrical comedy under the title of "L'Arlequin."

Tired of the calm felicity of her youthful experience, the Princess Christine elopes with the actor en-

McKEON AND TYLER SCRAP OVER \$10,000

Court Dispute Revolves Around Commission for Film Sale of "Merton"

Boston, Jan. 27.

The suit of John McKean, New York, to recover commission of \$10,000 from George Tyler, producer, for his work in connection with the production of the picture, "Merton of the Movies," came up before Judge McLaughlin in the Suffolk Superior Court last week.

McKean claimed he entered into a contract with Tyler under which he should receive a commission of 10 per cent. if he could interest one of the large film distributing concerns in producing "To the Ladies" as a moving picture. Subsequently, he testified, he introduced Tyler to officials of the Famous Players-Lasky Corp., with the result that "To the Ladies" was sold for \$15,000 and he was paid a commission of \$1,500.

At the same time "Merton of the Movies" in picture form was discussed, and, according to McKean, Tyler said that he was not ready, but that details could be arranged later.

McKean testified Tyler took the suit to Famous Players-Lasky and paid it for \$100,000.

Tyler told the court that at the time of the sale of "To the Ladies" he had stated specifically that he did not care to consider the sale of "Merton of the Movies." It was not until some time later that he determined upon making the sale, and took the matter up directly with the distributing company, affecting the sale without outside assistance.

Judge McLaughlin took the case under advisement.

ANOTHER "MILGRIM" SUIT

Jack Welch Suing Hilla and Straus For \$750

Jack M. Welch has started suit for three weeks' salary, at \$250 weekly, as booking manager of "Milgrim's Progress," through his attorney, Robert C. Moore. The claim covers the final three weeks of the attraction played Wallack's (formerly the Frazee). Welch was programmed as presenting the show, although Hilla-Straus, Inc., was named as the proprietor. The action is against both Hilla and Straus personally, not the corporation, Welch having a personal agreement signed by the owners. The attraction was slated to close last Saturday, but moved to the Longacre under a two-week guarantee agreement.

Benjamin Orkow, author of "Milgrim's Progress," alleged he had received no royalty since the show opened. Hilla and Straus claimed the play reverted to him. The author's royalty matter has been placed for arbitration.

Change Title Again

"Cape Smoke," by Walter Archer Frost, and opening out of town last week, has had another change of title to "The Witch Doctor." It is currently at the Teller-Shubert, Brooklyn.

James Rennie and Ruth Shepley head the cast.

Academy, Baltimore, Dark

Baltimore, Jan. 27.

The Academy, following a disastrous six days with "Turkish," two weeks ago, went dark, and there are apparently no plans for its re-lighting. This theatre has had an unhappy time of it in recent seasons.

Philly Treasurers' Midnight Benefit

Philadelphia, Jan. 27.

The Theatre Treasury Club of this city will give their first benefit performance at the Walnut Street theatre Feb. 22.

The affair will be a midnight performance.

Mooser Going West

George Mooser is going to California to produce "The Trail of the Golden Kalle," also a play by John Lawton, and one of his own authorship, in association with Henry Duffy.

5 MORE SHOWS BLOWING B'WAY

"Two Married Men," "Minick," "Annie Dear," "Loss" and "Brooms"

Another quintette of attractions blow off Broadway's everchanging list. Two of the four may be rated passably successful, the other trio being considered failures.

"Two Married Men," produced by William Harris, Jr., closed Monday at the Longacre, playing one night more than two weeks. The extra performance was played because of a theatre party previously arranged. Business approximated \$4,000, and the producer was ready to shove the show at the end of the first week.

TWO MARRIED MEN

Conflicting opinions. "E. World" termed it, "always entertaining," but "Times" differed with, "disappointing." Opened, Jan. 13. Variety (Edna) said, "may do for a short time."

"New Brooms" departs for the road from the Fulton Saturday at the end of its sixth week. Frank Craven produced the show, entering the cast several weeks after the premiere. Business improved after that, but not enough to stretch the engagement. Average takings \$7,000 to \$8,000.

NEW BROOMS

Generally approved. "Post" (Anderson) quoted, "one of the best of the season," and "World" (Brown) thought, "well above average." Opened Nov. 17.

Variety (Fred) said, "is certain to be a hit."

"Annie Dear," produced by Flo Ziegfeld, closes for the season at the Times Square Saturday, the engagement lasting for 13 weeks. This musical started off better than \$7,000 weekly, holding the pace for about five weeks, then sailing off. It spurted during the holidays, then dropped to \$20,000 and less. Last two weeks between \$18,000 and \$17,000. About \$20,000 for an even break. Billie Burke starred.

ANNIE DEAR

Critics seemed to be writing "bulletin" for "Annie Dear" (MacLennan) believed "rival of 'Kid Boots' and 'Bailly,' while 'World' (Hammond) deemed it, "a happy frolic." Opened Nov. 4. Variety (Abel) said, "will linger for a respectable while."

"Minick" goes to the road from the Bilon after playing 19 weeks. It originally opened at the Booth, moving across the street last month. Takings averaged \$8,500 for the first three months, with the recent pace about \$7,500. The attraction rated \$24,000 (Hammond) profit weekly. It got great notices.

MINICK

Most of the reviewers liked it, but qualified their opinions. "E. World" (Osborn) labeled it as, "delicious, but not drama." Opened, Sept. 24.

Variety (Ibbs) said, "not a punch play, but should be a success."

"Loss o' Laughter," produced by H. W. Savage, Inc., closes at the Comedy club playing six weeks. It was a Scotch comedy, which averaged around \$4,500. Flora Le

LOSS O' LAUGHTER

Good and bad notices, principally from the critics. Variety comment on Flora Le Breton, English girl. Opened, Jan. 8.

Variety (Abel) said, "should last for several weeks."

Breton, an English beauty, was the outstanding feature of the attraction.

B'WAY'S BZ THIS YEAR AHEAD OF LAST; BIG MUSICALS BOY LIST

"Chauve-Souris" at \$16,000 Leads New Entrants—"China Rose" Weak—Jolson's Temporary Closing Causes Surprise—Leaders All Hold Up—"Beggars" Tops Subway Circuit

January business along Broadway is distinctly ahead of the same month last year, when the cut rates were "overboard" with attractions. It is believed the several big musical successes which arrived within the last seven weeks have buoyed the list.

It is recorded, however, that several attractions among the dramatic division have eased off somewhat since the first of the year. A gradual drop for the older hits is anticipated up to Washington's Birthday, which is the crest of the season. However, last week found no further drop over previous weeks of the winter; in fact takings were slightly up for a number of leaders.

House changes and substitutions listed furnish further indication of a shortage of new productions and dark theatres are predicted before long.

The surprise of the week was the sudden closing of "Big Boy" because of Al Jolson's throat operation. The Winter Garden suddenly was dark Monday when it was announced "Big Boy" was off for two weeks. The Jolson show grossed \$42,300 for its first full week and equalled the best gross along Broadway. Even though it missed a matinee last week on account of the star's condition, the takings were around \$40,000.

Leadership among the musicals went to "The Student Prince" with an estimated gross over \$40,000. "Rose Marie" was almost as good at \$38,000 while three attractions were bunched next, all rated around \$30,000. They are "Music Box Revue," "The Love Song" and "Follies." "Kid Boots" is closing with a rush with last week quoted around \$27,500—big money with the scale modified.

"Lady Be Good" held its spot among the \$140 musicals, bettering \$25,000. "Topsy and Eva" got \$16,500 and is making money though not drawing capacity. "Artists and Models" is holding to strong business and may stick through the season. "Betty Lee" was slightly better last week with around \$16,000 grossed, while "My Girl" made plenty and is also figured to run until warm weather.

"Glory" was somewhat better last week, getting \$18,700 and still topping the non-musicals. "The Harem" with over \$18,000, "Ladies of the Evening" at \$17,000 and "The Firebrand" getting the same total held their respective positions.

"The Knickerbocker Theatre" is a sell-out at the Knickerbocker, at \$15,000, and capacity continues for "The Guardsman" at the Booth, \$13,000. "Is Zat So?" is a real hit at the 39th Street, but "Able's Irish Rose" is still up with the best and has listed \$15,000 again last week. "Othello" looks weak at the Shubert. "The Youngest" is doing well at the Gaiety though not an exceptional business getting "Oz" at a moderate amount.

The pleasant surprise for the Actors' theatre and again hit \$12,000 last week. "Silence" is a cinch for the season and so is "Dancing Mothers" which got \$11,500 without an agency buy.

Among the new attractions "Chauve-Souris" is unquestionably the leader. For its first full week at the 49th Street takings were estimated around \$16,000, which is close to complete capacity for the Russian novelty. "The Piker" got \$10,400 at the Eltinge last week, which places it in the position of landing for a moderate run at least. "China Rose" was last week's only premiere, but it failed to impress. The initial week's takings were about \$12,000, which is light for an operator. "Roses" booked in for a minimum of four weeks.

"The Show Off" celebrates its fifty-second week on Broadway. The actual year's mark is Feb. 6.

Five attractions move out this week. "Two Married Men" closed Monday at the Longacre, "Milgrim's" (Continued on page 24)

REVERSED DECISION ON "GOD OF VENGEANCE"

Court of Appeals Disagrees with Lower Courts and Orders New Trial

Albany, N. Y., Jan. 27.

The Court of Appeals, highest tribunal in the State of New York, in a decision handed down last week reversed the conviction of Harry Weinberger, producer of "The God of Vengeance." Rudolph Schildkraut and Virginia McFadden, leading actors, and nine others in the cast, were convicted by the lower courts of violating the law against "obscene, indecent, immoral and impure" drama, the first under the law. Judge Irving Lehman wrote the opinion of the court.

The decision of the lower courts, with which the higher tribunal does not agree, was that the moral ending of a play does not justify presentation of scenes which might shock the public sense of decency. The play was originally written in Yiddish in 1906 by Shalom Aach, translated into many languages and produced in Germany, Austria, Russia, Poland, Holland, Norway, Sweden and Italy.

It was first played in the United States 10 years ago and every year thereafter in Yiddish and German until December, 1922, when the first English production was given at the Provincetown theatre, Greenwich Village, and was later played at the Apollo, New York, in February, 1923, when the indictments were found by a grand jury.

The defense was that while the play deals boldly with certain unpleasant phases of life, its lesson is a moral one and is not to be judged by any particular lines or scenes. A new trial of the indictments is ordered by the court.

Hearst's Wash. Plug For Ziegfeld's Show

Washington, Jan. 27.

W. H. Hearst is extending his exploitation methods used in his dailies whenever a Cosmopolitan picture arrives in a town where Hearst publications hold forth.

Ziegfeld's "The Dome Supplement" is slated for the Cosmopolitan theatre, New York. Upon orders from Hearst last week, Ziegfeld got an eight column art spread in both the "Times" and "Herald" over the review of the local dramatic editor. This is one of the biggest spreads ever handed a legit attraction.

Harold Phillips, "Times," had to tell what was wrong with the show so took advantage of Ziegfeld's request for advice and, writing in the second person, said what was on his mind.

Fred Stone Is Giving Fred Hendekamp Benefit

Philadelphia, Jan. 27.

A testimonial benefit will be given at the Forrest Friday afternoon for Meta Van Hendekamp, chorister, whose back was broken in an accident during a performance of "Dear Sir" at the same theatre last September. The actress has been confined to the Jefferson Hospital ever since.

The benefit was arranged by Fred Stone and his daughter Dorothy. The bill includes players and scenes from current productions.

J. D. WILLIAMS' COMEBACK John D. Williams is planning a comeback as an individual producer and actor in a short play, a new piece called "The Slave Girl from Rhoda."

This will be Williams' first independent production in several years.



BORIS PETROFF
(Ballist Master)
McVICKER'S CHICAGO

Read what they say:
"Boris Petroff and Dorothy Berke are deserving of an entire paragraph for their efforts. They dance gracefully and to good effect and on a whole disport themselves in showmanly fashion."

REJECTS "ANGELING"

The proposed Hammerstein-Quinn production of the musical, "When Summer Comes," has been indefinitely postponed.

James Barton, engaged as principal comedian, walked out when the producers are reported as having invited him to invest. Barton frowned upon the "angel" invitation.

Further contributing causes for the suspension are said to have been precipitated by the authors insisting upon the customary advance royalties before permitting the piece to go into rehearsal.

Another producer is said to be interested, but will have to wait until the Hammerstein-Quinn option expires, which will be in a few more weeks.

TOOTHsome "MELON"

Provincetown Playhouse, Inc., "in" on 50-50 cut of "Desire"

"Desire Under the Elms," the Eugene O'Neill play which started at the Greenwich Village, is playing at the Earl Carroll under one of the sweetest contracts ever given a managerial firm in New York.

The Provincetown Playhouse, Inc., produced the work, which packed its own theatre for several weeks. Then Jones and Green (Bohemians, Inc.), brought the piece uptown, taking it over themselves and guaranteeing Earl Carroll \$4,000 weekly for his theatre and cutting 50-50 every three weeks with the Provincetown group on the profits.

The village group assume no responsibility for a loss and the first week's profit was over \$1,000. As the melon is sliced once every three weeks, it looks to be considerable fruit, for "Desire" is rated as one of the price cards in Leblang's and the Carroll is large enough to permit of liberal cut rating.

COP DOC'S PLAY

Dr. Louis E. Blach, organizer and director of the Psychopathic Laboratory of the New York Police Department, is the author of a new play, "The Complex," which Walter Hartwig will produce for the Manhattan Players.

It will be offered for special performances only owing to the unique character of the play, at the Lenox Hill theatre, starting Feb. 2.

TYLER'S "MA PETTINGILL"

Owen Davis has written an adaptation of Harry Leon Wilson's "Ma Pettingill" for the Lenox Hill theatre, starting Feb. 2. Tyler will produce the work with Edna May Oliver in the title role. Miss Oliver withdraws from "Isabel" shortly to begin rehearsals.

Quits Stage for Radio

Chicago, Jan. 27.

Maxine Brown, playing the title role in "Black Jane" at the Woods, gave in her notice Saturday to forsake musical comedy in favor of a radio career. Miss Brown will be affiliated with Station WTAZ, Elgin, Ill., owned by Charles Erbe, the attorney and famous Chicago "loophound."

Miss Brown is the first musical comedy leading woman to give up the stage for radio.

MME. SIMONE MUST PAY \$1,600 FOR UNUSED PLAY

S. R. Golding, Author, Awarded Conditional Money He Advanced French Star

Samuel Ruskin Golding, attorney and playwright, has been awarded summary judgment for \$1,600 against Mme. Simone, French tragedienne, by Judge McKean in the City Court. Golding, author of the play "Open House," sued Mme. Simone (in private life Simone Porche) on an agreement whereby she was to appear in his play before she departed from the United States for France.

Originally, Golding secured an injunction against Mme. Simone to restrain her appearance in the Pindarillo play, "Naked," prior to his own work, but settled by her agreeing to refund the \$1,600 unless "Open House" was produced by June 1, 1924. This amount was money he advanced for her trip to America.

Mme. Simone never appeared in "Open House" and Golding asked for summary judgment, the court ruling the facts did not warrant any presentation to the jury.

PRODUCING OWN PLAY

Wm. Dugan Undertaking "Sunshine"—Will Have Los Angeles Tryout.

William Dugan has withdrawn his play "Sunshine" from A. L. Jones and Morris Green and will produce it himself in association with Franklin Underwood. Present arrangements call for a test run at the Morocco, Los Angeles, with a Broadway reproduction later.

Jones and Green had announced production of the piece last spring and Francine Larrimore was tentatively chosen as star, but the piece was delayed to shape the Gallagher and Shean musical "In Dutch." When the producers were ready to proceed with "Sunshine" Miss Larrimore had affixed her signature to a Shubert contract for "Parasite," in which she is currently appearing on tour.

Meanwhile Jones and Green's option of the play had run its course with the property reverting to the author.

Actress Contests Hubby's Action for Divorce

Salem, Mass., Jan. 27.

Lyndon V. Grover, wealthy shoe manufacturer of Lynn, must aid in the payment for legal advice for his wife, formerly Eleanor Cleveland, actress, who is suing for divorce. He has named as co-respondent "Count" Paul Monte of Winthrop. Grover was ordered on Friday to pay his wife \$200 a week, \$15 a week while the action is pending and \$600 to prepare her legal defense.

Mrs. Grover has announced that she intends to contest her husband's action and made a formal request for money from her husband.

Negotiating for London Rights

Charles E. Vernon is negotiating with Mrs. James A. Hearn, widow of the late playwright, for the London rights of "Desire," which he intends reviving for a tour of the provinces over there. The terms are said to be a royalty fee of 5 per cent. of the gross.

Lewis and Gordon's "Family"

"The Family Upstairs," a comedy in three acts by Harry Doff, has been accepted for production by Lewis and Gordon. The piece will be tested in the spring and put over until next autumn.

MILLERS TRYING OUT ON COAST

Henry and Gilbert Will Break in Shows During Summer

Action to be taken by Gilbert Miller on the Pacific Coast this summer indicates his next season productions are dependent upon the result of tryouts which he will make in Los Angeles. Miller is managing editor of the Charles Frohman office, controlled by Famous Players-Lasky.

Henry Miller, father of Gilbert, will also go to the coast this summer to try out plays, a method which he pursued several years ago.

Gilbert will take many of "The Swan" cast with him on the trip. It is expected Philip Merivale, Russell Hailstone, Eva Le Gallienne and others will head the company, which he intends establishing there for the hot months.

"High C," a new one by Ernst Vajda and Lengyel's "Antonia," will be among the first pieces to be put through their paces.

HOPPER CO. EXCUSED FOR BROADCASTING

Equity Rules in Management's Favor on Borderline Case

There was no fine attached to the broadcasting by radio of "The Milkmaid," by the De Wolf Hopper opera company two weeks ago in Chicago, although the company was not paid an extra eighth salary as required by Equity. A misunderstanding on the part of Hopper as to the extra salary requirement resulted in Equity's excusing the star and management.

It appears the radio stunt was arranged for two days after Hopper opened at the Great Northern. Equity adopted the one-eighth salary regulation Dec. 18 and published it in the monthly pamphlet Jan. 15. Although daily papers picked up the item and Edna Dore, Equity's Chicago representative, informed all companies of the rule, the Hopper manager contended he was not so informed.

The company placed claims for the extra eighth with Equity, but the council ruled that the "Milkmaid" matter was a borderline case and made the exception.

Shubert House Changes

In addition to a number of box office changes recently ordered by the Shuberts, there has been several managerial switches.

Ed Rowland has been shifted from the Casino to Jolson's, succeeding John Brown, who resigned. Lester Segar is temporarily in charge of the Casino, doubling with the Central. After next week the Casino will be managed by H. N. Atwater, now at the Astor.

Atwater will continue to manage "Artists and Models" also, which is moving from the Astor to the Casino, and I. B. Nevins will be manager at the former house, which will have a special picture exploitation,

MIXED CAST SHOW

"White Collie" Due on Broadway Next Month

"White Collie," a new play by David Sturges, is shortly to be placed in rehearsal and given a Broadway presentation before the end of February. The play is a drama dealing with the whites and blacks. Jane Cowl has been offered the principal feminine role.

Among the colored players engaged is Evelyn Mason, recently playing the lead in "The Demi-Virgin" at the Lafayette.

THE A. A. ACCIDENT

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 the capacity of the various theatres. Also the time of season, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Estimates for Last Week

"Abie's Irish Rose," Republic (141st week). Business the third quarter of January a bit better than preceding week. Generally grosses are about of last year at this time. "Abie," the comedy wonder, about \$10,000.

"Annie Darr," Times Square (13th week). Final week. Show going, but slated for road next season. Grace George in "She Had to Know" succeeds next week.

"Artists and Models" (1924), Astor, (16th week). Has good chance to stick this season. Business lately \$22,000 and over. Will move to Casino next week. Astor being rented for a picture.

"Belle," American (18th week). Reported guaranteeing house; cut rates being used, but takings light, with the pace around \$7,000 weekly.

"Betty Lee," 44th St. (6th week). A bit better last week, with the estimated gross around \$16,000. That figure provides a margin, but though attraction not among the big-money shows.

"Big Boy," Winter Garden. Tremont (1st week). Reported stopped Saturday. Al Jolson hit. Played two weeks and a half. Drew \$42,000 two weeks ago.

"Candida," 48th St. (4th week). Actors Theatre (Equity Players) forerunner in having \$20,000 comedy, which commanded profitable business of \$12,000 and better. Jolson's "Wild Duck" the next production (Feb. 23). "Pleasant" will follow with Laurette Taylor, will be special matinee attraction.

"Chauve-Souris," 48th St. (3d week). Matinee Gess two another money show with Ballet. Last week was first full week period and the gross went to approximately \$16,000.

"Chicago," 23rd St. (2d week). Not rated to get money, though attraction can remain four weeks under contract. Takings about \$12,000 first week, including premiere. Cut rates used immediately after opening.

"Dancing Mother," Edna Elliott's (25th week). Indications are for Selwyn attraction remaining for the season. Last week business over \$11,500, and without any agency buy.

"Desire Under the Elms," Earl Carroll (12th week). Good enough to turn a profit for show and house. Cut rates of material benefit. Got around \$10,000 last week, slightly beating first week uptown.

"Follies," New Amsterdam (32d week). Has been galled around \$20,000 last two weeks. Takings fairly big money for this period of run. Reported "Louis the XIV," new Ziegfeld production, will be the spring show.

"I'll Say She Is," Casino (37th week). Another week to go. Marx Bros. going for Boston next week. About \$16,000 last week, but better money out of town anticipated. "Artists and Models" will replace, "Dancing Mother" and "Chicago."

"Is Zat So?" 39th St. (4th week). Getting about all house will hold, with the business better than \$10,000. Chicago coming over \$10,000, rehearsed and will open at Adelphi there Feb. 15.

"Kidd Boots," Selwyn (67th week). Ziegfeld's smash hit. Its last two weeks and closing with a rush. Tickets for balance of engagement virtually disposed of. Last week over \$27,500 at modified scale on lower floor.

"Lady Be Good," Liberty (9th week). One of the best comedies in the agencies, and capacity the rule for this musical, which is set into summer. \$25,000 claimed.

"Ladies of the Alhambra," Lyceum (6th week). Demand for this comedy as big as anything on non-musical list. A sellout for all performances. Takings over \$17,000.

"Hell's Belles," Wallack's (Frane), (16th week). Opened out of town under name of "Fool's Gold" and announced here first as "Hill Behind." New producer. Opened Monday night.

"Loss of Laughter," Comedy (4th week). Final week. Scotch comedy averaged about \$4,000 weekly.

"Milgrin's Progress," Langore (6th week). Was to have closed Saturday but now here instead, open-

ing Tuesday night. Probably guaranteeing for two weeks. "The Dark Angel" will follow. \$5,000 to \$6,000.

"Minick," Bijou (19th week). Final week. Due soon in Chicago. Business last week around \$7,500, better. Show never drew exceptionally but made money. "Episodes" succeeds next week.

"Mrs. Partridge Presents," Belmont (4th week). Doing well, matinees being particularly good. Takings between \$7,000 and \$8,000 probably satisfactory. Very good in this small house but company looks expensive to operate.

"My Girl," Vanderbilt (18th week). Dugan brought balance of season. Clever little musical with bright score. Takings \$13,000 to \$14,000; continued strong pace in moderately sized house.

"My Son," Bayes (20th week). Principally supported by cut rates and with a \$5,000 gross which is the balance average for the road theatre and show make money.

"Music Box Revue," Music Box (9th week). Easily classed with the best of the musical line. Last week with uninterrupted big business the proof. Last week grossed \$30,000.

"Punch," Fulton (11th week). Final week. Going on tour and should get money with Frank Craven. Around \$7,500 average.

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made mistake in scaling this opera at \$5.50 top in such a large house. Doing business with takings around \$10,000 or - it more. Cut rates upstairs.

"The Piker," Edging (3d week). Last week full week. Takings \$19,400. Not big money in face of agency buy has a chance to land.

"The Show Off," Playhouse (52nd week). Will complete year's stay Feb. 5, date set for anniversary. Business holds steady. Profit at \$9,000 again last week.

"The Stork," Cort (1st week). Second production for Selwyn and Mandell, who have "The Firebrand" along with Horace Liveright. Opened Monday night.

"The Youngest," Gaity (6th week). Business profitable and attraction figures to last into March at least. Better than \$10,000 quoted last week.

"They Knew What They Wanted," Klav (10th week). Theatre Guild should have a week on Broadway which is playing to capacity since moved to Broadway. \$10,000.

"The Valley of Content," Apollo (3d week). Another two weeks will probably last this one out. Business holds steady. Profit at \$9,000 to offer "Quo Vadis" starting Feb. 15.

"Topsy and Eva," Sam H. Harris (4th week). Duncas Sisters show making money with pace last week, \$16,500; virtually same as previous week. Has a chance to build, as in Chicago, though no such reaction noted here yet.

"Two Married Men," Longacre. Closed after Monday night performance, given because of pre-arranged theatre party. Played one night and two weeks.

"What Price Glory," Plymouth (22d week). Went up around \$20,000 last week. Last week grossed over \$18,700, which spotted war drama smash as the non-musical leader.

"White Cargo," Daly's 63d St. (65th week). Management expectant of continuance through second season. Business does not vary much, but near \$20,000, 10,000 with latter mark beaten sometimes. Can make money at \$5,000.

Outside Times Square and Little Theatres

Revival of Gilbert and Sullivan's "The Mikado" at Greenwich Village, attracting attention; "Emperor Jones" closed well at Punch and Judy.

"The Small Timers," after a few new cast, Provincetown; "The Way of the World," Cherry Lane will succeed S. S. Glencairn, Princess, next week.

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"RIVALS" PARS GROSS, \$27,000; CHL. OPERA'S \$125,000 ADVANCE

Boston Hit by Cold Wave—"Rivals" Gross House Record—Eight of 16 Performances of Opera Sold Out—"Greenwich Follies," \$27,000

Boston, Jan. 27.

A bad snow storm which struck the city on Tuesday, followed by zero weather which prevailed on Friday, put a crimp into the business at the legit houses in this town last week and resulted in some of the grosses of attractions playing here suffering sizable drops for the week.

Just now the town has what will probably be the most serious show competition of the season with the "Greenwich Village Follies" at the Shubert and "Ziegfeld's Follies" at the Colonial. These shows are pitted against each other in the best houses of the two opposing theatrical factions. The "Greenwich Village" outfit is on the second week with the business for the first week reaching the \$27,000 mark. This is about \$1,000 under the business the same show did the first week it hit here last season, and the drop is blamed on the storm and the zero weather that prevailed.

"Ziegfeld Follies" Heavy Advance It is reported that the advance sale for the Ziegfeld show is about on a par with that of last season and that for the first week the house is practically sold out. The past this attraction has been one of the biggest money makers that plays the city, being only approached by the Fred Stone show.

The final week of "The Rivals" brought a gross of \$27,000. This was \$2,000 better than the first week and is considered a record for the house. It is one of the few times when a dramatic show rivalled business done by the leading musical show.

"The Dutch Girl," which opened at the Melodic on Thursday night, was withdrawn on Saturday night. For the few performances the show did \$7,000.

In the final week at the Plymouth "Cobra" kept up a fairly strong pace and actually outdistanced all the other dramatic offerings in town last week.

"White Cargo," Selwyn (2nd week), is even with a gross of \$10,000 the first week, which is very fine notices from the local critics.

"The Haunted House," Park (2nd week). Had \$9,000 the first week.

"Be Yourself," Tremont (5th week). Despite the bad weather and the competition in town this musical went over strong last week, doing \$18,000.

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with the exception of "The Rivals," getting \$12,000.

"Wife Hunter" Going Out "The In the Haunted House" Wilbur is due to go out Saturday, as planned by "The Dark Angel." The first week of "The Wife Hunter" was a very big success. A gross of \$7,000 was all that could be rolled up.

The first week of Carroll's "Vanities" at the Colonial brought \$15,000. This was \$5,000 less than the previous week and is believed to have suffered from the competition of the "Greenwich Follies."

"Be Yourself" continues fairly strong at the Tremont, getting \$18,000 last week, although \$3,000 under the week before.

The first week of Wallace Edgerton's "The Wife Hunter" at the Park resulted in a gross of \$9,000, not as strong as the house has been going.

"White Cargo," at the Selwyn, is reported as having gotten over fairly well for the first week with a gross of \$10,000.

The Chicago Opera Company opened a two weeks' engagement at the Boston Opera House Monday night with a gross of \$12,000. Advance sales that the city has ever had. It is said to be in the neighborhood of \$100,000 with eight or 16 scheduled performances sold out at the present time. The eight performances that are completely subscribed are those in which Mary Garden and Chaplin are scheduled to appear.

"Meet the Wife," Hollis (1st week). For the final week of "The Rivals" the gross was \$27,000, which was \$2,000 from that of the opening week.

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"STEPPING STONES" HOLDS PACE IN WEEK, MORE THAN \$31,000

"Ritz Revue" Gets Off to Good Start at Shubert Bettering \$25,000 on Week—Business Spurt in All Houses Last Week

Philadelphia, Jan. 27.

Last week was one of the best in point of general all-around business at the legit houses in this town. Certainly the best outside holiday weeks. In fact, attendance has been so noticeably on the up-trend since the first of the year that many of the managers are beginning to see their early losses wiped out and a tidy profit.

"Ritz Revue" came in with heralding of much riskier material, but proved on the opening night to have been considerably moderated. However, some further dressing up was ordered by Wednesday. The first week was one of good business, developing better than \$25,000 on the week.

Even at that, however, it did not touch "Stepping Stones," at the Forth. The business at the latter show concerned "Stepping Stones" leads them all by a city block.

Dramatics Hold Pace The two far-starting dramatics were "Rain" and "The Swan," with the former slipping into a neck-and-neck, quite naturally in view of the long stay of "The Swan" at the Garrick. However, "The Swan" is still sailing along big, with matinees setting an unusual pace. Last week about \$16,500, the best third-week gross of the season to date.

"Rain" did about the same, which, however, the house seating accommodations of the house presents nearer capacity than "The Swan" had.

The announcement of last week set the gross of "The Dream Girl" up again, and that Herbert opera grossed around \$17,000 on the week at the Chestnut Street House. It looks as if it would have town

with plenty of reason for a return engagement in the spring if so desired.

The colored revue, "Dixie to Broadway," looked unexpectedly good in its first week at the Lyric. There were many who predicted that this town had come to the negro shows, but this one pleased the critics (with one exception) and got the crowds.

This week sister of the week was the Adelphi, with William Hodge in his fifth and next to last week. "For All of Us" started mildly, went to beat the band the two holiday weeks and then slid off with alarming rapidity. Last week it was lucky to gross \$3,500.

This week had only a single opening, "Simon Called Peter," at the Walnut. With Producer Brady emphasizing the sensational angles, this piece should draw considerable, but is not figured as a long-stayer.

Four New Ones Next Week Monday night will find four newcomers. The sudden cancellation of the "Comic Supplement" looking at the Shubert, necessitated a shift, and "Sweet Little Devil," originally booked at the Chestnut, was switched to the Shubert. "Blond Time" was announced as coming to the Chestnut later in the winter was hurried into that house for a return engagement.

The other two new ones will be "Minick" at the Adelphi (two weeks) and a new B. C. Whitney opera, "Natja" at the Garrick (also two weeks).

Estimates of the Week

"Ritz Revue" (Shubert, second week). Not by any means as naughty now as advertised, but re-

viewers fans seemed to like it. Did better than \$25,000 on the week. "Sweet Little Devil" Monday.

"Rain" (Broad, third week). Business continues big here, without ever hitting absolute capacity. Between \$16,000 and \$17,000.

"Stepping Stones" (Forth, fourth week)—Engagement continues to hold up very big, with balcony seats running at \$12.00, \$13.00, \$14.00 on the week and the town.

"Simon Called Peter" (Walnut, first week)—Opened with demand at box office for more than two weeks only, but may linger. "Dark Angel" single week booking, was big surprise. Gross, \$19,000.

"The Swan" (Garrick, fourth week)—Season's best dramatic bid, and even a falling off found it at the Shubert. Gross, \$27,000.

"The Dream Girl" (Chestnut, sixth week)—Came up again last week, with better weather, but, and last week's announcement, and grossed around \$11,000. "Blossom Time" return engagement next Monday.

"Dixie to Broadway" (Lyric, second week)—Colored revue caught in winter weather, opening night being claimed by the house but had this season. Thursday night show good upstairs, but not down. Advance, \$10,000.

"For All of Us" (Adelphi, sixth week). Business was off, with about \$5,500 last week. "Minick" opening Monday.

'ABE'S' CROWD IN 58TH WEEK; TRAILER IN 58TH WEEK; INSIDE STUFF UNFORMALLY GOOD ON LEGIT

(Continued from page 16)

"Apple Sauce" Still at Capacity with "Show-Off" and "High Stakes" Also Checking Big Business—De Wolf Hopper Strong at Great Northern

Chicago, Jan. 27. It's the final week of "Abe's Irish Rose" (58th week), and what a crushing, pushing crowd that is blocking traffic in front of the Studebaker! Four matinees are being played—tomorrow, Thursday, Friday and Saturday. Ann Nichols will never be forgotten in Chicago if the prayers of the poorer class reach their mark—at least that's what the connoisseurs of the straits crowds carry.

It was figured over 300,000 special tickets were distributed over the city for the closing week of "Abe." It was no more than the two-for-one. Yet the system was cleverly handled. Result: mobs unequaled in Chicago seeking admission. This best tells the windup of the remarkable run of "Abe" in Chicago. It was a great windup, with the gross usually going to \$17,000, despite the cheap prices.

In spite of Monday's blizzard loop shows registered capacity, aided by the Auto Show.

There was no complaining of trade around town the past week. The four men who were at the furniture mart, entertaining a goodly number of out-of-town dealers. The advance guard for the auto show reached town midweek.

"Passing Show" and "Sitting Pretty" were an additional steady trade from natives, perhaps the first noticeable sales thereof since the holidays.

Sharp attention to the length of runs unquestionably saves at least two musicals which go out this week.

"Passing Show" and "Sitting Pretty" exit in the right spot. There's been a good average because of the high-grade trade done during the holiday week. "Charlie Renu" fills four weeks at the Garrick, having Sunday night as a clear field for the critics, despite the two other openings next week. The balance of the openings came Monday night—

"The Rivals" at the Illinois and "The Dream Girl" at the Studebaker. How the musical competition holds up! Still "No, No, Nanette" rides through it all the week, held high, though for it the Harris still "shades below \$23,000" remains as the checking figure.

"The Rivals" seemed to solid capacity at the Selwyn Sunday, scaling at \$4,400 in the neighborhood of \$2,700. This attraction is in for six weeks, and the start promises to overcome the indifferent trade the previous year visit checked.

"Lollipop" went out on a four-week business that figured \$87,000, the final week being around \$16,000 gross. Adm-May, too, gained a goodly trade because of the way the critics handled her.

All the non-musicals kept up a good pace, particularly "Show-Off," which is getting set strong at Cohan's Grand. "Apple Sauce" is all right, and "The Girl in the La Salle" first for those who don't buy their seats early and then for the Shubert management over the matter about the speculating system. The latter has become interesting chatter among the Shubert backers.

DeWolf Hopper is drawing nicely at the Great Northern, the prevalent belief being that his attractions for old-time light opera. The Central management is getting both good and some bad criticism, despite what appears to be a small gross, but that's all needed to bring smiles at the Vanities and the street anything over \$6,000.

Auto week is being featured this week. It wasn't much the past week, but the line-up of musical shows may draw 'em out this week.

Last Week's Estimates

"The Second Mrs. Tanqueray" (Blackstone, 1st week). Opened last night to the expected saleable audience. This couple's trouble all season has been poor balcony trade, but if Miss Barrymore's great success this week, particularly for matinees.

"Scandals" (Selwyn, 1st week). Earliest premiere night sell-out this attraction ever checked here. Complete house for opening night sold out by Thursday. Gross at capacity \$20,000. Opening night was around \$3,700.

"Pinaflore" (Great Northern, 1st week). De Wolf Hopper's repertoire of light opera meeting with huge success. "Robin Hood" last week did over \$11,000. Third week

for the idea and figured to stick for while.

"The Big Mogul" (Central, 3d week). The two-for-one keeps one going nicely for profit, both ends on gross of \$6,700. Every cut rate stunt being used in all parts of the city.

"Plain Jane" (Woods, 9th week). Will be kept in until Feb. 7, when "Rose-Marie" takes house. There isn't slightest doubt but that house is great location for strong musical. Juggling of managerial plans in "Plain Jane" keeps interest alive, as observed on gross of around \$13,000.

"No, No, Nanette" (Harris, 39th week). Gigantic remains the advance with cast changes not injuring. Not an empty seat all week, again reaching share will \$25,000 for full capacity gross. Will easily race away with town's honors for long-run plays, both musical and non-musical.

"Music Box Revue" (Illinois, 6th week). Felt a slow-up in the balcony and a few back rows on most of the week, but business was less to again hit \$28,000. The \$5.50 tickets are still slow sale on Saturday night at the auto office window and ticket speculators.

"Passing Show" (Apollo, 5th week). The Monday night cut-rates (about 150 of them) didn't look like much, but demand is way off, yet capacity on week-end held gross up well. Figured \$27,000 gross.

"Sitting Pretty" (Garrick, 6th and final week). When the Dolly Sisters showed up their outside activities, business slowed up a bit. The great ballyhoo saved this attraction here, and it was the Dolly Sisters who furnished the ballyhoo. Gross figured around \$17,000.

"Apple Sauce" (La Salle, 15th week). The two-for-one of the non-musicals, going as strong as ever, and furnished a kick in managerial circles over the dispute about the handling of speculators. Again hit \$14,500.

"White Cargo" (Cort, 17th week). When anything special is in town this play receives its share of out-of-towners, drawing well from the future men the past week. Climbed back to the \$100 range. Looked O. K. for spring season.

"Show-Off" (Cohan's Grand, 4th week). Has gone into the bang hit class, but the premiere night enthusiasm indicated. The unexpected strong Monday night brought week's gross up to \$18,500.

"Sakura" (Playhouse, 6th week). The "Abe" turnover helped a lot on top of the attraction's own cut-rate, but the last big heard of it yet there was a flood of 'em. Gross estimated around \$7,300.

"Abe's Irish Rose" (Studebaker, 58th week). Ann Nichols' million dollar bill closing up in blaze of glory. Looks like a circus at every performance, for town was packed at the last show, and the ones as a final tribute to poorer citizens. Big Chicago triumph for author. Last week's gross figured little better than \$14,000—well worth \$20,000 if prices had been kept up and the two-for-one not having been used.

"High Stakes" (Adelphi, 6th week). Couldn't draw at Great Northern but got into big draw at the Vanities, grossing around \$14,000 the past week. Looks to be settled for splendid run at high average.

"Parasite" (Cort, 2nd week). Appears to have struck solidly, with remarkable notices for star. "Parasite" is being discussed because of special parties, yet good.

"White Collars" Ends Year's Run with Top Gross

Los Angeles, Jan. 27. "White Collars," ending first year at Egan's Little Theatre, played to record business of year by drawing \$2,500 into house selling only \$40. The piece did bigger business New Year's week, but had a holiday scale and extra performances.

Earliest trial in "The Magic Ring" did \$15,700 on the first week at the Baltimore. "Just Married" rolled up \$7,600 on its fourth week at the Majestic, while "The Goose Hangs High" drew \$6,100 on its opening week at the Vanities. "The Nightingale" did about \$6,800 at the Morosco.

"COMIC SUPPLEMENT" GOT \$26,000 ON TRYOUT

Considered Record for Break-In at Washington Despite Being a Poor Show

Washington, Jan. 27. If Ziegfeld's new one, "The Comic Supplement," shown for the first time at the National, had been all what was expected of it his business on the week would have been a smash. The Tuesday night opening was complete capacity, not necessarily all money.

On the seven performances following the decided drop, when the word spread that for \$4.40 it wasn't any fun to watch dress rehearsals, the business dropped to somewhere in the vicinity of \$26,000.

"Conscience," with Lillian Foster, drew the most at the Belmont, possibly \$5,500, while "Follies" was dark.

This week: National, Earl Carroll's "Vanities"; Earl Carroll's "The Bat"; Belasco, Grace George in "She Wanted to Know."

"SEDUCTION" STILL BIG

\$11,000 in Fifth Week at Baltimore —Grace George, \$10,000

Baltimore, Jan. 27. Grace George's near-premiere at the Auditorium in "Seduction" was a local success. The production maintained a satisfactory box-office average throughout the week. Critics voted it the best vehicle Miss George has had in many seasons and it likely established a local record for the star with a gross of \$10,000.

Ford's housed "The Best People." With no star or tested cast member. It once more demonstrated that mild New York successes can expect but little in the week stands under these circumstances. The paper treated the production kindly, but the week was only fair, if that.

"Seduction" at the Lyceum continues the domination of the season. It went into its fifth week Monday with a sixth underlined.

Much the success of this venture is undoubtedly due to the handling of the advance publicity by Fred C. Schanberger, Jr., house manager.

"The Lady" (Cort, 1st week). When Mr. Schanberger successfully piloted some sensational lobby display, the police closed. Last week about \$11,000.

FRISCO GROSSES

San Francisco, Jan. 27. The Will King musical comedy seems firmly entrenched at the Strand, leading the week's legit grosses with \$15,000 intake with "Laten Days" and "The Girl in the Lady" drew \$12,200 at the Curran, while "Just Married" got \$9,000 at the Alcazar. Fritz Lieber, in classic repertoire, slightly bettered \$6,000 at the Columbia.

COLLEGE PLAYERS TO TOUR

Syracuse, Jan. 27. The Charlantans (Hamilton College dramatics), staged "Outward Bound" Jan. 18, and the student thespians have scheduled a play tour that next month embraces Albany, Brooklyn (N. Y.), Watervton, Gouverneur and Carthage. The cast includes Frank H. Robson, Jr., Glenn W. Jones, Charles H. Anthony, Coburn P. Goodwin, Fred E. Draper III, Burke L. Burke, Owen A. Roberts, George H. Perrine and W. D. Donnelly.

AHEAD AND BACK

A. P. Waxman is general manager for Mike Mindlin, who is producing "Houses of Sin" for Earl Drum in handling the press work.

Lester Murray is now back with "Wildflower," which closed at Columbus, O., Feb. 5. He succeeded in drawing \$10,000 on the number three "Rose-Marie" show.

Toti dal Monte Recovered

Toti dal Monte, Chicago Opera Co. diva, has recovered from her illness that forced her to give way to an extended absence. She has her place in the regular performances for which she is listed.

had to purchase its tickets to make good for the outstanding passes. When the bill for posting and billboardage came in, it was at the regular rate in consequence J. J. Shubert happened to be in Buffalo, saw the bill, hit the ceiling and called everything off with the company when the latter refused to readjust. In cancelling the company's job, it took in Buffalo and vicinity. Up in Buffalo it is said the show people are awaiting the outcomes.

Now John has taken a stand in Buffalo on the extras, it might be interesting to find out what he will do about them when playing the Winter Garden, New York, especially the electric light "bill."

Pete Carey, the show printer, has worked out the scheme of a new monthly magazine, called "Automotive Merchandise." It carries local advertisements in the 27 different zones laid out by Mr. Carey for the publication. Its circulation ran to 150,000 almost from the outset.

Each zone must have its special advertising, but the body of the text section remains the same for all. The greatest use the new magazine is put to is through auto selling agents having it sent to prospects by subscription.

An entirely new idea in magazine publishing, it appears to have caught on, although requiring an investment reported at around \$250,000 before its practical value could be determined. It is doubtful if the usual publisher would have attempted the plan. Mr. Carey with his extensive print plant could contribute his own services, as well as that of his two sons, besides a plant, minimizing the cost.

Sid Stern is interested in the project, he having submitted the general idea, which was accepted, to the Carey people.

Actual printing is in 27 editions, one for each zone. About one only is printed daily, making a monthly become almost a daily in its output.

Paris as a divorce center promises to lose its popularity with Americans because of the ocean travel and high fees charged by French attorneys for the conduct of cases. A recent shift of direction of the irreconcilables has been popularizing Yucatan, a Mexican province that has been dispensing overnight separations prodigally through the correspondence medium of Mexican lawyers.

The bottom dropped out of this mart for dissolving nuptials when several cases tested here after Yucatan certificates elicited the information that the United States doesn't recognize the Mexican-Yucatan brand.

The information is pertinent to this column, inasmuch as its recalls the extraordinary plight of a star show who spent over two summer months for divorce-getting in Paris last year, only to return still hitched, the partner to the union to be rendered in twain, refusing at the last moment to sail from this side, without whose direct on-the-spot testimony the Paris courts refused to act.

Garland Anderson (colored), the San Francisco ballboy, who wrote an original play, "Judge Nott" and brought it to New York for Broadway producers to look over, is still in the city. Late activities indicate his play may receive New York production. Anderson was invited to address the Tuesday Afternoon Club at the Hotel Astor. Among those present were Marie Dressler, who has taken a personal interest in the effort to get the colored man's unusual play produced.

A late instance of big head is becoming known along Broadway, through rehearsals of a musical. One of the principals is a girl, over whom there has been something of a controversy in critical circles as to her ability. A producer thought he saw in the young woman a possible development along a certain line. He sent several experts to see the show in which she was then appearing. They agreed the producer was mistaken in his judgment.

Perselating he was right, the producer engaged the girl for the new show. Immediately the atmosphere around her altered. She answered the rehearsal calls, but finally declined to know. Brodsky who spent around there until the entire company had rehearsed, when she could be sent for to do her bit. It is said the star of the show became so disgusted she would not remain upon the stage when the haughty one was about. If the strain is continued the girl may not open with the show.

Robert Milton has been invited to be guest director of the Moscow Art Theatre come time in February, the invitation being sent by Constantin Stanislavsky, director of the group. Milton has not yet accepted, pending the late season activities of his own firm. Milton is a Russian by birth and came first to this country as an actor.

Although the terms on the Theatre Guild's tenancy of the Kiaw, New York, are not known exactly, it is said the Guild is not playing "They Know What They Wanted" on regular sharing terms. It is understood the Kiaw organization was anxious to have the show brought uptown to the 46th, figuring the police department in New York City. The house can do around \$15,000 weekly at its present scale.

The house manager of the Garrick, New York, at about 20 minutes before curtain time on "They Know What They Wanted" (Theatre Guild), got a telephone call. The person at the other end said he was the secretary of the President (Coolidge) and the latter with his wife were in town. They would like to see the show.

The manager, expecting a crowd, called up the West 30th street station and a goodly number of policemen in charge of Sergeant Curry and Captain Brady soon appeared on the block to prove to President Coolidge's name. A New York apartment in New York City.

When the curtain time arrived and the presidential party hadn't arrived, the manager decided to make an explanation to the audience and did so from the stage. He was applauded, everyone figuring that here was an opportunity of a lifetime, two shows for one price.

About 50 per cent of the audience in their seats to get out in front to get a look at the Chief Executive upon his arrival. He never arrived. The curtain finally went up an hour late.

Investigation brought out neither the President, his wife nor his secretary had been in New York city at the time of the telephone call. The practical joker, who put it over, has tried it on some others since without success.

Following the Weber and Fields aerial in the "Saturday Evening Post" and the syndication of the George M. Cohan weekly comment, it is said the news syndicates are not terribly anxious to handle other theatrical names. A New York agent has recently visited several eastern cities, submitting the names of three theatrical stars (one among the leading women in stellar lights), but he failed to find any interest.

The Shuberts are reported perturbed at the booking of "Rose-Marie" at the Vanities. The show has been guaranteed by Arthur Hammerstein in return for certain sharing terms. It is understood the producer has really rented the house.

The Woods is controlled by Jones, Lunik and Schaeffer and was secured after Hammerstein rejected terms offered for a Shubert theatre, according to report.

About 50 per cent of the audience in their seats to get out in front to get a look at the Chief Executive upon his arrival. He never arrived. The curtain finally went up an hour late.

Walker's Stock Circuit?

Indianapolis, Jan. 27. Stuart Walker was here last week. It was reported he was laying the ground for a projected stock circuit for next summer. According to the understanding, Walker would like to have companies rotating in Columbus, Dayton Cincinnati and Indianapolis. Walker did not have a company here last summer, the first time in six years.

STOCKS

Elmer J. Walters, identified with the Blaney stock interests for years, but who went over to Loew this season to manage their Alhambra stock, Brooklyn, has been made supervising manager of both the Alhambra and Loew's Seventh Avenue stock.

Frank Sargent, former vaudeville actor known professionally as Frank Ross, has quit trouping and is assistant to Walters at the Brooklyn house.

Eveta Knudsen, former leading woman at the Palace, Houston, Tex., is now in San Antonio where she is heading her own company.

Edna Park formerly played the theatre in which Eveta Knudsen is now holding forth.

Anthony Stanford has succeeded Frank Harrington as juvenile with the Alhambra Players, Brooklyn, having joined the company this week.

Billy Higgins (colored comedian) heads the negro musical tab, playing its first week at the Lafayette, New York.

Sue Higgins displaced Virginia Zollman with the Harold Hevia stock at the Garrick, Wilmington, Del.

Jane Seymour, leading woman of the Temple stock, Hamilton, Ont., is taking a vacation for a few weeks.

Hazel Hillard has joined the Bayonne Players, Bayonne, N. J.

LITTLE THEATRES

(Continued from page 16)

the seasonal Little Theatre movement. The Marionettes will make a tour of Southern cities.

The Play Arts Guild, Baltimore's newest little theatre group, is planning to follow its recent successful production of "Fashion" with a revue to be titled "The Charles Street Follies."

Middlebury, Vt., has opened a new theatre controlled by Middlebury College, which is located in that city.

The Chanticleer Players, Kansas City, have three playlets announced for Jan. 29-31: "The Widow's Veil," "The Constant Lover" and "The Marriage of Little Eva."

A three-act comedy by Philip Barry, prize play of the Harvard

Stock Company's Glee Club on the Radio

Cincinnati, Jan. 27. As a result of the rehearsals held for songs by the Stuart Walker Company (stock) last week the company has formed a glee club. The club is booked for several radio programs.

YIDDISH PICKING UP

Buffalo, Jan. 27. Signs point to a revival of business here in Yiddish theatrics. The People's theatre, small East Side house (Yiddish stock), has had the field alone. This month Sunday performances at the Majestic were offered for the first time in over a year by the Toronto Standard Theatre Co. Leon Blanc played "The Drunkard" to about \$1,000 one Sunday night.

Both companies are all-union and the resumption of competition between the Buffalo People's stock and the Toronto company, is said to be the result of the union refusing to keep the town closed for the benefit of the small local theatre

Saying It With "Booze"

At a Little Theatre presentation recently of the John Emerson farce, "The Whole Town's Talking," in a small Maryland town the leading man of the piece was handed a quart jug of whiskey over the spotlight.

The jug was done up in ribbons and all the furbelows of the flowers handed the women in the show—but his applause ran true.

University Dramatic Club and later a New York State attraction, will be the offering of "Mask and Wig," dramatic organization of Ripon (Wis.) college.

Maquette and Triangle, Colgate dramatic society, staged "Kempy." Prof. R. F. Spiers, formerly of Syracuse, directed.

A NEW WRINKLE

Playhouse—Seats 50 With Stages at Both Ends of Room

Los Angeles, Jan. 27. Gilmore Brown, who has been staging plays for the Community theatre, Pasadena, Cal., has come forth with a new wrinkle in the line of Little theatres.

He has established a theatre seating 50 persons, which he is to call the Playbox. In this house he will experiment with a number of high-brow productions of the one and two act variety. Only subscribers will be admitted. The audience will sit in the center of the room and witness the plays on stages at either end of the room.

REHEARSE "VERONICA'S VEIL"

"Veronica's Veil" is to have its annual production around March 1 at West Hoboken, N. J., where it has been yearly presented since 1914. It is called America's Passion Play and presented under the sponsorship of St. Joseph's Church in that Jersey village.

YEAR IN STOCK

Stock producing has been somewhat spotty, and business more so, within the past 12 months. Although the total of companies now operating compares favorably with last year's average, the resident company idea of amusement has lost its grip in several of the strongholds, while in other instances it had made inroads in otherwise virgin territory and seems to have caught on favorably.

In spots where stock has outlived its drawing power a number of contributing causes were given, with small theatres and high royalties important factors. Times have changed considerably since the old rep days when any kind of a show was a show for the hinterland and a dozen or more non-royalty bills in a season helped balance the stock promoter's intake for a good profit. Pictures came along and upset everything, with the countryside folk now shopping carefully and showing decided preference for a timely picture rather than support spoken drama ancients. The stock men have found this out and will tell you so. The rubs are no longer rubs, but are a high-hat crowd and keep up to date with the Sunday supplements and movie magazines. They know what's what and what's new in show business. If

MINISTER AT HEAD

Elmira, N. Y., Jan. 27. A little theatre organization headed by a minister.

That's the boast of Elmira. The Rev. John Fletcher Hall, pastor of the Southside Baptist Church, has been named president of the Elmira Community theatre, formed here as a result of a two-weeks' dramatic institute conducted by George S. Judkin, of New York.

The local organization has these other officers: Vice-President, Mrs. Robert Snyder; secretary, Mrs. Fred W. Spellman, and treasurer, Leon Markson.

The organization will be housed in the Steele Memorial Auditorium.

you don't give it to them, they assume a hard-boiled "beware of imitations" attitude and don't go in. Smart managers who thought they were shrewd manipulators are credited with killing more than one "cheater" and fooling them once, only to be fooled themselves later when trying to jack up lost business with a late release and not getting an encouraging support from the populace.

Couldn't Follow In

Other stock men that have followed into these spots have also dropped plenty in attempting to resuscitate interest in stock, many being compelled to depart after a few weeks when limited bankrolls would not withstand the losing strain. According to the latter, it is a greater task to upbuild the work of destructionists than pioneering in virgin territory. They figure they at least have an even chance in unploughed pastures, but none whatsoever where a previous promoter has built up ill-will through intriguing patrons into his theatre by digging up an old boy and tricking him up with misleading billing through title changing or divers other deceptions.

As to the rank and file of stock stands, many have suffered during the past several months by business depression in their territories. This has been particularly true with several New England stands always rated as good stock towns, but at present in throes of unemployment crises. This naturally cut heavily into patronage and has sent entertainment-seekers to the cheaper picture houses.

When \$200 Royalty Was Top Things were different back in the 19-20-30 and 50c. era, when \$200 was top royalty for a Broadway release and most of the stock bills rated from \$50 to \$100. Salaries and rentals were also away down. A manager doing \$2,000 or \$2,500 on the week was pocketing profit. Now, with royalties ranging from \$300 to \$600, according to newness and territory, and with actors' salaries more than trebled, not forgetting the stagehands' and musicians' unions and their minimum crews clause, a stock manager has to better \$3,500 weekly in a small town (Continued on page 54)

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PANIC IN ORCHESTRAL CIRCLES AS MUSICIANS ASK INCREASE

Local 802 Asks \$25 Raise in Scale—Fear Situation May Become Epidemic Among Symphony Organizations—Annual Deficit Among Such Orchestras Now Over \$1,000,000

Panic was thrown into New York orchestral circles last week when Local 802 of the American Federation of Musicians, asked for a \$25 weekly raise in the scale paid its members in the New York Symphony and the Philharmonic Society of New York.

Bolled down, this means that the \$60 to \$85 scale now in force would be raised more than a third and that a compliance with the scale would mean the reduction of the personnel. The fear is that the demand will spread to other cities, most of which operate their orchestras from year to year with little or no surplus because of the tremendous expense entailed in traveling the larger organizations.

The present scale, in force with the two leading New York orchestras, calls for four performances and four rehearsals weekly and with the introduction of several new guest conductors this year it is understood that some of the musicians have had to work harder than usual.

The State Orchestra, New York, recently under the leadership of Josef Stransky, but who resigned, is not now affected by the demand, as its members work under a pay basis, which accounts for separate concerts and rehearsals. In New York's other large symphony organization, the Sunday Symphonic Society, the members donate their services.

The annual deficit throughout the country among orchestras is now over \$1,000,000, and when it is considered that Boston, Philadelphia, Chicago, Baltimore, Washington, Cleveland, Detroit, Milwaukee, St. Louis, Kansas City, San Francisco and Cincinnati all maintain large symphonies, the possibilities of the demand's spread is well calculated to make some of the managers wonder how they'll finance things.

EDITH MASON RETIRING

Chicago, Jan. 27.

Edith Mason, opera star of considerable magnitude, and wife of Giorgio Palacco, Chicago City Opera Orchestra director, will give up her career when she becomes a mother in July.

At the close of the present opera season the Palaccos will leave France as it is the desire of both parents to have their child born in French soil.

SNITZER'S CONCERTS

Opening at Chickering Hall—Series Sealed at \$3.30

Germaine Schnitzer, a talented pianist, will inaugurate next month a series of recitals in which she will play the music of the romantic composers as it was played in their day.

The series opens, in exclusive Chickering Hall, New York, Feb. 5, with Weber and Schubert as the first subjects. Three days later Schubert and Mendelssohn will be paired for interpretation, and Feb. 11 will see a Mendelssohn and Schumann recital. On Feb. 27 Schumann and Chopin are listed and March 1 Chopin will get individual consideration. On March 4, Chopin will again be the subject, this time, however, with Franz Liszt.

A \$3.30 top for individual seats prevails for the concerts.

DULUTH SYMPHONY'S FIRST

Duluth, Jan. 27.

The Duluth Symphony orchestra of 50 pieces has been organized here and will give its first concert Feb. 8. Ethel Leginska, famous pianist and conductor, will be the guest artist.

Fred G. Bradbury will conduct the concerts and Julia Clausen has already been announced as a later date soloist.

Hurok Touring New Peasant Symphony

A unique musical organization, sponsored by the S. Hurok, Inc., concert management, will start its American tour Feb. 12 at the Metropolitan opera house. The band is known as the Polish Peasant Symphony Orchestra comprising 50 musicians, now recognized as a national institution in Poland.

All under the leadership of Stanislaw Namyloski, the son and successor of Karol Namyloski, an enthusiastic music lover, who founded this unique organization some 40 years ago, are recruited originally from rustic musicians who started their lives as shepherds, farm hands, dairymen, etc.

BROADWAY STORY

(Continued from Page 19)

Progress having moved over from Wallack's for an additional two weeks; "Minick" tours from the Bijou with "Episodes" succeeding next week; "New Browns" goes to the road; the Polka Theatre will offer "Puzzles"; "Annie Dear" stops at the Times Square, which gets "She Had to Know"; "Lass o' Laughter" stops at the Comedy, with no attraction announced up to Tuesday; "The Way of the World" mingles up town from the Cherry Lane to the Princess, succeeding the often shifted "S. S. Glencairn."

Next week will see the closing here of "Isabel" at the Empire, which gets "The Dove"; "The Boy She Is" at the Casino, which will receive "Artists and Models," moving there from the Astor; and "Peter Pan" at the Knickerbocker with the succeeding attraction not certain.

"Beggars on Horseback" was best on the subway circuit last week with nearly \$14,000 grossed at the Riviera; "Moonlight" at the Shubert, New York, grossed \$12,000; "The 13,000"; "Grounds for Divorce" at the Broad Street was eliminated at \$10,000; "Top Hole" at the Bronx Opera House got \$5,500; "Meet the Wife" was over \$5,000 at Werba's, Brooklyn; and "The Little" perhaps \$5,500 at the Majestic in the same borough.

21 Buses Current
Five of the buses expired last week and two new ones were added to the list, making 21 current. Those expiring were "Badges," "Artists and Models," "Dancing Mothers," "Betty Lee," "The New Browns" and "The new ones getting buses are 'The Stork' at 200 a night and 'The Depths,' the Cow piece, getting \$100 a night. The buy of 'Cinder Rose' arranged for last week, lasted for but the second night.

The buy list now stands: "Harem" (Belasco), "Mrs. Partridge Presents" (Belmont), "The Guardsman" (Booth), "The Depths" (Broadhurst), "The Love Song" (Century), "The Stork" (Cort), "The Piker" (Eltling), "The Grab Bag" (Globe), "Topsy and Eva" (Harris), "Rose Marie" (Herald), "The Duke of Dicks" (Jolson), "They Knew What They Wanted" (Klaw), "Lady Be Good" (Liberty), "The Girls of the Evening" (Lodge), "The Love Song" (Masonic), "Muscle Box Revue" (Music Box), "Silence" (National), "Ziegfeld" (New York), "The Playhouse" (Plymouth), "What Price Glory?" (Plymouth), "Old English" (Ritz) and "Is Zat So?" (39th St.).

The cut-rate list remained about as usual last week, with 20 shows listed, the most notable entrance being "Silence," which went in for a few of the balconies.

The full list follows: "Badges" (Amateur), "The Duke of Dicks" (Apollo), "My Son" (Bayes), "Minick" (Bijou), "Desire Under the Eime" (Carroll), "The Love Song" (Century), "The Playhouse" (Comedy), "White Cargo" (Daly's), "Dancing Mothers" (Maxine Elliott's), "The Piker" (Eltling), "Isabel" (Empire), "The Duke of Dicks" (Herald), "The Youngest" (Gaiety), "Patience" (Greenwich Village), "The Girls of the Evening" (Longacre), "Cinder Rose" (Masonic), "Quarantine" (Henry Miller's), "Silence" (National), "My Girl" (Vanderbilt), and "Hell's Bells" (Wallack's).

EQUITY MEETING

(Continued from page 17.)

The publisher, who claimed that radio had been barred from the "March" by a song published by him. Sheridan also took occasion to attempt an attack upon Brady but was ruled out of order by President Emerson. He attempted to repeat his remarks later but was silenced by the marks. Arthur Hornblow, managing director for Robert Millton, was another who made light of radio inroads, claiming the theatre had little to fear from its opposition and citing its futility as an advertising medium culled from

Ex-Farmer Returns as Operatic Baritone

Maquette, Ia., Jan. 27.

Clarence Green baritone and member of the Chicago Civic Opera Company, appeared here last week in a song recital.

A year ago Clarence Green, farmer, closed the barn door on his Jackson county farm, wiped his hands on his overalls and came to Maquette. With no training Green went to Chicago and entered upon a course of study.

That was last winter. Now his neighbors must pay to see him—and they paid.

SCHOOL FOR MUSIC CRITICS

Felix Borowski Establishes June-August Course in Chicago

Chicago, Jan. 27.

The Chicago College of Music has announced a course in music criticism for this summer and the course will run from the last of June to the middle of August.

Felix Borowski, president of the school, will conduct the course, which is declared will teach many musicians, in many towns, how to write for newspapers desiring competent music criticism. The musician, so the school claims, are requested frequently to contribute, but their lack of newspaper technique and the requirements of newspaper and journalistic criticism has stopped the many.

The faculty, which will give lectures, includes Mr. Borowski; Rene DeVries, of the "Musical Courier"; Florence French, of Chicago's "Musical Leader"; Eugene S. Stilson, music editor of the "Chicago Journal"; and Charles E. Watt, also a music editor.

experiences he claimed to have had when previously with the Frohman Company.

Louis Wolheim of "What Price Glory" also claimed there was no occasion for alarm in so far as the speaking stage was concerned. He said if people could only play given over the ether by disembodied voices it was beyond his reach of imagination.

Brady again asked for the floor to quote statistics regarding recent illustrations of the radio's menace on the theatre. He claimed that of New Year's night when McCormack broadcast business in the Loew houses had dropped 40 per cent. below normal business. He intimated that managers had elsewhere on the theatre. He claimed that and suggested that such should not be the case with radio. He wound up by claiming that 90 per cent. of the theatres in Connecticut, Massachusetts, upper New York and the west did not want spoken drama.

At the end of the meeting the Gilmore resolution that the Equity Council be impounded to consult with the various branches of allied stage crafts towards the establishment of the central arbitration committee was introduced and ratified.

Although the meeting brought out actors in large forces few managers were in attendance. In addition to the named Brock Pemberton, Henry W. Favage and Frank Craven being the only others in attendance, although letters were read from John Golden and Lawrence Weber regretting inability to attend and pleading support any movement that would rehabilitate theatre attendance.

It is understood that the Equity Council will hold several conferences this week and probably call another meeting, at which the allied stage crafts and radio officials will be invited to attend and discuss their sides of the problem.

Chicago, Jan. 27.
The Equity's open meeting in New York Monday, when the menace of radio was considered, attracted much attention here.

A report of the meeting was carried on the front pages of the dailies today.

SPECIAL REPLAYS FOR MAJORAL

Three Companies Combine to Broadcast Ceremonies March 4

The inaugural ceremonies, March 4, in Washington, D. C., will be transmitted to the radio fans throughout the United States by a system of elaborate relays. Arrangements have been concluded following a conference between a specially appointed Congressional committee and the radio interests, when the American Telephone & Telegraph Co., the Chesapeake & Potomac Telephone Co., and the Radio Corp. of America will ally themselves in this gigantic broadcasting experiment.

The proceeding will be broadcast through WEAF, the American Telephone & Telegraph Co.'s experimental station in New York, coming from the capital over that company's long distance lines, for transmission by other land wires to numerous other stations throughout the country.

Washington Opera Co.

Washington, Jan. 27.
The Washington Opera Co. has written considerable history last night. The things accomplished numbered a score, chief among these being:

It is the only organization that has gotten President Coolidge out of the balance for the past several months. It had Challaip as its big feature. It has given an impetus to the establishment of a national opera company, but last night added capital on a par with other nations in the world of music.

It opened President's new civic auditorium, which has a seating capacity of 6,172, and played to capacity, the gross receipts close to \$15,000.

Two people must be accorded credit for this—Edward Albon for the artistic and musical end and his wife, the same Peggy Albon—who tells the bedtime stories over the local broadcasting station, WHC. The Albons have fought for this thing for four or five years; they secured financial guarantees, played to an \$8,000 house last year on one performance, but last night added another cold "ten grand" to that figure. When Albon stepped on the stage he got a bigger reception than President Coolidge when he entered the decorated box.

Last night's performance was held in the balance for the past several months. When Challaip signed to sing with the local organization, the Albons were told they had a contract with the Chicago Opera Company to appear here with this singer featured. Mrs. Greene fought the Albons and the President's court ruled in favor of Albon.

As for the opera, "Faust," it was magnificently sung. The cast was superb. The President's brother, Mephistopheles, Feodor Challaip; Valentine, Marguerite's brother, the President's daughter, a student, Albert Shefferman; Marguerite, Thalia Sabanavia; Siebel, a youth, Rose Pollio; Martha, a friend of Marguerite, Ruth McIlvaine.

Challaip doesn't go in for the "broad" methods of portrayal as the other singers do. His appearance is common. He is an adept showman and scored what could best be termed a triumph. He was the central attraction, a costume and greeted President Coolidge, and when he followed this with an appeal for a national opera organization, it was surprising if a "lobby" was formed to get a resolution through Congress to bring forth the "wonders of the man."

As for the opening of the auditorium, here is something that Washington has needed for a long time. Louis J. (Duke) Pose, its manager, handled the vast crowd superbly.

MEKIN.

ANNOUNCE LIBRARY COMBINE

The combination of the Tams and the American music libraries, printed six months ago in Variety, was formally announced by the participating firms last week.

This combination, affected by Sargent Aborn of the Tams firm, will be handled by Arthur Tams, who will continue its publication of the black and white series of ballads.

The music libraries of Tams and Witmark contain the great majority of all the lighter opera and operetta music extant.

FAMOUS PLAYERS ALL SEND \$75,000 FOR NATIONAL ADVERTISING; CONVENTION ENDS

Record Appropriation for Any Film Company—Meeting Broke Up Friday Night—Lasky Present at Finish—Announce "Special" for Criterion, N. Y., in April as "Grass," Made in Persia—Special Exploitation for Raymond Hatton Into Comedy Stardom—Next Year's Convention at Jacksonville, Fla.

By Fred Schader

(Variety's Staff Correspondent)

Atlanta, Jan. 27. The second annual convention of the theatres division of the Famous Players-Lasky Corp., came to a close with a banquet at the Hotel Baltimore on Friday night of last week. The delegates left here early Saturday morning, a special car taking those attached to the home office back to New York, while the division managers and the house managers returned to their respective points pepped up by the meeting.

Every phase of theatre operation was gone over at the series of meetings which were held twice daily, morning and afternoon, from Monday on. The general exchange of ideas proved beneficial to all of those that were in attendance. For the first session, the banquet James L. Lasky, S. R. Kent, Emil Shauer and Walter Wanger came to Atlanta from New York. Both Lasky and Kent and Shauer made speeches at the banquet Friday night. A. M. Botsford acted as toastmaster, while the other speakers were Harold B. Franklin, Arthur Lucas, John D. Clark and John Arthur. The latter representing the Famous Players-Lasky Canadian Corporation.

The general theme of their remarks sounded the keynote of optimism with the general belief being expressed that 1925 would find the theatres of the organization turning in bigger returns than 1924.

Clark's Phone Calls
An amusing occurrence was the telephone inquiries that followed the misquoting of Clark in one of the newspaper reports of his speech before the meeting on Wednesday. It was printed in the evening papers, "The Journal" and "The Georgian," both stating that Clark had said that the present day stars of the screen were fast waning and that the outlook for the future was not any too bright. The story continued with the information that James Lasky, who was starting material would have to be found. Then the telephone calls started to pour in. One candidate for the screen advised him she was only 35 and weighed 175 pounds, but was certain she was "just the type."

During the convention it was discussed that about April 15, in New York, at the Criterion theatre, a picture entitled "Grass" was to be shown. It is an unusual production that was made in Persia and has a story that is woven about the annual pilgrimage which is made by the natives of that country in their search for fodder for their cattle.

It was also said that the organization had plans worked out for the building of Raymond Hatton into a comedy star. This is to be done with the next series of four weeks in which he is to be shown. Jules Delmar, of the Keith office, addressed the convention on the question of vaudeville and intimated that by next year 10 additional weeks of time would be added to the circuit that is now in existence in the South, which would make it possible for a better grade of show to be given to the houses. Because of the additional weeks that the booking office would be able to offer to acts it would also mean that the expense of the shows could be cut from 10 to 15 percent.

Advertising Campaign
The Famous Players-Lasky Corporation, according to A. M. Botsford, who handles the national advertising for the company, is to spend \$750,000 during the coming year in a national advertising cam-

paign in behalf of Paramount pictures. This is the greatest campaign that has ever been undertaken in publicizing the motion pictures of any one company. There are to be 29 "Saturday Evening Post" pages, and others papers that are to be included are "The Ladies' Home Journal," "Liberty," "Pictorial Review," and a number of the rural farm publications in various parts of the country. The "fan" magazines are also to come in for a liberal share of the appropriation.

In connection with a special contest "Liberty" is to run on a story which Famous has purchased, and which they will make into a screen production, the publication is going to spend \$50,000 in daily newspaper advertising about the country.

The convention next year is to be held in Jacksonville, Fla. This was stated after the Hon. John T. Alsop, J. R. mayor of Jacksonville, addressed the convention. Mayor Alsop proved to be as good as Will Rogers when it came to putting over a comedy kick. He, in addition to being mayor in Jacksonville, is interested in the Famous Players theatre there. He says that when he was attacked on the grounds of his theatrical affiliation in his campaign he came to the fore and insisted that he was proud to be associated with the motion picture business.

Legislation for Sunday closing, taxation and censorship in various parts of the South was discussed by John Connolly, of the Will H. Hays office, who impressed the managers that it was most necessary for them to build good will with the civic organizations in their various localities so that they would be in a position to bring them to their assistance when necessary to fight adverse legislation measures directed at their business.

Radio, Unsettled Question
The question of whether or not the utilization of radio in connection with the operation of theatres as advisable, was discussed on Thursday. The general conclusion being that while broadcasting was naturally hurting the business of the theatres it was likewise futile to try to combat it, but better to use it in such form as was consistent with building up returns at the box office. Forms of programs, the passing up of the idea of broad-casting the whole program presented in the theatres was deemed advisable, but the making up of programs that might whet the appetite of the listeners-in for the theatre was suggested.

Bandits Kidnap and Rob Theatre Manager

Kansas City, Jan. 27. J. T. Wilson, manager of the St. John and Bancroft theatres (suburban houses), was kidnapped by two bandits last week and robbed of \$500. The robbers seized him as he was leaving his apartment and carried him away in their car. After taking the money they released Wilson, uninjured.

A. M. P. P. Meeting Postponed

Los Angeles, Jan. 27. The annual meeting of the Association of Motion Picture Producers has been postponed until the arrival of Will Hays, who is expected here Feb. 4.

INDEPENDENTS' SCARCITY OF "PAPER"

The independents of the picture business, or rather the great majority of them, release picture after picture without furnishing a sheet of paper to any of the metropolitan newspapers. This is no uncommon thing to see a lesser independent film placed on a painted sign before a movie house with nothing else outside with which to draw in the crowd.

Occasionally a western thriller is treated the same way, where many of the scenes would be adapted to posters or three sheets. But not even cards appear, the producers selling them straight to the exhibitor without furnishing a line.

The situation is unusual, inasmuch as most of the independents produce on a picture-to-picture basis and with the picture in hand they make no effort to advertise it to the general public. Certainly they are not building up their various "names."

FILM MAN TRIED FOR EMBEZZLING

J. W. Martin's Case Revives Sad Story of Making "Determination"

Cumberland, Md., Jan. 27. James W. Martin, former president United States Photoplay Corporation, was tried here Saturday in the Circuit Court on a charge of embezzling \$5,000 from Adam A. Comp. this city. Decision was held in abeyance by Judge Albert A. Doub.

The state contended that Martin used the money for his own benefit. Martin declared that he had been a personal loan and was used in the business of the United States Moving Corporation.

J. Philip Roman, attorney for Martin, reviewed the history of the moving picture company, first organized and promoted by Captain T. T. Stoll, to make the picture "Determination." Martin, then a stock salesman, later effected a re-ownership for the company.

The assets of the U. S. Photoplay Corporation were purchased by the U. S. Moving Picture Corporation (Martin's firm) for \$20,000. Martin was made president and at once declared a 25 per cent stock assessment of the stockholders was necessary to complete the picture. The picture was completed, at a cost near \$1,000,000 with \$700,000 in stock.

When the picture was completed, the money spent without completing the film. Martin contended that he lost \$55,000 of his own money in the last company.

Comp. 33, prosecuting witness, claimed he put his life's savings of \$5,000 into the original venture and when the company went into receivership, Martin told him they needed \$5,000 to put "Determination" on.

Scores of Cumberlanders were investors for amounts from \$500 up. Martin, after the picture proved a failure, left Cumberland and was apprehended when he returned several months ago.

SPECIAL SHOWINGS DROPPED FOR "ZANDER"

New Marion Davies Picture Will Go Direct to Film Houses

Marion Davies' next release, "Zander, the Great," will not be roadshowed but will come directly to the picture houses, according to information from the coast last week. This means that the Davies film will not be given the New York and other big city exploitation runs backed by Hearst paper publicity.

The failure of "Janice Meredith" to stand up during exploitation and the previous failure of "Yolanda" is said to have convinced the Cosmopolitan officials that a repetition of failure with "Zander" would react dangerously to the sales of the film once it was offered exhibitors.

MORE KNICKERBOCKER DISASTER SUITS FILED

Last Minute Complaints Seek \$640,000 Damages—All Personal Injury Actions

Washington, Jan. 27. With the time limit for filing suits to recover damages due to the collapse of the Knickerbocker roof here on Jan. 23, 1922, expiring tomorrow (Wednesday), 12 more suits have been filed with the District Supreme court against the Knickerbocker theatre company, Harry M. Grandall, Reginald W. Geare, architect; John Ford, iron work contractor, and the District of Columbia.

These 12 suits all cover personal injuries which would have been caused. The damages sought total \$640,000.

TAXI AND BOOZE

Picture House Man Held for "Impairing Morals of Minors"

Eugene Farley and Robert Johnson, manager and assistant manager of the Chalonier theatre, pictures, were held in \$1,000 bail, each, for trial in Special Sessions when arraigned before Magistrate Levine in West Side Court, New York, on charges of impairing the morals of minors.

Farley and Johnson were arrested by Richard Curran, agent of the Children's Society, after Mildred Duffy and Margaret Ryan complained that Farley and Johnson took them for a taxi ride on Christmas Day and there they bought a quantity of liquor they became intoxicated. Both girls and under 15 years of age.

When they had arrived home from the automobile ride both girls told their parents and the latter communicated with Curran and the arrest followed.

Both men pleaded guilty.

FOX'S B'WAY QUARTET

Last Saturday and Sunday The Fox Film Corporation had four pictures playing simultaneously in Broadway houses. Two of them were Tom Mix features.

"Dick Turpin" was at the Piccadilly; "The Deadwood Coach" was at the Broadway; "The Danvers" at the Central and "The Iron Horse" at the Lyric.

Slapstick and Pie

Los Angeles, Jan. 27. At Santelli has been engaged by Mack Sennett to direct Ralph Graves in a feature comedy. This will probably be the last picture Graves will make for Sennett, as the comedian says he was signed to do satire and instead has been forced to go through the paces of a slapstick and custard pie comedian. Raymond McKee has been added to the Sennett ranks and, it is said, will be groomed to replace Graves when he quits.

D. W.'S 1ST FOR F. P. L. WILL BE SUPER-SPECIAL

Film Will Probably Play Legit House—Last U. A. Release Moderate Program Film

When D. W. Griffith begins making his first picture for Famous Players, shortly after June 1, it will be a super-special which Paramount will probably show at a legit house. These are the present plans, for it is believed that Griffith will be through his present United Artists' contract shortly. Within a few days he will announce his last U. A. release, and it is understood that when his Mamaroneck studios were sold one proviso was that he must give possession by June 1. This would give him about four months in which to make his last U. A. release, and the understanding is that it will be a program picture of moderate dimensions.

Griffith's terms with Famous will probably be a salary and a percentage of the profits, as the director personally is still under contract to J. W. Griffith, Inc., and he will be required to fulfil that contract.

DE MILLE STILL "SHOPPING"

No Alignment Yet but Director Grabbing Plenty Publicity

The Cecil B. DeMille situation so far as can be learned from reliable sources, is that the famous director is "shopping" around to find out where the best offers lie, and he isn't doing any signing until the offers are in.

In the meantime, DeMille is grabbing himself off plenty of publicity in both the trade and the press, as the daily picture experts are falling each day for a new alliance.

It is definitely known, however, that DeMille's representatives have been in conference with several firms this week without any definite action having been taken. DeMille, himself, is rated as a smart business man, being director in several big banks on the coast.

His proposition, now, is to let someone else obtain the capital and then align with a company with a selling organization, strong enough to put his pictures on the market, his product. Because of these facts, the street talk discounts rumors that he will sign with merely a distributing company, saying that it will be necessary for the company distributing his film to have its own chain of theatres.

FILMS STOLEN BY UPTOWN YOUNGSTERS

Allied Picture Exchanges Employ Sleuths to Stop Wholesale Thefts at Albany, N. Y.

Albany, N. Y., Jan. 27. Film exchanges, including Universal, Pathé, Metro-Goldwyn and others, engaged the Pinkerton National Detective Agency to investigate thefts of cans containing picture reels from theatres in Albany, Troy, Schenectady, Cohoes and other up-State sections.

A preliminary investigation by Pinkerton men disclosed most of the thefts were committed by boys who desired the film for toy projector machines. Most of the missing films have been recovered.

Pinkerton detectives visited schools in the Capitol district and impressed the children of the penalty of taking films from a theatre. Prosecutions are likely at this time.

Logue with Warner Bros.
Charles Logue, scenarist, has been signed by Warner Bros.
Logue was formerly on the New York "Evening World" staff.

duced to show that a contract has been entered into between the parties.

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INDEPENDENTS SQUAWK ON "PINCH"

**Murray Garsson Claims
They'll Appeal to
Government**

Because independent producers this year have been feeling the "pinch" in getting a decent distribution for their product, they are getting up in the air.

Murray W. Garsson, an independent producer whose product is principally released through Associated Exhibitors, last week started the squawk in the shape of a form letter addressed to Will H. Hays. This letter, which was published in some of the dailies, claimed that the independent didn't have a chance. And basing the argument upon the fact that the independent was helpless, Garsson claimed that unless something was done he and the other independents would call upon the government for aid.

THREE WAY STRIKE THREATENS MASS. TOWN

**Installation of Organ Starts
Trouble and Projectionists
May Walk Out**

Fall River, Mass., Jan. 27. The Strand River and Amusement Company, Inc. of Fall River, members of which hold a monopoly on the theatrical business here, are seeking an injunction to prevent the musicians' union from calling a strike in the city's other theatres of which Nathan Yamins is general manager and treasurer.

At a master's hearing last week members of the musicians' union denied any conspiracy between them and members of other theatrical employees' unions to close the theatres. Letters and telegrams were presented to show that the stagehands and projectionists unions had authority to strike with the musicians. This was given to indicate the three unions were united in the plan to strike.

The trouble followed the discharge of the musicians employed in the Bijou theatre on Dec. 20 and the installation of an organ. The musicians assert that they had a 40 weeks' contract. Mr. Yamins was one of the signers of the contract, which was offered in evidence, with Leo B. Shook, union leader. Certificates and telegrams were presented to show that the stagehands and projectionists unions had authority to strike with the musicians. This was given to indicate the three unions were united in the plan to strike.

Mr. Yamins seeks to have the injunction apply for the Plaza Company, which operates the Plaza; Strand Realty Company, which controls the Park, Strand and Pastime theatres; Rialto Amusement Company, controlling the Bijou and Rialto. Mr. Yamins, besides operating the theatres named, also controls the Empire, former Keith house, for the Fall River Consolidated Enterprises, Inc. The Academy of Music is another of Mr. Yamins' theatres.

Only Woman Police Chief Supervising Film

F. B. O. has decided to do a part of its producing in the east. Work will be started on an underworld melodrama to be made by Belban Productions. The story will be supervised by Mrs. Mary E. Hamilton, lone woman police chief in the country.

VANISHING COATS

Charles Brown, 24, 274 West 71st street, who said he played small parts in films, was held without bail for the Grand Jury when arraigned before Magistrate Devine in West Side Court on a charge of grand larceny preferred by Kate Erlich, 2680 Broadway.

Brown was accused of having stolen two coats valued at \$300.

Lon Chaney with M.-G. For Three Years at \$2,500

Los Angeles, Jan. 27. Lon Chaney has been signed for three years by Metro-Goldwyn at a reported salary of \$2,500 weekly. Chaney recently completed "The Monster" for Roland West, which the latter placed with Metro-Goldwyn for distribution while in New York last week.

West is expected to return here this week.

PICTURES AS AID IN PREVENTING WARS

**Commerce Bureau Head
Credits Films as Pac-
ifier—Also Radio**

Washington, Jan. 27. Motion pictures are making nations friendly and thus preventing wars.

In an address before the Conference on the Cause and Cure of War by Dr. Julius Klein, head of the Bureau of Foreign and Domestic Commerce of the Department of Commerce, said:

"It is no exaggeration to describe the international trade in motion pictures as one of the great contributions toward mutual understanding. The better types of such pictures, going abroad in increasing quantity, are accomplishing a profoundly helpful service in clearing away misconceptions and distorted ideas as to the manners and customs of other peoples."

"Likewise, the wide-spread expansion of the uses of radio will serve as an invaluable force in drawing the world into closer and more friendly relationship."

Kenyon's Counter Charges With 50% Alimony Cut

Los Angeles, Jan. 27. In the future Albert G. Kenyon, scenario writer who has been sued for divorce by his wife, Evelyn Kenyon, also a scenario writer, will pay her \$25 instead of \$50 a week temporary alimony. An agreement to this effect was filed in Judge Summerfield's branch of the Superior Court after many hot sessions on the subject, during which Mr. Kenyon threatened to have his husband committed to jail for failure to meet his weekly payments. The divorce complaint charged Kenyon with cruelty and named Rosemary Cooper, screen actress, co-respondent. Kenyon in a cross-complaint charged that his wife was appearing in public with Arthur Zoelner and named the latter as co-respondent.

Discouraged—Poison

Los Angeles, Jan. 27. Life was too unkind to Peggy Booth-Allyn, known on the screen as Peggy Booth. She decided to sap it out through swallowing poison in her Hollywood home. Her sister, June Miller, also a screen actress, came in and at once called the police. They took the screen actress to the Hollywood hospital, where the stomach pump was used and she is now well on the road to recovery.

Before she attempted the act Mrs. Allyn, whose husband and five-year-old son are in San Francisco, left a note which asked forgiveness and also requested that Dorothy Devore, Barbara La Marr and Herbert Rawlinson, who were old friends and whom she hoped had not forgotten her, would see that her mother and child did not want for anything.

Miss Booth had been playing small parts in the distant Hollywood studios, but of late work was not plentiful and she became discouraged.

Saenger's Pensacola Theatres

Mobile, Ala., Jan. 27. D. Y. Clark, representing the Saenger Amusement Company, arrived at Pensacola, Fla., and announced the big theatre which his company is completing there will probably open April 1.

10 PER CENTERS FOR "EXTRAS" NOTICED

**Calif. State Labor Comm.
Proposes Bill Cutting
Out Commission**

Los Angeles, Jan. 27.

Stating that \$8,000,000 a year is paid for the services of picture extras and that 10 per cent, of that amount goes to the agents who secure employment for them, State Labor Commissioner Mathewson feels that the actors are being taken advantage of. He will ask the State Legislature to enact a law prohibiting the charging of large fees by the employment agencies. He said that the agencies get from 7 to 10 per cent. commission for all work they obtain for the extras and that most of it is for two or three days only. He feels that the casting directors of the studios can handle the extra situation without going to the agencies and that in this way the extra can retain the full amount of money earned for the short time employed.

Mathewson will hold several conferences with Deputy Commissioners Steineck, Barker and Santee, as well as with Charles F. Lowry, legal head of the local bureau, before returning to Sacramento to have the bills drafted.

Mathewson also discussed the matter with Fred W. Beeson, local representative for Will Hays.

Narrowly Avert Panic In Three Theatres

Providence, Jan. 27.

Quick action on the part of managers and attendants averted panics in three theatres here last week when, with a series of terrific gas explosions, two manhole covers were blown into the air in the heart of the city district.

Hundreds of children were in the balcony of the Emery when the first explosion occurred. A rush for exits began, but Manager Martin R. Toomey shouted there was no danger, while the stage manager ordered the Loew circus performers back on the stage to calm the crowd. With the second explosion, which occurred some time later, lights in the Emery were extinguished and the Thursday evening show called off.

In the Strand and Rialto patrons also began a rush for exits but were calmed by attendants.

When the manhole covers descended they demolished two automobiles, sent a mother and child to a hospital and narrowly missed killing two traffic patrolmen.

U's House Staff Changes

Recent changes in the Universal chain of houses include the installation of Mischa Guterson, orchestra leader at the Rialto, Washington. Guterson led the Piccadilly (New York) orchestra shortly after the opening. Bob Lunger, formerly of the Rialto, Portland, Wash., was shifted to the American at Seattle as orchestra leader.

Jack Stebbins, formerly manager of the Fox, in Oakland, Cal., is now manager of Universal's Liberty, Kansas City.

FALSE REPORT

Los Angeles, Jan. 27. A report that Frederick Palmer, head of the Palmer Photoplay School, had been seen in a rooming house on Figueroa street last Sunday night had the police on the hop for several hours. Palmer was later located and at a loss to know how the report originated.

According to the police the news came over the phone from a woman calling herself Nancy Lee and describing herself as a motion picture actress, who told the police Palmer had just phoned her that he had been shot.

Palmer laid the report to someone trying to kid him.

INSIDE STUFF ON PICTURES

Early in December a producer, who also runs a casting office from which he derives his main revenue, requested a Los Angeles jeweler to bring some jewelry to his home, as he wanted to buy his wife a Christmas present. The jeweler called at the man's home that evening and brought about \$35,000 worth of diamond studded articles. He took the bag from his pocket and laid it on a table, remarking the value of his treasures. "Why, who wants to buy that much," said the producer-caster. "You are too high."

The jeweler replied he did not have to buy, but the producer-caster demanded he be shown the wares. His wife picked out two diamond bracelets. They were accepted for her and the husband said he would send a check for them. About two weeks later the producer-caster came to the shop of the jeweler with the two bracelets and said that his wife did not care for them, and that he wanted to exchange them for a diamond banded wrist watch. The jeweler looked at the inside of the bracelets and discovered they had been worn constantly.

However, the jeweler did not care to offer the producer-caster and without argument gave him the wrist watch.

About two weeks later the wife of the producer-caster appeared at the store of the jeweler and took off the wrist watch, remarking, "My husband does not care for this watch at all, he does not think it is good enough for me, and he will be in to see you in a few days to get something else." However, two weeks have passed the husband has not called at the shop.

From Washington via the press shot a widely-circulated story Monday that Walter Johnson, the famous pitcher of the Senators, had signed with Tom Moore, the Washington theatre operator, for six weeks of "personal appearances" at \$2,000 weekly in picture houses. If this is true, the great hurler will open at the Rialto, Washington, and then play other houses on the "tour."

It is also reported Johnson will star in a special screen production sponsored by Moore. Johnson's proposed tour does not include any dates for vaudeville, reports to the contrary notwithstanding. Johnson may pass up baseball altogether or join the Washingtonians (American League) later in the season.

Mary Pickford's latest publicity stunt is to aid the "Tiger Girl" of San Francisco, Grace Ellington, who recently killed her mother after the parent remonstrated with her concerning late parties. Miss Pickford announced this week that she would aid the girl with money and that once the girl was free, as she hoped she would be, an effort would be made to provide her with interesting work. The story was sent to New York as a copyright dispatch, but the feeling in the picture town is that Miss Pickford could have helped the girl without tipping her mitt to the press agent.

An instance of where New York newspapers' picture reviewers see the films weeks ahead in a projection room and write a criticism without seeing it displayed in a theatre, so that they may get the audience reaction, was glancingly apparent in one of the morning tabs last Monday.

In this paper the movie reviewer published a criticism of "Capital Punishment," which said the film was at the Cameo. The truth is that "Capital Punishment" doesn't come into the Cameo until this Sunday (Feb. 1).

Glendon Alvine, press agent for "The Ten Commandments," lost no time in taking advantage of the eclipse of the sun. Alvine not only arranged for scenes of the Criterion film to be shown in Times square during the eclipse, but also had special eye shades made of celluloid that were distributed by the Famous Players-Lasky offices.

Alvine pulled ropes that had a special permit from the police department, with the traffic tower at 4th street and Broadway used as a projection screen. The stunt caused a lot of attention.

Following H. O. Schwalbe's resignation from First National its publicity department kept quiet, but a week later they sent out a story saying President Leiber of the concern would soon take occasion to express his appreciation of Mr. Schwalbe's services.

Now the story is that President Leiber will resign to be succeeded by Richard A. Rowland, general manager of First National, who was, at one time, president of Metro.

It is understood Barbara LaMarr may make another version of "Sappho" as her next vehicle.

If "Sappho" is made it will wind up a good year for the famous French ladies. Camille was in "Lover of Camille," by Warners; Gloria Swanson will shortly be seen in "Madame San Gen" and with LaMarr's fling the roster will be filled for the season.

Joe Lee wrote a Broadway slang story which is being published by a newspaper syndicate. The thing Joe can't understand is why anyone else was smart enough to pay money for his yarn. The premier took place in the Baltimore "Sun."

If it's as soft as this Lee may leave the picture business flat and turn author, for he now threatens to write a book.

In Harold Lloyd's next picture one of the big scenes will include "shots" of the Notre Dame-Stanford University football game played at Pasadena, Cal., New Year's Day. Thousands who attended the intercollegiate match were surprised to see the screen comedian working here and there.

This department a few weeks ago said that Walter League, formerly assistant to Fred Cruise in the management of the Rivoli, New York, was made manager of the Strand, Nashville. The story was okay except that young League is managing the Strand in Memphis.

WILL DIRECT "ESCAPE"

Los Angeles, Jan. 27.

Joseph Von Sternberg, who came into the limelight when Douglas Fairbanks and Joseph M. Schenck recognized his production, "The Salvation Hunters," as a masterpiece in the art of picture making, has begun the production of Alden Brooks' satirical study in psychology, "Escape," at the Culver City lot.

Von Sternberg has just completed the screen adaptation with Alice D. G. Miller and M.-G.-M. figure that he will turn out a screen classic when it is finished.

Scotto Returns from Italy

Aubrey Scotto, of Metro's editorial staff, and recently assigned to "Ben Hur," has returned from Italy where he was at the Culver City studios, where he will handle Elmer Glynn's "Man and Maid" film.

Valentino's Prize Beauts

In Three Reeler

Chesterfield Motion Picture Corp. a new releasing organization, headed by Joe Klein, former general manager of Celebrated Film Corp., Chicago, and Nat Levine, manager for M. J. Winkler Co., is state righting a three-reel picture styled, "Hudolph Valentino's 88 Prize-Winning American Beauties." The picture shows the girls, who recently competed in a beauty contest in Madison Square Garden.

The Chesterfield offices are selling both county and state rights.

Laemmle Back on Coast

Los Angeles, Jan. 27. Carl Laemmle arrived last Saturday for a prolonged visit to Universal City.

HOUSE NEWS

CAPITOL, N. Y.

New York, Jan. 25.
Impressive and proverbial Rothafel program lasting 10 numbers for the two-hour show. This made possible through the brevity of the feature, 57 minutes.

The overture was "Semiramide" that flattened in its 11 minutes, followed by the house ballet corps of seven which had a Grecian conception of "Marche Militaire," but which had a coking appearance through red, flowing dresses on the girls backed by a black and white set under brilliant lights. Doris Niles was the featured dancer.

The weekly consumed but 10 minutes divided into four episodes from Pathe, three from International and one from Kinggrams. Some 15 bits were given over to a "Bit of Transplanted Russia" that again had the ballet corps standing out, albeit. In this instance, the backdrop sized quartet and a four piece stringed orchestra. Two male Russian dancers were also added, though it's an even money bet that the Russian bit on Sunday show. Miss Niles was again down front for outstanding honors. This girl looks to be one of the best bits in the New York film houses and the corps, as a whole, looks to be Roxy's one best bet, other than the consistent Miss Gambrell.

A Post Nature "short" on Poland held merit, but seemed unnecessary in this program. The MacQuarrie ensemble was a novelty to Broadway and was of enough substance to rate it as a holdover with no hesitancy essential concerning the demolition. Seven girls at harp, all dressed alike other than Miss MacQuarrie, in the center, played their one selection, whence a male tenor announced the second rendering. A quiet and subdued offering, possessing all manners of "tone," it made an instant appeal to the registered and the applause was cut off by the flashing of the main film.

Waltzes from "Die Fledermaus" by the house orchestra trailed the silent farce, "Excuse Me," being succeeded by a Bray cartoon and thence the usual organ designation of the show's termination. **Slk.**

RIVOLI

New York, Jan. 25.
Because the Ufa special, "The Last Laugh," previously called "The Least of Men" and "A Page from Life" was booked into the Rivoli with a Spanish feature, "The Bluebeard," it was necessary to do some radical bill-making, so Hugo Riesenfeld cut the overture, the musical and comedy and the presentation and ran between the two features a smashing new idea, "Beautiful Galatea," which in the program terms a dramatization of the Suppe overture.

And because the presentation, credited to Joseph Zuro, stands up so strongly a "triple feature week" phrase is used in connection with the current show.

Starting the Daniels starring vehicle led off, taking 65 minutes unto itself. Then the "Beautiful Galatea" (Presentations) which ended the orchestra and 17 on the stage.

Following was "The Last Laugh," the long and widely heralded Ufa special. Its eulogies have already been pronounced by the trade press. It is the biggest now the street has had in months. Moreover, it tells an allegorical tale of much significance, and with such an eye to the truth that it explains many things but adds to the sum total of enjoyment. This feature made the show run over two hours, consuming about 60 minutes. **Slk.**

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RIALTO

New York, Jan. 25.
Perhaps the movie regulars of Rialto's Sabbath afternoon list had an eclipse hangover for the Jan. 25 program started off with about the lightest attendance of the season. There were some augmentations as the show progressed, but business was not as good as it should have been.

Rather a light show with Hugo Riesenfeld's last show playing selections from "I Pagliacci" to open. Another of Riesenfeld's edited version of "Classical Jazz" was offered with the Rialto orchestra giving a pleasing conception of the orchestration.

For the Rialto Magazine the Fox cameras were the most attractive through their "shots" of the eclipse. These Fox eclipse pictures could be worked up as a feature anywhere. They make history photographically and are worth seeing. Sunday afternoon the orchestra members watched the eclipse pictures while the pipe organ played the accompaniment, the musicians picking up the news weekly scenes from the eclipse on.

Miriam Lax, soprano, and Adrian Da Silver, tenor, were noted to render a vocal duet, "The Sweetest Story Ever Told." For some reason, unannounced, Da Silver did not appear, and Miss Lax offered the number as solo, with orchestral embellishment.

A silhouetted background of tree and fence, regularly appearing with Miss Lax attractively gowned in Colonial attire, was pleasing.

After the feature Gaston Du Bois played "Taran and the Poppy" impersonally on the cello. As a closer the screen had "High Gear" (Education), with Bobby Bear featured, for some amusing "bits."

PICCADILLY

New York, Jan. 24.
This week's program is the best Lee Oche has yet trotted out. It's good from start to finish and except for the show-on or leave-on organ solos which you get whether you want to or not. But aside from that unit, and there were six others, everything was shipshape.

One hour and 50 minutes is consumed. Opening, Frederic Fradkin leads the orchestra through the familiar, catchy Marietta overture and follows, himself, with a violin solo of "Kiss Me Again." This played 15 minutes and justified the allowance. Fradkin's name is now billed all over the place as orchestra leader and his recording connections are recalled both by lobby display and a program note.

A 12-minute pictorial reel followed. Fox News and all sold Fox stuff. Then the program to "Dick Turpin," a song setting of "The Bandolero," sung by Frank Johnson, who ranks with any singer recently in a Broadway picture house. This prologue (Presentations) faded right into the Mix feature.

Following the feature and for six minutes, John Hammond did two organ solos, "Gypsy Love Song" and "Cardiacs." A little applause followed at the Sunday matinee which was plenty full.

A Mack Sennett comedy, "The Sea Squawk," with Harry Langdon, followed and closed. Many laughs and impressing everyone that Langdon stands near the top of the top of the comedians of the screen. It hasn't been so many months since Langdon was playing the Keith and Orpheum time. **Slk.**

STRAND

New York City, Jan. 25.
"A Symphony in Blue," with the Strauss "Blue Danube" waltz as the motif for the Strand ballet, M. Dake leading and the orchestra in charge of Carl Edouarde, makes an effective and intoxicating interlude between two short films, Pathe's "Hot Dog" and the topics.

"Hot Dog" is a novelty running about four minutes, a trick film of stop motion, with dogs suspended in air. Following the howls comes the blue symphony, with scenery, costumes, wigs, trees, everything in

soft blue and lighted superbly. Before that a simple little fantasy, "Punchinello," proved the applause hit of the program, sung by Edward Albano and danced by Mlle. Klemmova and M. Bourman as a pierrot and pierrette.

Kitty McLaughlin, announced to sing Tosti's "Good-Bye," was replaced because of illness by Estelle Carey, soprano, with "I Passed By," and very nicely done, too. First told with music, followed by an interpretation of several styles of old-fashioned dances. This finished with the Dredan Antiques executed by the Merrie Abbott dancers. Charlotte Van Vinkle and Albert Whalen offered a double solo number with a dance interpretation by Margaret Ball.

"The World in Colors," a short scenic, took up about five minutes and proved interesting. A tableau from the original painting of "The Storm," as a prelude to "The Tornado," the feature, was roundly applauded.

The program rates high from an entertaining standpoint.

COLONY

New York, Jan. 25.
A strait two-hour show with the new Norma Talmadge feature, "The Lady," here indefinitely. As program go it is very fine, but certainly not, even though nothing elaborate, aside from the feature, is flashed.

Opening, the Offenbach overture, "Orpheus in the Lower World," was played with the orchestra, led by Edouard. The program then continued five minutes and was followed by Louise Sheerer's rendition of "Auf Wiedersehen" before silken curtains were beautifully lighted with reds, greens and yellows. Pleasingly rendered it went well.

Next the Colony Pictorial, which apparently is using Pathe and Fox as its sources. The eclipse shots by Pathe predominated, but the tag was the Fox shot of New York's skyline before, during and after the eclipse. Of the items used Fox was represented with four and Pathe with three.

An organ recital by John Priest followed, the pedal work by Pietro Yon being trailed with the "Indian Love Call" from "Rose-Marie." This recital, played on the raised organ, is handled in a showmanlike manner. A light under the console directs attention to the arduous footwork of the organist. The new reel took about 10 minutes and the organ recital six.

Before the feature was a tableaulogue (Presentations). This prologue, beautifully staged, went right into the feature which ran 76 minutes and was followed by a Harry Langdon-Mack Sennett comedy. The comedy ran 19 minutes and every minute was funny. **Slk.**

CAPITOL, CHICAGO

Chicago, Jan. 19.
If the remainder of the presentations to be produced here will be as elaborate as the program which was offered the opening week at the Capitol, the theatre will have no trouble in packing the house in during the two evening performances.

The house has a seating capacity of 3,500 and is located on the extreme southwest side of the town. The distance from the loop is about as far as Times square is from Ford and Seventh and Hill streets from Hollywood. Transportation facilities are not good to the Capitol. The neighborhood is gradually building up and in the course of years should prove one of the big money makers here.

The doors opened at 5:30 p. m. and for the first half hour admission was gained through invitation, with the general public being admitted around 6 p. m. At 6:30 there wasn't a seat available, with hundreds of cash customers lined 12 abreast in the spacious lobby with the line extending far out into the street.

The orchestra of 50 pieces is under the direction of Albert E. Short, formerly musical director at the Tivoli.

The orchestra followed the usual procedure by playing the "Star Spangled Banner." This was followed by "Solennelle" ("1812"), by Tachakowski, with selection number two being a classical jazz employing the number "By the Waters of Minnetonka." The numbers were well handled. This was immediately followed by the opening presentation, which was in six parts and staged by Francis A. Mangan, recently notified with the producing department at the Stratford.

The opening was a triumphal entry employing 15 girls representing Italy, Spain and France. These girls actually offer competition to any of the Tiller units. They have been seen from the Merrie Abbott school here. "The Lavon" was a vocal solo by Charlotte Van Vinkle, interspersed with dance by Barbara Newberry and backed up by a ballet of 12. The color scheme employed here was effected with the same understanding on prominent. A whirlwind dance executed by Joe Hess and Agnes Genola proved one of the highlights. "Waiting for You" was belied introducing James Whalen, whose remarkable tenor voice filled the huge auditorium. "The Radium Emblem"

was an effective stage spectacle. "The Capitol Dome" presented by Six Grecian Goddesses, with the choreography credited to Merrie Abbott, closed the first part.

An uninteresting news reel followed with the attention directed solely to the musical accompaniment. Ambrose J. Larsen took up about six minutes at the organ, getting away nicely. "The Dancers of Long Ago" was first told with music, followed by an interpretation of several styles of old-fashioned dances. This finished with the Dredan Antiques executed by the Merrie Abbott dancers. Charlotte Van Vinkle and Albert Whalen offered a double solo number with a dance interpretation by Margaret Ball.

"The World in Colors," a short scenic, took up about five minutes and proved interesting. A tableau from the original painting of "The Storm," as a prelude to "The Tornado," the feature, was roundly applauded.

The program rates high from an entertaining standpoint.

McVICKER'S

Chicago, Jan. 22.
With the feature attraction, "The Golden Bed," running 85 minutes, little time was left for the specialties. Two short though effective presentations were intermingled with a seven-minute news reel constituting the program.

The overture was "Herbertiana," composed of a medley of the late Victor Herbert's successes. The program then was an announcement that the arrangement was made by H. Leopold Spilhaus, musical director. The latter has the best house organization in town, with his various renditions always being good for applause. Following the overture was Theodore Vitta, operatic tenor, who offered "Vesti la Giubba" from "Pagliacci." The setting had

a sky backing, with the singer in clown costume on a small platform, which was masked in from both sides of the house curtains. It ran three minutes. The news reel was taken up in the main by a ski tournament. "The Grecian Vase" (Presentations) served its purpose. The feature took its place on the screen and was followed by a short comedy cartoon.

METROPOLITAN, L. A.

Los Angeles, Jan. 23.
A crossword puzzle, which the program says is being shown for the first time on any screen, proved to be the only commendable feature of the Metropolitan presentation program outside of the musical program rendered by Creators and his orchestra.

Appeared as though Managing Director Al Kaufman was saying down for his next week show which is to be the anniversary bill of the house. However, whether that may be the case or not, Kaufman had a bad show.

The crossword puzzle worked out problem after problem and drew the attention of the audience. This reel ran 11 minutes and may be the same which showed at the Rivoli, New York, recently.

Creators and his 15 musicians had for their program Aubrey's "Zannetta" and Puccini's "Madama Butterfly." This was a good musical mélange capably rendered. Pathe weekly which came next, was held to eight minutes with good subjects being shown. Then came June Purcell, "The Radio Girl," with an atmospheric setting. A large radio cabinet was shown revealing Miss Purcell in a center cutout singing through a loud speaker. The lighting effects were off as the cabinet had the effect.

"Fighting Fluid," a Hal Roach product featuring Charlie Chase, was (Continued on page 35)

Destined to become the most popular picture she has ever made!



by Martin Brown; screen version by Frances Marion; based on A. H. Woods' play, "The Lady"; a Frank Borzage production; presented by Joseph M. Schenck

in The Lady

"I thought 'Secrets' was her greatest achievement, BUT that was before I saw 'The Lady'."

—"NEW YORK AMERICAN."

"Recommended without reservations."

—"DAILY NEWS."

"First-class motion picture entertainment."

—"THE WORLD."

Naturally It's

A First National Picture

FILM REVIEWS

THE LADY

First National picture sold on open market. Produced by Joseph M. Schenck and made from the play by Martin Brown. Directed by Frank Borzage and Norma Talmadge starred. At the Colony, New York, Jan. 25. Running time, 75 mins.

Polly Pearl.....Norma Talmadge
Leonard St. Aubyn.....Wallace McDonald
St. Aubyn.....Brandon Hurst
Tom Robinson.....Al Gouling
Pamela LeClair.....Doris Dwyer
Freddie.....John Fox, Jr.
Mrs. Blanche.....Emily Fitzroy
A London Boy.....Edwin Hubbell
John Cairns.....John Herdman
Mrs. Cairns.....Margaret Seddon
Mr. Cairns.....Myles McCarthy
Leonard Cairns.....George Haddock
Mr. Wendover.....March McDermott
Blackie.....Walter Long

A fine story, fine cast, with work by the star and director that is both intelligent and straightforward, combine to make "The Lady" take equal rank with the greatest Talmadge efforts.

R. E. Moss bought the picture up for its first-run New York rights, and is said to have guaranteed \$25,

000 for the privilege. From its start Sunday afternoon it looks as if he'll get out nicely.

"The Lady" is the Martin Brown play produced by Al Woods last year in Chicago and later brought to New York, where it played at the Empire. It's theme is a cut-back from the life of an English woman, Polly Pearl, running a French bar during the time she is a music hall performer, is wooed and won by a rich young dandy, whom she marries and for whom she bears a son. But the father cuts them off, passes out, and she is left alone with her son and no money. So it's any kind of a refuge for her, and she goes into a combination brothel and cabaret run by a Madame Blanche, who soon sympathizes and limits her work to singing for the customers. The wistful part of the story is this woman, down in the world, praying for great things of her son but principally asking that he be a gentleman, because she wanted so to be a lady.

The boy is taken to raise by a clergyman and his wife, when the father of her husband tries to take him from her, and five years of bitter

poverty follow. But Madame Blanche dies and leaves her money to Polly Pearl. Polly goes to Marseilles and opens an English bar. Into her place come two British soldiers, one drunk and the other protecting him. The drunkard brings on a fight, and in a brawl both he and his little pal are shot. The drunkard is killed, but the little fellow is only knocked out temporarily. While he's out, Polly discovers he's her son, and when he comes to, tries to assume the blame. But the boy denies her that privilege because it would be ungentlemanly. Then comes over a friend, who says he'll stick around until the boy is free, while Polly, in an ecstasy, tells him she's so pleased that her son is a gentleman. And the stranger tells Polly that the reason her son is a gentleman is because his mother was a lady.

There's the theme, played as a cut-back. Norma Talmadge is first the showgirl, then the cabaret entertainer, the old flower woman of the London street and, finally, as the proprietor of the bar. It is interesting every minute.

The production is elaborate and well handled, while Miss Talmadge does wonders with the title role. Of the cast, everyone in the long list performs well, and not a blunder is discernible.

From the exhibitor's angle there is

this much—the picture itself is okay, and with the Talmadge draw "The Lady" is safe.

Shk.

DICK TURPIN

Tom Mix starring vehicle, produced by William Fox. Story by Charles Kenyon and Don Lee. Direction by J. G. Blystone. At the Piccadilly, New York, week of January 24. Running time, 70 mins.

Tom Mix.....Tom Mix
Alice Brookfield.....Kathleen Meyers
Lord Churton.....Philo McCullough
Squire Craigmiles.....James Marcus Sully
Tom King.....Lucille Hutton
Bully Boy.....Bull Montana
Bar Maid.....Fay Holderness
Bristol Bully.....Jack Herrick
The Baron.....Fred Kohler

The trade story is that William Fox and \$400,000 parted company in the making of this Mix picture. The film looks it.

It's the most elaborate release the western star has ever had and is revolutionary in that the old west is forgotten and Mix is cast in the role of the brave and chivalrous bad-dick, Dick Turpin, who, in English lore, was what might be termed a No. 2 company of Robin Hood. But this film is absolutely sterling and is pure entertainment for nine-tenths of the way. Its combination of laughs, thrills and love interest, combined with a suspense that is

admirably maintained and executed, makes it the best Mix film to date and the logical vehicle for him to bow into the first-run houses.

The big first-runs have more or less ignored Mix heretofore. However, he has crept along from the star of ordinary westerns to the point where his boxoffice pull in state after state is greater than that of most of the other stars, many of them more widely advertised. Variety's story of his \$2,000,000 and three-year contract with Fox is proof conclusive that he draws. But the first-runs have ignored him. Now they will have to watch him, for this picture is suitable for any house in America, bar none. It will be a queer audience not liking it and even if the story is laid in old England and in addition is a costume play, it is a tale that doesn't gasp for air after thirty minutes of running time has elapsed.

Briefly, Dick Turpin finds that Lady Alice Brookfield is being forced by her father to marry a Lord Churton, a well-dressed bum. So Dick meets the lady, rescues her from the Lord, who would her husband be, eludes a flock of British soldiers, police, mobs, etc., rides his beautiful black horse over treacherous roads and high walls and winds up on the scaffold from which he fights his way in time to finally

(Continued on page 34)

A Sensational Riot at the Piccadilly on Broadway



GOOD NEWS FOR EVERY EXHIBITOR AS REPORTED BY VARIETY

WILLIAM FOX presents

Tom Mix

in

DICK TURPIN

with Kathleen Meyers ~ Lucille Hutton ~ Fay Holderness ~ Philo McCullough & Bull Montana

Story by Charles Kenyon ~ A J.G. BLYSTONE production

Tom Mix Smashes Broadway Records!



"William Fox Renews Contract Under New Terms with Tom Mix, Star of All Westerns—Proven One of Leading Consistent Male Drawing Cards—Mix Films Looked Upon as Most Reliable in Houses Played—Scope Steadily Extending"

Tom Mix REMAINS WITH FOX ~ THAT MEANS MONEY FOR YOUR BOX OFFICE

"Dick Turpin" showing at the Piccadilly on Broadway, is by far the greatest thing that Tom Mix has done since he started his screen career, and it is the best picture turned out under the William Fox banner since "The Iron Horse".

—Evening World.

"This is a clever, wholesome production with plenty of humor, and Mr. Mix's performance is remarkably capable."—N. Y. Times.

"Dick Turpin" is a thrilling picture and Tom Mix is a more romantic hero than we had deemed possible. . . . He can also do all of the things which Douglas Fairbanks can do and some which we never saw Doug do."

—Herald Tribune.

"Tom Mix as the bold Dick Turpin is as hard riding, as two-fisted and as quick with the pistol as of yore. . . . Fox has given the picture some graceful settings and the cast is a large and excellent one."

—N. Y. Telegraph.

"If you want a real thrill, by all means see Tom Mix in 'Dick Turpin' at the Piccadilly on Broadway. He outstuns them all."—Fay King in The Daily Mirror.

FOX FILM CORPORATION

MEMBER OF THE MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC. — WALLA R. HAYS, PRESIDENT

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"BEAUTIFUL GALATEA" (17)
Choreographic Conception of Von Suppe Overture
12 Mins.; Full (Special)
Rivoli

New York, Jan. 25.
Memory seems to say that the idea, insofar as picture houses are concerned, behind this presentation, is new. The program credits its presentation to Hugo Reinsefeld and its inception to Josiah Zuro, who does the presentations for the Reinsefeld houses. To put it over the Rivoli ballet corps and ensemble, enlarged, are required while in the pit the full orchestra plays the overture itself.

The scene is of a small and gaily, somewhat lavishly, decorated stage, the sort that the strolling players of "Pagliacci" might set up for a brief performance. Before this comes a jester, who sings in rather measured tones, something of the performance, and to the crowd of a dozen in front, he urges silence. This group is dressed in European peasant costumes.

Then the curtain part, Pierrot and Pierrette—and also Harlequin—are revealed. These are the dancers. First a dance routine with the Pierrette doing toe work while the men, by the reason of the small stage, have to be content with handling her, so their own terps efforts are somewhat cramped. Then a fust and a grotesque fire of the policeman enters, to be driven off by the trio, who resent any outside interference in a private fight.

Finally the trio jumps down to the regular stage for some dancing, and this about concludes the turn, but the ballerina jumps back to the small stage, her figure being above all the others at the finale.

Not knowing the musical work which this purports to interpret, it can be said "Beautiful Galatea" made a charming big picture house novelty and that an elaboration of the same idea on many other famous overtures, some of them better known, might mark a new course in present day presentation.

Since the use of the scrim and the tableau posing was brought into general use, this is about the first new idea put forward which may be adapted to the picture houses. True, it is feasible only where the facilities are adequate, but the other angle is that in the towns where the facilities aren't so adequate there are not so many people who would know what it was all about.

So these works, in New York, Chicago, Chicago, Los Angeles, Philly and a few other places should certainly gain vogue. It's quite plausible that some enterprising man connected with presentation work could lay out a series of overtures and the type of "dramatization" which would remain faithful to the work itself and at the same time get over to the audiences.

Sisk.

"THE BANDOLERO" (1)
Prolog to "Dick Turpin"
5 Mins.; Full (Special)
Piccadilly

New York, Jan. 24.
This song, sung by Frank Johnson, serves as the introductory to the Tom Mix feature, "Dick Turpin." Turpin is a bandit who robbed the rich and defended the poor.

Opening, a forest scene is shown

in "one." Lights are flashed from behind and the forest drop is revealed as a scrim. Johnson is discovered, in old English costume, in the taproom, at a tavern singing the tune. The drop behind is typical tavernish, beamed ceilings, etc., and a crude chandelier.

Johnson's voice is a wiz and the song itself easy to digest. Moreover, he sings and interprets it well, throwing the lyric pretty far down the long Piccadilly, which is something. These attributes, considering that the song's theme is thoroughly suitable, combine to make the "Bandolero" presentation almost ideal for this film, considering that Ochs has a Mix riding trailer through across the forest scrim and then into the titles at the conclusion of the song.

Sisk.

PROLOG TO "THE LADY"
Tableau and Song,
10 Mins.; Two (Special)
Colony.

New York, Jan. 25.
As the theme of "The Lady" is essentially maternal, so its prolog would necessarily of the same type. In preparing one for use at this house the staff has copied the famous Whistler portrait of his mother. That quaint, contented old lady with her white shawl and cap, seated sideways in a Windsor chair.

This is portrayed through a scrim, lending a softness to all outlines, with the woman lighted from the side by a single white ray. Before her stands her soldier son, singing Burleigh's "Little Mother of Mine." The song in itself is but fair, but it is unimportant for the simple eloquence of the old mother carries everything else. As a presentation it is effective and very cheap to put on.

Exhibitors playing this film should look this one over.

Sisk.

PRISCILLA DEAN CO. (2)
"A Cafe in Cairo"
10 Mins.; Full (Special)
Mainstreet, Kansas City

Kansas City, Jan. 23.
It is doubtful if the scene from "A Cafe in Cairo," as presented for the first time at the Mainstreet this week by Priscilla Dean and Ronald Bottomley, would be understandable if presented without the showing of the picture from which it is taken. The picture, however, was shown on the same bill and the fans could see the identical scene both on the screen and on the stage.

The sketch is given in a beautiful Oriental setting in full stage, slightly different than the setting used in the picture, with beautiful lighting effects. In the story, Miss Dean, an Arab dancing girl, has become infatuated with a young American, in Egypt, on secret governmental business. At the command of her supposed father she steals important papers from the American's trunk, but does not give them to the father. She is imprisoned in the Palace of Stars, and sends word to the American. He comes to her, and this is where the sketch starts.

He accuses her of stealing the papers and denounces her as a common street dancer. She returns the documents, but he refuses to listen to her explanation, and she orders him from the room. The scene is short; tense, and different from the

usual "personal appearance" of motion picture "names."

As framed, it was the intention to "cut" the scene into the picture, but such a thing was impossible on the Mainstreet bill, as it would have caused Miss Dean to have made four appearances, and also kept the stage crew on the job practically all the time. Hence the sketch was put on independent of the picture.

For this showing Manager Jack Quinan assisted in the staging by adding several dancing girls and a pair of Nubian slaves, for atmosphere.

The act was highly satisfactory from both the film fans' standpoint and that of the box office.

Hughes.

GRECIAN VASE (7)
Dancing
5 Mins.; Full (Special)
McVickers, Chicago

Chicago, Jan. 24.
A huge vase, encircled in the center, with running board strong enough to give four girls ample room for some posing, opened this presentation.

Two girls, dressed in white, offered a spring dance. The colored lighting effects employed back stage made the number stand out. This was followed by four girls who came down a pair of black staircases, and dressed as Roman gladiators, offered a bit of Grecian terpsichore, which pleased the majority. Dorothy Berke, as the Roman warrior, executed a neatly constructed routine which scored. Closing, the girls assumed the positions occupied at the opening. The stage was darkened with the vase illuminated, which instantly garnered applause.

FILM ITEMS

H. E. Miller, assistant manager of Robbins' Majestic, Utica, N. Y., for the last three years, has been named representative of the Robbins Enterprises, Watertown, N. Y., succeeding Dr. J. Victor Wilson. Mr. Miller assumes his new position February 1.

In Watertown, Miller will be in charge of the Olympic and Palace, pictures, and the Ayon combination burlesque and Keith vaudeville.

Two Earl Hudson pictures (First National), "I Want My Man" and "One Way Street" are now in the cutting room and will be released soon. Four others will shortly be put into production. They are "Chickie," "The Necessary Evil," "The Making of O'Malley" and "The Half-Way Girl."

"Children of the Whirlwind" will be the next picture made by Whitman Bennett. Work will start in about three weeks.

Niles Welch has been added to the cast in Ivan Abramson's next production.

Just as soon as he completes his work opposite Barbara La Marr in "Hail and Farewell," Conway Tearle will jump to California, where he will start for Metro-Goldwyn-Mayer.

"Cobra," the next Rudolph Valentino production, is practically half completed with a supporting cast that includes Nia Nadi, Gertrude Olmstead, Claire De Lorez, Rose Rosanova, Mario Carillo, Lillian Langdon, Carson Fergusson and Hector Sarno.

Katheryn McGuire has been engaged by Circle Productions, a new organization, to play the female lead in "Trallin' Trouble," which Robert Eddy is directing. The picture is the first of a series of Western subjects which the company will make.

WEST COAST STUDIOS

Los Angeles, Jan. 22.
Activities have been resumed at the Fox studios in full force. Jack Blystone is to make "Hunting Wild Anims" in Hollywood, a comedy-drama an original story by Charles Darton; Jack Ford will start on a special prizefight story starring George O'Brien; Emmett Flynn will also begin on a special from an original story by Bernard McConville, with Maurice Elvey starting the direction of another special, and Lynn Reynolds starting off "The Riders of the Rainbow Trail," by Zane Grey, which is a sequel to "The Riders of the Purple Sage." Robert Kerr begins another "Van Bibber" comedy featuring Earl Fox, while W. S. Van Dyke will take Buck Jones in hand to make another western.

Mal St. Clair has been placed under contract by Harry Cohn of the Waldorf studios, and is to start making "After Business Hours," which is to be added to the Columbia list of productions for 1925.

Doe Eddy has left the Paramount publicity department to join the ranks of the free lance press agents.

Lynn Cowan, formerly of Bailey and Cowan, vaudeville, who was given a tryout by Fox, has been added to the concern's stock company and is being featured in a number of comedies that are being made.

Columbia Productions have purchased the screen rights to "Everything Money Can Buy," which ran in the "Cosmopolitan" magazine recently. It will be put into production with Mal St. Clair handling the megaphone and Elaine Hammerstein and Lou Tellegen in the feature roles. The production will be made at the Waldorf studios under the supervision of Harry Cohn.

Herbert H. Van Loan has sold to Columbia Pictures an original story, "Whiter Than Snow," based on incidents of the underworld. It will be put into production next month under the direction of J. Reeves Eason.

Jacqueline Logan has left for New York to play the lead in "White Mice," which E. H. Griffith will direct for Seering D. Wilson Corporation. William Powell will play the male lead. Interiors will be made in New York and exteriors in Cuba. The picture will be made in color process.

Alfred E. Green will begin production of "The Talkers," adapted for the screen by J. G. Hawke from the play by Marion Fairfax on Jan. 24 at the United Studios. For the principal players Sam E. Rork has chosen Anna Q. Nilsson, Lewis S. Stone, Fuly Marshall, Barbara Bedford, Ian Keith, Gertrude Shorn, Harold Goodwin and Lydia Yermene Titus.

If laughs mean money, here's a Comedy Record Smasher!



Adolph Zukor & Jesse L. Lasky present

Bebe Daniels

IN

'MISS BLUEBEARD'

A Paramount Picture

From Irene Bordoni's stage hit by Avery Hopwood. Adapted from Gabriel Dregeley's French farce. Screen play by Townsend Martin. Directed by Frank Tuttle. Raymond Griffith, Robert Frazer, Kenneth McKenna in the cast. One of the Famous 40

Paramount Pictures

from the face that made the whole world laugh

"Charley's Aunt"

with Syd Chaplin



Directed by Scott Sidney
Produced by
CHRISTIE B. M. COMPANY INC.
DEAL FRANK LTD. Distributors for United States

Producers Distributing
CORPORATION

FILM REVIEWS

(Continued from page 32)

ave Lady Alice from marrying Churlton. Naturally, much skulduggery (that's what they called dirty work in those days), is unearthed and the interest part of the plot concerns Turpin's escapes and fights with the authorities and of his idolized position with the common people.

Mix is Turpin and as an actor he's on a par with a thousand others, but as a rider, fighter and general all around stunt man, he makes the others in the same business look foolish. His horse, too, is a tremendous asset to the film and the settings, of which there are many, are solid in spots and canvas curtains in others, albeit the curtain stuff is well handled and hardly noticeable.

The action in this picture should assure it of instantaneous success. If the enjoyment of its premier. Piccadilly audience is any criterion, both William Fox and the exhibitors will get plenty back when the returns are in.

"Dick Turpin" is one of the real entertaining films of the year. It's just time novel hoke realistically treated, but the dime novel craze still has plenty of followers.

Slit.

EXCUSE ME

Mauro-Goldwyn picture, presented by Louis B. Mayer from Rupert Hughes' play of the same name. Directed by Alf Goulding. Showing at the Casino, New York, week of Jan. 25. Running time, 67 mins.

Margerie Newton.....	Norma Shearer
Maureen O'Sullivan.....	Conrad Nagel
Francis X. Bushy.....	Renée Adore
Francis.....	Walter Hiers
Leet, Shaw.....	John Bort
Jimmy Wellington.....	Bert Roach
Ray, Dr. Temple.....	William V. Wong
Mr. Temple.....	Edith Yorke
Libert, Hudson.....	Eugene Cameron
George Katschen.....	Fred Koenig
Rev. John Wales.....	Paul Weigel
Mr. John Wales.....	Miss Wells

Probably the first picture adapted from one of his own works that Rupert Hughes hasn't personally directed. However, and undoubtedly under his supervision, Alf Goulding has turned out a rollicking farce that would have scaled the heights were it not for the insertion of a dime novel thriller passage.

For three-quarters of the way the picture is actually overboard with laughs with much of the credit due Conrad Nagel and Bert Roach. For those who doubt Nagel can play farce release is going to be a revelation.

The comedy is localized, principally,

upon a train wherein a young naval officer and his would-be bride continuously try to find a minister to make the elopement according to Hoyle. They fall and the resultant situations pile up. The thrill is the chasing of the train by Nagel in an aeroplane to save the rail demon from plunging over a cliff where the bridge has burned away. The leap to the train and the dive of the engine is all pictured, but the fakes are obvious enough to offset any imaginative angle a well-wisher might care to imply. Besides which it deducts, drastically, from the farce ingredient.

Norma Shearer and Mr. Nagel are both featured in the billing with Roach gaining equal prominence, as regards comedy, through offering a whale of a "stew."

Running but 57 minutes, the picture teems with action, and it's a sure laugh-getter on any screen.

Slit.

THIEF IN PARADISE

Goldwyn presentation of George Fitzmaurice production, adapted by Francis Marion from Leonard Merrick's novel, "The Worldlings." Released by First National. Showing at Strand, New York, week of Jan. 25. Running time, 71 mins.

Helen Saville.....	Doris Kenyon
Norma Shearer.....	Maureen O'Sullivan
Roma Carmila.....	Alleen Pringle
Noel Darville.....	Clairie Gillingwater
Bishop Saville.....	Alec Francis
Phil Whalton.....	John Patrick
Phil Jordane.....	Charles Tourne
Maid.....	Blita
Secretary.....	Charles Foll

Strictly box-office stuff and should hit that way. The standard ingredients, some of them palpably dragged in, but nevertheless valuable, make of this rather tall, and oftentimes inconsistent, tale an entertaining and thrilling film drama.

Starting in the hectic atmosphere of a derelicts' island off the China coast, with somewhat of a "Rain" and "White Cargo" flavor, it drifts to California, where the "hero," having stolen the papers of a missing prodigal, comes to find the fortune as an impostor, accompanied by a sultry half-breed lady of no virtue, former mistress of the dead heir.

The thief falls in love with the daughter of a crusty father's cronies, tries to shake off the yampy villainess for a long time without avail, marries, is threatened, confesses, shoots himself, is forgiven. Some of this portion is pretty sloppy, but it is great fare for the sentimental.

Doris Kenyon as the sweet ingenu is sweeter even than usual, and clicks. Alleen Pringle as the Oriental

baby is never plausible and gives nothing to the product except hard work and gestures of the sort supposedly obsolete these many years in first-rate films.

But Claude Gillingwater as the grouchy but lovable old father hands forth a character portrayal such as has perhaps not been seen twice since Menjou in "A Woman of Paris." Tragedy, comedy, story-punch, flow from his gifted work. Ronald Coleman as the impostor does well enough, but fails to reach the heights.

With bathing girls and polo scenes and mansions and no end of sure-fire stuff laded in, a wild, barbaric dance that is magnificently staged, and shifts from comedy to the depths and from drama to hokum. "A Thief in Paradise," running with its snappy title, should get the money.

Loit.

MISS BLUEBEARD

A Paramount picture starring Bebe Daniels and adapted from the Howard-Dregley farce, "Little Miss Bluebeard." Adapted to the screen by Townsend Martin and directed by Frank Tuttle. At the Rivoli, New York, week of Jan. 25. Running time, 65 mins.

Collette Girard.....	Bebe Daniels
Larry Chase.....	Robert Fraser
Bob Hawley.....	Kenneth McKenna
Don, Bertie Bird.....	Raymond Griffith
Glenda.....	Martha Madison
Glenda.....	Diana Kane
Colonel Harding.....	Lawrence D'Orsay
Era.....	Fernando Billings
.....	Ivan Simpson

On the stage "Little Miss Bluebeard" was a made-to-order vehicle for Irene Bordoni. In view of the fact, therefore, that the stage version had all Bordonis, it was apparent that, to suit this play to the screen, great alterations were necessary.

These alterations, let it be said, have been performed with much skill. Townsend Martin, a young Princeton man, has them to his credit. But the whole thing is hindered for no other reason than that it is a starring vehicle and that the star, Bebe Daniels, never suggests the flaring temperament associated with the Collette Girard role in the piece. Miss Girard, so the sub-titles tell us, is the temperamental French actress, a woman of fire and fury when crossed. But the sub-titles also suggest this. Miss Daniels contents herself with wearing feakish-looking clothes, and becoming a veritable mannikin.

With Miss Daniels out of the running only, it is natural that the honors go to someone else—Raymond Griffith. Griffith plays the sap-headed Bertie Bird, which was also the comedy hit role of the play, and

with all the hoke in the world he carries it so far that the audience screams for 15 minutes solid in the mid-section of the film. That a star is present is remembered through Miss Daniels returning for more weary stretches of footage, but near the end a bedroom misap brings a few more laughs.

The theme concerns the mistaken identity of a good-looking young man who is, by the error of a drunken French village mayor, married to the aforementioned Collette. But he had told her he was Larry Charters, a famous song writer, whereas Larry was his best friend and quite unwilling to get married. But Larry, seeing Collette, falls hard. The mix-up comes when Larry's other lady friends, all of whom he has been playing strong, fast and heavy, get sore and when they all start trooping into his apartment with Bertie Bird trying to sleep. Here Griffith wallops himself home many a comedy homerun, and if ever a member of the cast stole a picture from the star, he does it.

Robert Fraser and Kenneth McKenna do corking work, while a capable supporting cast, including the blonde little Martha Madison and the be-mustachioed Lawrence D'Orsay, is to be seen to advantage. The settings are very fine and the direction good, although too many closeups are evidenced. Much care has been taken with all technical work, and good photography is apparent.

Had "Miss Bluebeard" held in its cast a competent comedienne it would undoubtedly have been a comedy wallop of the highest type. But as it stands "Miss Bluebeard" is an average program picture of the better type, and for nine-tenths of its entertainment this boy Griffith is responsible.

Slit.

A MAN MUST LIVE

Paramount picture and Famous Players-Lasky presentation directed by Paul Sloane. Starring Richard Dix. Based on L. A. R. Wiley's story, "Jungle Law." At the Rivoli, New York, week of Jan. 25.

Geoffrey Farnell.....	Richard Dix
Marguerite (Mops) Collins.....	Jacqueline Logan
John Hardcastle.....	George Jessel
Senator Rose-Fayne.....	Edna Murphy
Clive Rose-Fayne.....	Charles Byer
Mr. Jansen.....	Dorothy Walters
Clare Overton.....	William Richardson
Dr. O'Casey.....	Arthur Housman
Rose-Fayne.....	Lucius Henderson
Mr. Rose-Fayne.....	Jane Jennings

Richard Dix is now a star in his own right. However, in "A Man Must Live" Dix works hard, but naturally there are comparisons and

the procedure gives "Manhattan" the shade.

This vehicle is a combination of war, newspaper and good samaritan theme, with Dix playing the "regular guy" who befriends a young dancer who should have been fed for a sob story for his (Dix) newspaper.

Dix, after returning from the war a captain, finds himself penniless and forced to work on a paper for sustenance. Just before he went abroad with a buddy, who was thought to have been killed but later turns up shell-shocked and selling dope, Dix was fighting a court case which meant \$100,000 to him. This blew up when he, rushed away to war.

Dix, as young Farnell, gets fired when he fails to handle a story assigned by the managing editor (George Nash), but recognizes a court prisoner as his buddy, Captain Clive Rose-Fayne. Here's a story. He finally sells it and then discovers that the young girl of his romance is none other than the beautiful sister of Captain Rose-Fayne.

Farnell tries to stop the story but sees it carried in the New York "Chronicle." The dancer that Farnell helps die, and Clive's sister comes to uphold him for being a cad. However, just before the climax, Farnell recovers word his steel case has been settled and he is the victor with a check for \$100,000. There's forgiveness by the girl and the big love embrace.

Much importance is attached to the newspaper climax, something that has been done before. Perhaps too much detail, mechanically, prevents grinding presses from telling the real story of their apparently ceaseless grind. Things almost unfold themselves without little effort on the part of the camera to tell the story in action.

Dix and Edna Murphy go in for considerable love making, there being several closeups. This girl appears to be doing the best work of her screen career.

Dix adds to his laurels but does not get his usual quick response. George Nash was superb as the managing editor as far as "acting" was concerned.

Credit must be given for the work of Jacqueline Logan as "Mops" Collins, the dancer. Charles Byer was acceptable and the minor roles were passable.

It is not a big story despite efforts of scenarist and director and cameraman to make it so. It is quite preachy and there are some (Continued on page 43)

FOX NEWS FIRST AS SA

with

Fox News served every one of its first-run exhibitors throughout America with a 600-foot special subject covering every scientific and popular phase of this sensational event immediately after it took place.

Fox News issued only real, actual motion pictures of the sun's eclipse—made during the eclipse, not in advance!

FOX NEWS IS ALWAYS FIRST WITH THE NEWS

HOUSE REVIEWS

(Continued from page 31)

the comedy feature. A tame two reel.

Then came the Four Bohemians and Joe Valli, accordionist. They were four men who might be acceptable with their grotesque costuming in a cafe for comedy appearance, but hardly suffice as a presentation specialty. There is one vaudeville act in the turn with the balance being used for volume augmentation only.

For a first class house the two acts used simply impressed that the smaller of the smalltime vaudeville material is being used in conjunction with a better quality of music and screen feature. It is hardly a type that will cause favorable comment. The screen feature was Bebe Daniels in "Miss Ettebeard."

Ung

NEWMAN, K. C.

Kansas City, Jan. 24.

The stage program preceding the presentation of the screen feature, "The Golden Bed," at the Newman this week, is billed as one of the most elaborate offered for some time. It may be all of that, but it is far from being the most entertaining.

It started with a tuneful overture, "Gypsy Fantasy," by Leo F. Forbstein and his Newman orchestra. The offering is a special arrangement by the leader, and includes several pop "Gypsy" numbers. Seven minutes were allotted. A three-minute cartoon comedy followed, with Steve Cady singing "Love Me Like I Love You." This was the closest to a flop the writer has ever seen in the house.

Le Roy Mace and Eula Penn Wheat were next in a vocal offering, "Moonlight Memories." The singers were in an elaborate barge, with silken sails and illuminated water backing. A pretty setting. The song, however, was below par, and as the stage was so dark the audience couldn't see the singers, the reception at the finish of the single offering was so weak that they did not come back.

The following week consumed eight minutes.

Then the feature act, Addison Fowler and Florens Tamara, with their company of five South American Troubadours, presenting "Echoes of Buenos Aires." A special setting was used, showing the exterior of a Spanish building with colored lights strung in front. A Spanish song by the troubadours, violin, two mandolins and two guitars, was the introduction with Mr. Fowler, costumed as la Valentina, standing at one side to give it atmosphere. Miss Tamara, entranced and the dance was on. The pair worked hard for several minutes, introducing their familiar tango stuff, but failed to wake the customers up. Another number by the "boys" followed. The dancers were on again for a brief acrobatic dance. This team has much better material than they gave Monday night, and many of the customers were waiting for more, but that was the finish, the entire affair lasting 12 minutes.

On account of the length of the feature, 83 minutes, no comedy was shown. Hughes.

Cuneo's Westerns

Early spring releases of Lester Cuneo pictures, made by Ward Laschelle Productions, has Cuneo in "Hearts of the West," Feb. 1; "Two-Fisted Thompson," Feb. 15; "Western Romance," March 1, and "Range Vultures," March 15. Cuneo will continue to make Westerns during 1925.

AERO WEDDING'S NOSE DIVE

Los Angeles, Jan. 27.

Patsy Helen Clare, known in pictures as "Countess Pat," has filed suit for divorce against Fred M. Clare, aviator, alleging desertion. The couple were wed in an aeroplane a year ago, with the ceremony grabbing a lot of publicity.

Notables of the Stage and Screen

If you are considering vaudeville, let me write your act.

I SPECIALIZE IN UNUSUAL SKETCHES

and revues molded to your measure and talents, on royalty basis or outright sale.

FELIX FANTUS

1517 So. Oakley Avenue, CHICAGO

PRINCE OWED \$50 FOR POKER

Los Angeles, Jan. 27.

J. W. Thomason sued Rama Chandra, a Hindu prince who is now making his livelihood as a picture actor, for \$50. The case was tried before Justice Robert Scott. Herbert Hurd and his wife Florence, appeared as witnesses in behalf of Thomason and testified that the money was due for a poker debt.

The court held that a court of justice was no place to collect poker debts and dismissed the proceedings.

Rin-Tin-Tin Barking

Reports that Rin-Tin-Tin, screen dog, had been killed, are unfounded. Rumors continued to hit New York the dog had been killed on "location."

REVAMPED HOUSE OPENS

Utica, N. Y., Jan. 27.

With a new front and a brand new name the old Hippodrome will reopen Feb. 22, as the Olympic. A noon to 11 p. m. policy will be inaugurated.

The Hipp was one of the pioneer vaudeville and picture houses in the city, some time ago condemned, but now completely rebuilt and remodeled.

Marjorie Daw Opposite Tilden

Marjorie Daw has been engaged to play opposite Bill Tilden, world's tennis champion, in the first of the Tilden pictures to be made by George Twillinger.

The films will be made at Glendale, L. I.

Sullivan's 2nd Ind. Production

C. Gardner Sullivan's second independent production will be released through F. B. O., and will be called "Mock Marriages."

The cast comprises Jacqueline Logan, Belle Bennett, Clive Brooke, Jean Hersholt, Donald McDonald and Clary Fitzgerald.

R. E. Pritchett in East

R. E. Pritchett, formerly the West Coast publicity representative of First National, has been brought east to establish a new direct sales department in the New York home office.

Neither Frank Mayo nor Walter Long, who reached Broadway from the Coast last week, has yet signed with any producers for their services.

IDEAS, INC., NEW AND BADER'S

A corporation to be known as Ideas, Inc., has been formed as a co-operative exhibitor-merchant organization. The new concern marks the absorption of three similar smaller outfits, Merchants and Exhibitors Service, Bankers and Manufacturers Service and National Program Service.

Dave Bader, publicity man, is president of the new corporation.

Road Showing "Beauties"

The Chesterfield Motion Pictures Corp. has bought the production comprising the Valentino 88 prize winning beauties from Harry Davis, Pittsburgh, and will road show the girls as a unit.

The Chesterfield film is headed by Nat Levine, president, and Joe Klein, vice-president.

"Give Us More Like 'He Who Gets Slapped,' 'The Navigator' and 'His Hour'"

That's what Exhibitors and the Public are demanding from all Distributors

Watch For These Coming Productions Among Others!

THE GREAT DIVIDE

REGINALD BARKER'S production from the Great American Drama by William Vaughn Moody. With Alice Terry, Conway Tearle, Wallace Beery, Huntly Gordon.

CONFESSIONS OF A QUEEN

VICTOR SEASTROM'S Production. By Alphonse Daudet. With Alice Terry, Lewis S. Stone, John Bowers.

NEVER THE TWAIN SHALL MEET

From the popular novel by Peter B. Kyne. Directed by Maurice Tourneur. Adapted by Eugene Mullin. Settings by Joseph Urban. With an All Star Cast. A Cosmopolitan Production.

BUSTER KEATON IN SEVEN CHANCES

Based on Belasco's famous stage comedy by Roi Cooper Megrue. Presented by Joseph M. Schenck.

EXCUSE ME!

Rupert Hughes' production of his novel and play. Directed by Alf Goulding. With Norma Shearer, Conrad Nagel, Renee Adoree, Walter Hiers

Metro-Goldwyn Pictures

Medal-Winners
Money-Getters

Member Motion Picture Producers and Distributors of America, Inc.—WILL H. HAYS, President.

VICTOR'S \$1,000,000 ADVERTISING CANCELLATION; DEALERS REFUSE

Company Calls Off Nat'l Campaign and Says Dealers Must Pay Own Exploitation—Result, Firm and Dealers Will Split Expense 50-50

The Victor Phonograph Company, it is stated upon reliable authority, recently cancelled \$1,000,000 in national advertising and delivered at the same time an ultimatum to its agents that any advertising they do in the future will not be paid for by Victor.

This message was immediately answered by several large New York dealers with no much effect that Victor has agreed to go along on a 50-50 basis in the advertising of its records machines and disc products.

One reason assigned for Victor's cancelling to broadcast is the fact that the drop in the sale of their red seal brand has been appalling. Five years ago there were standard Caruso records, sung in duet or trio form, which brought \$5 and \$6 regularly and in large volume. With the decrease of interest in the red series, these prices were slashed in half.

Victor's Two-fer-Ones
Last year Victor began backing up the usual one-faced red seal series with other red seal selections, making a two-faced high-class record for the same price as the former one face. Later, the company began issuing releases weekly and spurring heavy on the advertising. This plan, after a long trial, was withdrawn and the monthly system reinstated. Now, with the effort to boost the sales of the red seal records through the terrific publicity received by broadcasting, it is apparent that this largest of recording companies is making a great stab to put life into a business that has been badly affected.

NEW STATIONS

Washington, Jan. 27.
The Department of Commerce has issued the following list of newly licensed broadcasting stations for the week ending Jan. 24:
WBRE, Baltimore Radio Exchange, Baltimore, Pa.; KFUV, G. Pearson Ward, Springfield, Mo.; KFUV, Earl Wm. Lewis, Moberly, Mo.; WGBK, Lawrence W. Campbell, Johnston, Pa.; WGBL, Albert H. Ernst, Elyria, Ohio; WBRF, Harden Sales & Service, Broadlands, Ill.

Theatre-Newspaper-Radio Tieup in Kansas City

Kansas City, Jan. 27.
The Newman theatre, working with the Kansas City "Star," is featuring a special theatrical program at a midnight show each Tuesday night. The program is made up of the entertainers and musicians working at the Newman houses, augmented by acts and artists from several of the other theatres.

The entire program is broadcast by the "Star" station, WDAF, as the paper's regular Tuesday "Night Hawk" program. The effort is extensively advertised and is proving a drawing card.

Bernie Also on WEA

Starting Feb. 9, Ben Bernie and his Hotel Roosevelt orchestra will be a regular Monday night program feature via WEA. The Bernie jazzists have been substituting Saturday nights in place of Vincent Lopez's band, now on tour.

Bernie also broadcasts regularly for WNYC.

Society Okays Two New Stations
Two new stations licensed by the American Society of Composers, Authors and Publishers to broadcast their material are WTaj and WEAR.

The former is operated by the Radio Shop, Portland, Maine, and WEAR is the Baltimore "Sun" station.

3 SIMULTANEOUS WIRELESS PROGRAMS

Wired Radio, Inc., Says Technical Obstacles Are Removed

Wired Radio, Inc., through C. W. Hough, its president, states that all technical obstacles to the "wired wireless" project it is sponsoring have been removed. Plans for the provision of its entertainment services over leased wires are being completed for installation in New York, Philadelphia and Washington. Experiments have been conducted on Staten Island the past two years here. The inhabitants have received the Wired Radio, Inc., services over electric light lines. The objection has been that only one program could be received, but has been solved so that three programs will be broadcast simultaneously differentiated as to musical, speech and news services. Each can be tuned in by pressing the proper button.

The Wired Radio, Inc., is exploiting the invention of Major-General George O. Squier. It leases sets to its subscribers at a monthly fee, averaging \$1 a month for the entertainment services.

Wired Radio, Inc., was the first to come out with the promise it will pay for its entertainment and talent as soon as it commences functioning.

CELEBRITIES ON AIR

WGBS Has Many Theatrical Folk Listed

A strong line-up of theatrical celebrities are slated for broadcasting from WGBS next week. Richard Bennett, of "They Knew What They Wanted," is making his return "appearance" Feb. 3. Heien Rivers and Sidney Blackmer, of "Quarantine," will be on the air Feb. 4.

On Feb. 2, Marjorie Rambeau, starring in "The Valley of Content," will be interviewed on a song by Teresa Rose Nagel. Blanche Upright, author of the play, will also be interviewed. Miss Rambeau is also slated for a talk via WOR, Newark, next week, seemingly going in strong for the radio "plugging." Wells Hawk, handling the show, is responsible.

Charlie Walton, film director, will also be interviewed Feb. 5.

Copyright Infringement Suits by 3 Publishers

Three copyright infringement suits have been filed in the U. S. District Court by as many music publishers for unauthorized use of popular songs.

The suit by Peist, Inc., against Herman Savage, owner of the Westchester, a Bronx, N. Y., picture house, is based on a song copyrighted in 1913, evidencing that the American Society of Composers, Authors and Publishers' suits have good memories. The song in question is "Melinda's Wedding Day."

Harma, Inc., is suing the Bamville Club, Inc., operating the Bamville club on West 129th street for unauthorized public performance of "Tea for Two."

Berlin, Inc., complains of Harold Irving and Henry Levine for infringing "Pretentious" in their Greenwich Village cafe, The Slide Show.

MARIMBA ANNEX

Chicago, Jan. 27.
The Orkido Orchestra, under the leadership of Dan Russo and Ted Florito, is now offering two distinct musical combinations in one. The aggregation instead of sticking solely to the brass and reed have organized a marimba unit, composed of men in the orchestra, alternating the two distinct types of music for dancing.

Charles Fuchta, the drummer of the orchestra, plays the lead on the xylophone, with Ted Florito, Frank Papile and Jack Wuerf manipulating the others.

SAM LANIN TOURING

Sam Lanin's orchestra from Roseland, New York, is touring the "coal mine" territory through Pennsylvania this week, while Jan Garber's protegee, Walter Hines' band, are the visiting attraction at Roseland.

Ted Lewis, next week at this Hines' outfit, second week at that establishment.

Hines resumes his one night touring of the ballrooms and Lanin returns to the New York next week. Fletcher Henderson's band is undisturbed at the old stand.

Benny Krueger at Parody

The Benny Krueger Brunswick recording orchestra opens Feb. 7 at the Parody Club, New York, succeeding Ted Lewis, who opens Feb. 15 on the Orpheum time in San Francisco.

This will give Brunswick its fourth attraction on Broadway, Al Johnson, Ray Miller at the Arcadella and Frederic Franklin at the Pica-dilly also being Brunswick recording artists.

COMPOSERS' HALF HOUR

Under the title, "One Half Hour With Popular Composers," WOR will broadcast a new program featuring Domenico Savino, Hugo Frey and Raymond Klages. Lucille DuBois will also be part of their program.

NEW RECORDERS

Frank Crum is among the new Edison disc artists. The Crum orchestra is from the Hotel McAlpin.

W. C. Polla's Clover Gardens orchestra has augmented its disk work to embrace the Columbia, Pathé and Edison labels. Polla, who is Vincent Loeb's technical director, has merged Jack Linton's Cadets into his own band.

Acce Brigode and his 14 Virginians from the Monte Carlo Cafe, New York, will shortly release their first Columbia recordings. The band has been on the Okeh label for many months. Brigode will also "can" for Edison.

Dick Long an. his Nankin Cafe orchestra from the Nankin Cafe, Minneapolis, will release their first two numbers on the Feb. 13 Victor label. The Mitchell Brothers, singing comedians, also make their disk debut on the Victor the same week.

Booking Contract Closed In Library of Congress

Washington, Jan. 27.
The Library of Congress has become a booking office. Mischa Guter, a musical director from the coast, having led picture orchestras in Los Angeles, where at one time he leased a theatre himself, Portland and Seattle, was here browsing through the musical division of the library when Charles Raymond, Universal's manager of the Rialto, who has known Guter for some time, appeared on the scene.

Bailey F. Alart, who has been directing for about a year at the Rialto, was leaving, Raymond offered the "baton" to Guter, and there in the Library of Congress a show business agreement was consummated.

GERBER'S CORRECTION

Alex Gerber corrects Variety's report on the McNulty and Mullen situation to the effect that he complained about royalty lapses to the V. M. P. A. Major Donovan presided, the act promising to settle up occurred royalty payments due Gerber, the author of their complaint. On this condition Gerber permitted them to continue the use of his material, but when they violated their promise to Major Donovan, the V. M. P. A. ordered him to eliminate Gerber's songs at once.

S. AFRICA HEARS ENGLAND

Cape Town, Dec. 24.
Direct wireless communication between England and South Africa is a fact.

At 12:05 a. m., Dec. 3, messages were sent from the Merveton (Cape) station from the Marconi station at Poldh. The messages came through on a 62 meter wave length.

BATTLE OVER TITLE

The "Radio Age," in its January issue, attacks the Radio Corporation of America, which is described as "a \$23,000,000 radio crowd," because of the latter's objection to the registration of the title, "Radio Age," which has been in use and owned by the publishers of that periodical since 1922. The "Radio Age" is alleged to infringe on the title of "Wireless Age," publication controlled by the Radio Corp., which has gone into the U. S. Patent Office to file its formal objections to the registration of the "Radio Age" title.

The latter publication expresses its intent to go after the Radio Corp., despite the latter's threats of legal prosecution, and its editor states he is "going to organize a proof press and let every newspaper in the United States know what transpires in this Radio Corp. matter. And, maybe, we can induce Charlie Bette to broadcast it." Erbertin in the Elkin, Ill. attorney, who maintains his own broadcasting plant at Elkin for his private amusement, and who refused the sale of broadcasting equipment because he is against radio monopoly either in manufacturing, setting or broadcasting.

BATTLE OF WAVE LENGTHS

WJAR and WDFW Refuse to Split Broadcasting Time

Providence, Jan. 27.
The two most powerful radio broadcasting stations here, WJAR, operated by the O'Brien group, a large local department store, and WDFW, the station of Dutee W. Flint, a millionaire, are having a tough battle with the Boston radio inspectors through refusing to accept the new wave lengths assigned to them.

WJAR, the oldest station, has been operating on 100 metres, and WDFW, not yet a year old, on 441. The wave lengths handed out by the government would put both stations on 375 metres and have them split the time.

Both Flint and Col. Leon Samuels, of the Outlet, protested the split-time plan as unfair, and the former wave lengths are allowed them until new arrangements can be made.

Radio Review

Variety's critical review of the other entertainment as it comes through its Freed-Eisenman Neutrodyne receivers, covers the major portion of the week. A specially assigned critic, in daily or bi-daily intermittent periods, making notes of the performance. The days of review are differentiated.

Thursday

Mrs. Matty Levine, concert jazz pianist, entertained over WHN with three piano solos. Mrs. Levine is an accomplished pianist.

Anna Lee, dramatic soprano, accompanied by Michael DeTrinis, concert pianist, and Anthony DeTrinis, concert violinist, rendered a few well chosen selections. The DeTrinis brothers offered duets in opera songs. Miss Lee has a clear voice and the DeTrinis brothers sounded above board.

Friday

On Friday afternoon, John Golden, producer of "Figs," broadcast over WOR's New York radio, on 57th street, endorsing radio.

Following Mr. Golden on the air, Patterson McNulty and Anne Morrison, who wrote "Figs," gave a talk on how they came to write the play. After them came few of the cast from the play.

Saturday

The Ambassador Trio, violin, cello and piano, played a few opera selections via WJZ. Beatrice Ragsdale, pianist, followed with a neat concert interlude over WGBS.

Elizabeth Roth accompanied herself in pop songs.

Joseph Gibbs, contralto, and Marie Nicholson, soprano, accompanied by Keith McCloud, sang duets. Both have impressive voices, and McCloud is a good pianist. It was entertaining.

Ruth Turner, blind pianist and composer, played some of her songs over WHN, which came through nicely.

ROXTS AT TRIPLE BENEFIT

Newark, Jan. 27.
Rox and His Gang appeared here at the armory for the first time tomorrow night. The engagement is for the benefit of the red fund, under the auspices of a number of secret societies.

FRENCH-AMERICAN STORM CLOUDS GROWING

Americans Preparing to Retaliate to Treatment of Georgians in Paris

In connection with The Georgians, the Paul Specht orchestra, which was banned from Paris, the American Society of Orchestra Leaders, suite 1123, Knickerbocker building, New York, has sent the following cable to the French Labor Ministry, Paris, threatening retaliatory measures: "Please be informed that unless the Georgians orchestra, American musicians now playing Clairidge's hotel, your city, are extended professional rights and permitted to work out their six month permit contracts the employment of several thousand French musicians and performers in America will be jeopardized."

The Georgians were ordered to leave Paris, Jan. 12, but are remaining pending official investigation.

Specht has received communications from Senators James E. Watson, J. W. Wadsworth, Congressman Sol Bloom and the State Department in Washington pledging their aid for the Georgians who are under Frank Guarante's direction.

BROADCAST ENTIRE OPERA

WGJ Sending Out "Il Trovatore"—Wm. Fay Directing

Schenectady, Jan. 27.

For the first time in the history of this station WGY will produce grand opera for radio on Feb. 5.

The WGY Opera will be created to sing Verdi's "Il Trovatore" for the other under direction of William Fay. Future attempts of this nature depend on the success of the initial try.

In the cast will be heard James Crapp, Viola Haller, Rose Mountair, Marion Browne, A. O. Coggeshall, Joseph Kopschynski, Louis Male and J. P. Quinlan, supported by WGY orchestra, which will be augmented for the occasion.

WGY STATISTICS

Schenectady, Jan. 27.

A review of WGY's operations locally for 1924 shows that the station was on the air 1,930 hours or an average of about four and one-half hours per day. WGY is not on the air Wednesday evenings with rare exceptions under special permit of the radio supervisor and on Monday evenings the station leaves the air promptly at 9, at which time WHEAT of Troy is licensed to broadcast.

In 1923, the total of operating hours was 1,160. Some more statistics of WGY shows that from Sept. 1, 1922, to Jan. 1, 1925, Leo Kilwen led the WGY orchestra in 3,000 different compositions on 472 radio programs. Three of the Kilwen band's original quintet are still with him.

RICHMOND-ROTHCHILD SPLIT

Chicago, Jan. 27.
Eddie Richmond and Irving Rothchild, who controlled the "Five Kings of Syncopation," have split. Rothchild has taken over the orchestra augmenting it with five more men. The band is currently appearing at the Moulin Rouge, where they have been signed for a year.

ORIOLES AT U. OF W. FROM

Chicago, Jan. 27.
The Oriole orchestra will desert its permanent headquarters at the Edgewater Beach Hotel for one night. The orchestra has been booked to furnish the music for the jun' prom of Wisconsin University at Madison, to be held Feb. 6.

BAND AND ORCHESTRA REVIEWS

WALTER HINES and Orchestra (10) Rosedale, New York

Walter Hines and his orchestra are proteges of Al Garber. The boys work as a Garber, which first brought them to Jan's attention. The Garber name is conspicuous in the Rosedale billing, because he preceded this band into Rosedale, and the same style of work would, therefore, become evident and commented on sans the Garber affiliation. Working under the Victor artist's auspices, however, permits them to cut-up to their hearts' content.

The band is comprised of young chaps, the youngest of whom is S. R. Hines, the trombonist, barely 17. Hines is a brother of the leader, who is himself not much past 21. Another brother, H. M. Hines, is at the piano.

The organization is unusual because all the boys are from the same home town, Lorraine, O., having grown up in musical surroundings, therefore, inseparable. This relieves Jim Brennan, business manager, of worrying about his men being enticed away.

Theodore Goetz, trumpet, is a "hot" brass player, and E. G. Burlew is the other cornet. S. R. Hines at the trombone is a good card, also doubling violin. J. M. Worthington and C. G. Fischer comprise the reed section, and the boys are augmented to three saxes in time. Frank Kastrup, banjo, doubles violin. Eddie Traynor, drums, and Y. P. Williams, tuba, complete the line-up.

Hines is the violinist-conductor. With the banjo, trombone and the sax doubling violin, the string quartet makes itself effective in the waltz numbers.

The band has been traveling extensively, and is a favorite in the one-night stand line. They are completing its second week at the Rosedale, prior to resuming a tour of the Pennsy "coal mine" stands. It is a worthy dance organization, being possessed of nice rhythms, which are further augmented by their novelty interludes in the form of humors, vocal ensembles, etc.

Garber is touting them for recording artists, and they suggest ability in that direction. **Abel**

YANKEE DOODLE BOYS (7)

Healy's Hotel, Boston
Cliff Masteller is leader of this newcomer in the Boston band field, the Yankee Doodle Boys' Band, playing for cabaret and dancing at Healy's on an indefinite contract.

Masteller's men are advertised as from the Palais Royal, Atlantic City, but their prior booking was a vaudeville excursion with the Joe Horne act.

For Boston, Masteller is perhaps a trifle heavily instrumented. There are no strings to be seen but the leader's banjo, and Culture Town is strong for strings. In the home of the Boston Commonwealth it is natural the violin should be deadlier than the mute. Cliff brought two saxes, trumpet, trombone, Sousaphone, drums and piano. There is no other Boston dance music which is not furnished with a violin, and only two others which make use of the banjo. That should not interfere in the least with the

team's success. Healy's is not located on Beacon street, and, anyway, there is sufficient ability in the ranks of the newcome toilers to overcome what handicap may exist.

They have rhythm, finish, appearance and a certain, intangible professional air, obviously an echo of their vaudeville past. Masteller sits at the side of his drummer. The team has no director, another respect in which it differs from the local product bands, also an indication that they are not averse to rehearsals.

In addition to their regular dance routine they boast of two or three specialties, including a saxophone sextet, and a dancer or two of the genus soft-shoe. The sax group is a la Brown Brothers, and includes all but the pianist. Like the soft-shoeing, it's a behind-the-footlights attribute.

Healy is strongly advertising this orchestra in the dailies. There is no apparent reason why they can't remain here until such efforts become a necessity in the internal regions.

Norton.

MEYER DAVIS' New Willard Hotel Orchestra (6) Dining Room, New Willard Hotel Washington, D. C.

Here is Meyer Davis' "pet." When you speak of music Davis asks, "Have you heard my dinner orchestra at the New Willard Hotel?" "High brow" stuff for the "celat" bunch that doesn't worry if their dinner checks reach staggering sums and adds materially in attracting this patronage.

This combination produces real music, and though only numbering six men there is that pipe organ, with William M. Nevins at its keyboard. What instrumentation is lacking from the line-up? Nevins supplies from that organ.

The line-up consists of A. Borogno, leader, at the piano; Al Alpher, violin; Joseph LaMacchia, obligato violin; Alberto Martins, cello, and Mr. Nevins, pipe organ. They have been playing together for years.

The orchestra is heavily featured by the New Willard Hotel, for national and local advertising, and rightfully so. It is undoubtedly a business getter for the place. **Keskin.**

WARDMAN PARK HOTEL ORCHESTRA (10) New York Hippodrome.

It's useless to pass critical judgment upon the Wardman Park Hotel Orchestra of Washington, D. C., making its metropolitan debut under unfavorable conditions with Brooke Johns as the turn's leader (not band's) at the New York Hippodrome.

Not only is this band probably following instructions and subject to them since the act is not theirs, but the very placement of the 10 musicians upon the stage evidences that but little thought was given to their end of it.

On appearance, and that's about all there is worth talking about at present with this act, the boys look all right.

It's odds on it won't be long before they may show under more favorable auspices, as the act they are in fell down, and they were but a part of it. **Sims.**

LEO LEWIN WITH BERLIN

Leo Lewin this week assumed charge of the band and orchestra department of Berlin, Inc. The change is a surprise to the music industry in view of Lewin's 15 years of service with the Henry Waterson organization.

Lewin is a veteran in the music business covering a span of 22 years.

Harry Hoch has succeeded Lewin at Waterson, Inc.

JACK MILLS MUST ACCOUNT

Iness Whitaker has been appointed referee by New York State Court of Appeals to officiate as referee in the suit of Sam Ehrlich, songwriter, against Jack Mills, Inc. The latter published a "blues" by Elmer Schoebel, with lyrics by Ehrlich.

An accounting was asked.

RICHMAN ON REGAL DISKS

Harry Richman of the Club Richman has signed to record for the Regal disks. Harry Pearl negotiated a contract guaranteeing Richman a certain sum in addition to three cents' royalty per disk.

COPYRIGHT HEARING

(Continued from page 2)

author, asking that Congress either give all or nothing. "The parasite attachments should be lifted," said Mr. Thomas in referring to the opposite faction who commercialize the writers' works.

Ellis Parker Butler stated that he had received but \$25 for the movie rights to "Pigs Is Pigs" which now the purchaser wants \$10,000. The writer's producer would again utilize the story.

Will Irwin referred to "political isolation and literary isolation" as two separate and distinct propositions. Marc Connolly read to the committee the "Who's Who" of those who had answered in Washington, referring to the contingent, numbering 73, as "all of the prominent writers, authors and composers of the country."

Robert Underwood Johnson cited that the labor had previously protested every change in the then existent law. He stated that when framing with Mark Twain (Mr. Johnson is 81 years old) the present copyright law, that labor had only consented to certain phases under protest. This being true in 1909 also, but that "conditions had proven that their fears were groundless."

Allice Duer Miller stated that the new bill made it possible to copyright a scenario, something that was now impossible.

Gene Buck as "Teasemaster" Gene Buck acted as "Teasemaster" the first time in the history of Congress that witnesses had been presented with statements as to "who and what" they were, voiced the approval of the authors at the proposed removal of the existing 2-cent rate on mechanical reproductions. "This bill will make bargaining" as is done for every other commodity possible between the maker of discs and rolls and the creator of the music he would sell," said Mr. Buck.

Radio crept into the proceedings with the advent of Mr. Buck, who stated that since its advent composers and authors were receiving 50 per cent. less for their works.

Here it was that Representative Vestal, of the committee, brought forth a demonstration that lasted several minutes. He said: "I'll sell you a protection, isn't it? You do not desire taking anything away from the other factions? As I understand it, you want this committee to fix it so that they cannot take it away from you."

Chas. K. Harris' "Plug"

Harry Von Tilzer stated that Congress still has time to amend the present law and save "him from going to the poor house," while Charles K. Harris recounted several instances of the present and past hardships and unfair phases of the law. Harris also got into the record a "plug" for his series of articles that is to tell of his life in the "stevepost," which he said could be purchased for a nickel, five cents.

Seemingly impressing the committee with his force was the testimony of W. Llewellyn Rane, secretary of the American Library Association, who spoke for some 1,300 librarians. He stated he represented both the public and the readers, and that his association approved the measure.

Night Session Opened Up

Getting into the night session M. J. O'Toole opened up the attack on the bill for the motion picture exhibitors. His testimony voiced the objections already set before the committee to not only the present law, but also the proposed measure would re-act even to a greater disadvantage to the picture houses. Mr. O'Toole is the national president of the Motion Picture Theatre Owners of America.

J. H. Helyar was followed and told of his fight with the picture interests over "Peg o' My Heart." He stated that he was fortunate enough to be financially able to follow his case through to the United States Supreme Court.

E. C. Mills, of the A. S. C. A. P., was again a prominent witness. Mills brought out the fact that though the bill contained many features the music publishers feared, he stood by his original statement to the committee to do it. If the Register of Copyrights, from his knowledge of copyright law, would write a bill, unhampered, unadvised and unaided by any of the various factions, that the associations represented by him (Mills) would "un-

ABEL'S COMMENT

By ABEL GREEN

Dodging Exclusive Record Contracts

Being signed exclusively by some recording company does not hold forth much of an attraction for prolific disc "caners" like San Lania's band, Arthur Hand's California Ramblers, Ben Selvin's orchestra and others. Lania sometimes has as many as five and six recording "dates" a week, which nets everybody more than an exclusive contract with Victor or Brunswick would.

The California Ramblers don't use the same name on more than one label, but are known as the St. Louis Low-Downs on one brand, Gooftus Five on another, under their own and The Little Ramblers cognomen on Columbia, the Vagabonds on another, etc. Ben Selvin similarly "came" for a large number of discs under an assorted collection of names.

The total income to each is favored instead of an exclusive arrangement. As one recording manager told Lania, "I wish I could afford to sign you exclusively for us, but I can't. You're too good a business man to accept less than what you can make by playing the field."

Alex Gerber's Conscience

Alex Gerber, best known as a songwriter, presents the unusual case of being forced out of the music business because of his other activities, that of vaudeville author.

Gerber is possessed of a "sweet" and exclusive contract with Irving Berlin, Inc., as lyricist, but finds that the demands to supply material for vaudeville forces him to resign from the Berlin firm, effective Feb. 1, and open offices for himself to deal solely with the production and authoring of acts.

Gerber has 22 big time acts to his credit, either as author or author-producer. His string of acts was worth Gerber's salary from the music house, while the professional or "act-man" angle. But Gerber did not feel right about drawing salary on that account, in view of his contract as exclusive writer and the fact he had not given Berlin a song in seven months, so this prompted him to resign.

He will continue as a free-lance writer as opportunity presents itself, but will chiefly concern himself with the vaudeville writing and producing.

Exchanging "Plugs"

Gus Kahn's success as a songwriter is assured almost before the song is on the market. Having written tunes in collaboration with such influential orchestra leaders as Isham Jones, Phil Florigo and others in Chicago, Philip Siskin in Cleveland, Gen. Rodenbach in St. Louis, etc., he distributes the manuscript copies and tells Jones to "plug" Florigo's tune because the Oriole Orchestra (of which Florigo is co-director) will do the same with the Jones' song.

The scheme is thus worked out in an endless circle and coupled with the increased ability as a commercial songwriter, the successful result is inevitable.

Which isn't a new practice, as both east and west orchestras continuously "plug," if friendly, but it does keep the boys in touch with each other.

Applause is Applause—Anywhere

Visiting orchestras which come to New York or any other metropolis where tariff dancing is the vogue, are surprised at the coolness of their audiences. After a while it dawns on them that the crowds have been educated to walk off the floor at the conclusion of a dance and not applaud for mork because of the "nickle-a-dance" grind.

Then, too, the boys know that when one band gets through there is another in readiness to carry on. In other cities, with one band playing an average of 14 dance sessions an evening, including a number of encores, the steppers applaud when pleased demanding more before permitting the musicians a siesta.

Inside Stuff on a Whiteman

Mrs. Paul Whiteman (Vanda Hoff, the dancer) was interviewed in the New York "Evening World" as part of Frances Bryce Bakin's series titled "Wives of Great Men."

The jazz maestro's wife gave a pretty frank insight on her temperamental airs' habits.

LOPEZ MUSIC IN CAPITAL

A contract has been signed by Vincent Lopez, whereby he will supply the music for the New 360-Power Hotel, Washington, D. C.

The Mayflower opens Feb. 17, at which time Lopez will also be on hand for several days. The Washington Post says that the hotel is tied up with the hotel for its opening, issuing a 48-page supplement which is devoting a lot of space to the Vincent Lopez engagement.

derwrite it without even reading the measure.

Phonograph Co.'s Angle

When adjourning until Tuesday, Feb. 4, J. G. Paine, representing the Talking Machine Company, asked that the committee seriously consider making any radical changes in the present law which would affect the millions of dollars now invested in the phonograph business.

Paine referred to the provisions of the bill wherein "works" are taken from the "pub-lic" or "patent" law, "quoting" on works, and the revoking of the two-cent clause. Mr. Paine stated that two cents was 11 per cent. of the overhead of the Victor company.

Arthur W. Well, who wrote, in a great degree, the Dallinger bill for the Hays office, stated he would appear at the next hearing and voice the opposition of the picture producing and distributing interests.

Sol Bloom's Prompting

Representative Sol Bloom, who had been operating upon the Senate prior to his heart, is a sick bed to be present. The presence of Mr. Bloom, coupled with his knowledge of copyright, was apparently of great assistance to the several witnesses appearing before the committee. Bloom's testimony, in the lack of technical knowledge of the bill, were "founding" in their testimony when questioned by committee members, only to have the Congressman from New York come to their rescue.

Here and There

Buddy Fields, who, with Gene Ross, Harold Berg and Herb Wiesdorf, collaborated on "If It Wasn't for You I Wouldn't Be Crying Now," states that Feist is publishing the song. Feist stated that he had the hotel for its opening, issuing a 48-page supplement which is devoting a lot of space to the Vincent Lopez engagement.

Ben Selvin has booked his Bar Harbor Society orchestra for the Georgetown University proms. The dates are Feb. 6-7.

W. C. Poila, technical director for Vincent Lopez, is composer of the "plug" waltz, "The Melody That Made You Mine," in collaboration with Cliff Friend, Shapiro-Bernstein is the publisher.

Milton Raison is now handling publicity for Ben Bernie and his orchestra.

Mike Speciale and his Carlton Terrace orchestra are now recording for several phonograph companies. In addition, he is booking manager for Ray Miller's Cosmopolitan orchestra.

Charles Fischer, who just opened at the Eastman hotel, Hot Springs, Ark., is broadcasting four times weekly from K.T.H.S.

George D. Lotman is now at the head of his own theatrical publicity and advertising company, headquartered in the Publicity building, New York.

Jack Linton and his Cade Band are at Clove Gardens, New York. The orchestra, last with Moore, Miller and Peterson, has been augmented to 11 men.

Joe Wesley and his orchestra have opened at the Rosedale, Milwaukee.

GILLESPIE BEFORE PAUL

Jimmy Gillespie, Paul Whiteman's personal representative, is going ahead of the Whiteman concert orchestra, when they return to New York, Feb. 6. Gillespie will be in advance to pave the way for Whiteman's advent into Los Angeles and San Francisco.

Whiteman is a coast product and this is the first time in many years he has revisited his old stamping grounds.

SERIAL ON BERLIN

The "Saturday Evening Post's" current issue started publishing serially, "The Story of Irving Berlin." Alexander Woolcott, the New York Evening "Sun's" dramatic critic, is the author of the series.

About a month ago "Liberty," the McNeill McCormack weekly, also had an interview on Berlin.

Mrs. Lachman Recovering

Mrs. Dave Lachman, who was the outdoor showman, is recuperating after suffering with a heavy cold. She is staying at 315 West 99th street, New York.

NEWARK'S NEW BALLROOM

Sam Pinna's Sponsoring Structure on Plot of 315x510

Sam Pinna, wealthy Newark real estate operator, is sponsoring the erection of a mammoth ballroom in that city on Clinton avenue. The Paradise is the only public dance hall of any importance in the Jersey city.

Because of the Pinna's and Pinna's firm's standing in realty circles, it is believed they could restrict any competition on other sites.

Jonas Perleberg, prominent Chicago ballroom manager, is slated for the managing directorship of the new place.

The ballroom, to be erected on a plot of 315 by 510, will also have bowling alleys, a theatre and swimming pool in conjunction. The theatre will be leased.

CAREER CAUSES DIVORCE

Des Moines, Ia., Jan. 27. Ambition for a career resulted in the granting of a divorce to Mrs. Lou F. Morgans, wife of the state census director and former secretary of the bonus board. Mrs. Morgans is known to radio listeners as Marion Morgans, dramatic soprano and prima donna of the Rainbo Cruise Revue, broadcast from Chicago.

This was the explanation of friends of the couple. Mrs. Morgans began her way east to fulfill a theatrical contract.

Mrs. Morgans petitioned for divorce on grounds of cruelty and the decree was granted by default.

GRANLUND'S SHOE BILL

Radio Announces Has Breach With Parody Club Over Footgear

Niles T. Granlund, radio announcer over WHN, has severed his connection with the Parody Club following a tilt with Billy Redmond, manager, and Ted Lewis.

The tilt came after the closing of Fay's Follies, when Granlund was instrumental in having the chorines from here supplant the girls working at the Parody. Redmond bought new shoes for the Fay Follies bunch and sent Granlund the bill, holding that as he brought about the change he should foot the bill.

MEXICAN BORDER CLOSING

San Diego, Jan. 27. Sweeping changes in the 9 o'clock closing of the Mexican border are being made throughout Texas and Arizona and the curfew order has been cancelled at Nogales, El Paso and Douglas.

The border at Tijuana and Mexicali still is observing the 9 o'clock closing ordered some time ago by the treasury department.

SUING ZIMM FOR \$1,000

Harry Pearl, cabaret agent, has instructed Harry Lewis to sue Paul Zimm, the orchestra leader, for 15 weeks' commissions totaling \$1,000. Pearl booked several minstrels in the Zimm orchestra now in vaudeville.

Ballroom's Public Wedding

Newark, Jan. 27. Paradise Dances Hall is holding a public wedding tomorrow night at which Mayor Breidenbach will officiate. The ceremonies will be broadcast over WHN.

Incidentally, Jacob Fabian denies having sold Paradise to Joseph Hill, although he admits negotiations were nearly closed.

Tone, Power and Brilliancy

LUDWIG BANJOS

Send for Full Details of the Ultimate in Banjos

LUDWIG & LUDWIG

1611 N. Lincoln St., Chicago, Ill.

Silver Slipper Revue

Chicago, Dec. 27.

One of the best small revues produced around is at the Silver Slipper. The cafe, though not pretentious, has an intimate atmosphere. The revue, produced by Roy Mack, with costumes furnished by Miss Lenore.

Despite the entertainers were handicapped by the small space, the show went over with a bang. The revue is presented in four sections, with a half hour allotted each performance. The intermissions are taken up with dancing and a group of entertainers offering request numbers.

Two of the best known female entertainers in this town are featured in the revue. Billie Gerber and Mirth Mack. The former is a comedy miss utilizing male attire for the major portion of her numbers. The latter is an exceptionally clever blues singer, aided by a symmetrical figure and puts over several numbers effectively. Other principals are Anita Gay, a demure miss who rambles through several difficult dances in a most graceful manner; Fern Fountain, prima donna of note, displaying pretentious war-borne; Frank Sherman and Phil Furber, who are filling in adequately, leading several numbers.

The costumes displayed by the eight choristers are novel and interesting. A "Hot" number with red yarn wigs and abbreviated costumes affords them an opportunity to indulge in some wild movements. A "Jungle" number, led by Miss Mack, has the girls in black wigs and costumes. Here the girls put in plenty of dancing. A "Doll" number is called for several encores. A "Doll" number is an exact reproduction of novelty dolls. The girls are dressed in red, loose jackets trimmed with green sleeves. Another number that stood out was the "Wooden Shoe" novelty. Here the girls were garbed in colored old cloth costumes with several "Dutch" designs painted. It made a pretty picture.

SOME COVERTS OFF

The tendency in the uptown cafes and hotels above 72d street has been to eliminate the covert charges during the week nights. The Carlton Terrace, Alamo and a few others because of the big business are waiving the \$1 tariff ordinarily obtaining.

STYLES IN DANCING

The trend of mode: dance music has little affected the popular conception of correct deportment at the art of ballroom terpsichore. Variation in styles of dancing within the past two years is so indefinite as to be entirely negligible.

Hotels, cabarets, restaurants and dance crowds under the three classifications of a "college crowd," "Broadway bunch" and the more serious patrons, the dance orchestra leaders, as always, assuming a nightly repertoire of selections desirable to that class which is in the majority.

Dance Partner-Escort

The most prominent departure of the past couple of years is a manifestation to once more revive the practice of hiring dancing partners as escorts. Generally restricted to feminine individuals more than past the universal definition of middle age, the numbers in the ranks of these paid "escorts" give every indication of growing to the point where the ensuing year may see another open market for these young women from the dailies constructed many a scandal some years ago.

Aside from the possibilities of "copy" material, these boys escorting richly clad matrons invariably represent that the practice has been coming back is well-nigh absolute proof that the so-called "dance craze" which hit New York in 1915 has but settled down to a permanent level and has abated not at all.

When the dance mania was fully on some years ago the ranks of these salaried cover charge companions could be counted by the hundreds. After that time the species became practically extinct through lack of demand. Now it would seem an influx of elderly ladies and their swarthy and well-groomed partners is again in the offing. Picking such couples out from a crowded floor is anything but difficult. The vivid egotism of the women and the brazen front which their partners present is a stamp such couples invariably carry.

The collegiate patronage has revealed no inclination to adopt new (Continued on page 40)

NEW CAFE COMBINE

Names Texas Guinan, Ted Lewis and Anonymous Revue Producer

A big cafe combination rumored is the possibility of Texas Guinan, Ted Lewis and a prominent revue producer starting a smart club of their own in New York. The revue producer must remain anonymous because of his contract with another restaurant in town.

Lewis is leaving the Parody Club next week because of a \$500 salary increase refusal. The Ted Lewis band has been getting \$2,600 and is chiefly credited for putting the Parody across.

Lewis is also temporarily slated to open on the coast in vaudeville. Miss Guinan has been reported, off and on, as having differences with Larry Fay at the El Fay, which she is credited with having put across also.

10 MINUTES CAUSES SPAT

Bert Lewis and the Maycrowts management at the Strand Roof, New York, had a run-in Saturday night that may result in litigation by Lewis to recover two weeks' salary.

When Lewis was 10 minutes late in reporting for duty he was refused permission to go on and the spat began. Lewis is doubling with the Vanity Club and has been on the Roof 13 weeks.

CABARET

Bishop Opposes Dance Halls The Bishop of St. John (N. B.) has gone on record as strongly opposing the dance halls, classifying them as "the curse of the present age."

The bishop's attack followed the action taken in Montreal to close up all dance halls at midnight every night in the winter.

The action taken in Montreal may be the forerunner of a nationwide (Canadian) waiters' strike, the latter body maintaining that the closing of the dance halls at midnight will result in increased unemployment among their number. The Montreal local has reported the matter to the International body and also to the Trades and Labor Council of Montreal.

The Arcadia Grill, Providence, R. I., has been purchased by Edmond A. (Eddie) Dreyfus, owner of the Dreyfus Hotel in that city and the Casino at Narragansett Pier.

The Karm and Andrews Band, last with the Karry Norman revue, is now the dance music feature at the Follies Bergere, Atlantic City. Evelyn, Nat, Madge, Marion Worthe, Dorothy Braun and Gypsy Burnes complete the show.

Healy's cabaret in Boston reopened Christmas Eve.

The Bamboo Gardens, recently passing to the possession of a court-appointed receiver, has closed. It's on Broadway near 61st street. One report is that Jahannes, the half-Brazil owner, is after it.

Banny Ubbell is interested in the management of the reopened Nightingale, New York, along with John Wagner and Charlie Hansen.

Postponed from New Year's, the opening of the China Rose, Brooklyn's new cabaret, will take place Feb. 1. The show, under the direction of Lytle Goodwin, will include one of Mack Davis' orchestra. Mr. Goodwin, also a well known vocalist, may sing during the first week.

The opening of the China Rose, Brooklyn's newest cabaret, has been set for Feb. 1. A Mack Davis orchestra will officiate.

Martha Pryor has succeeded Al Wohlman at the Club Madrid, New York.

Dan McKetrick's Vanity Club, next to the Hotel Claridge, has a new show booked by Harry Pearl, featuring Bert Lewis, Nina Stewart, Page Sisters, Earl Lindsay's Miniature Revue and Harry Pearl's Melody Boys.

Harry Rose is the new master of ceremonies at the Silver Slipper Cafe. Rose is doubling late vaudeville. He will entertain and act as host at the cafe in addition.

ALL ALONE—John McCormack ROSE-MARIE—Same—Victor No. 1067

The "red seal" record (retailing at \$1.50) will probably prove one of the month's biggest sellers and also one of the gifted Irish tenor's most popular releases. The combination of the Berlin waltz ballad, "All Alone," and the "Rose-Marie" production song is undeniable.

Both numbers in golden notes "sell" both numbers in great style. The orchestral accompaniment is another highlight of the release.

HAUNTING MELODY (Waltz)—The Yellow Jackets

BACK WHERE THE DAFFODILS GROW (Fox)—Same—Okeh No. 40235

A waltz and fox combination. The fetching "Haunting Melody" waltz (Spier-Shine) is capably rendered by the Yellow Jackets. "Daffodils" (Walter Donaldson) is a straightforward fox and waltz by this combination. The combination is in technique well danced and rhythmic for all its lack of finesse on the matter of scoring, etc.

MY ROSE MARIE (Fox Trot)—Oriole Orchestra

COPELAND TO GEN—Same—Brunswick No. 2752

A contrasting smooth and "hot" fox trot by the crack Oriole of Chicago. In "My Rose Marie" (Henderson-De Sylva-King) not to be confused with the production "Rose-Marie" the record and brass contribute importantly.

"Copenhagen" (Davis) is of the "whimpy fox-trot" school, a Chicago product, and beaucoup "hot."

NIGHTINGALE (Waltz)—Polla's Clover Garden Orchestra

ME AND THE BOY FRIEND (Fox Trot)—Meadowbrook Dance Orchestra—Edison No. 61485

Both are exceptional dance orchestras, as evidenced on the present card. The "Nightingale" waltz (Jas. Brockman), by W. C. Polla's band from Chicago, in New York, is unusually arranged. Polla being a premier arranger accounts for this distinction.

"Me and the Boy Friend" (Clare-Monaco) is snappily performed by the crack Meadowbrook Dance orchestra, heretofore unknown on the Edison label. The instrumentation is out of the ordinary.

LISTENING (waltz)—Philip Spitalny and His Orchestra

WHEN YOU AND I WERE SEVENTEEN—Same—Victor No. 1944

This waltz couplet by the Spitalny orchestra, a Cleveland aggregation, discloses some unusual orchestral scoring. "Listen My Friend" (Berlin) from Irving Berlin's Music Box Revue.

The "Seventeen" waltz (Kahn-Rose) has some extraordinary brass and string figures, with the red notes also outstanding.

ARABIANNA (Fox Trot)—Ray Miller and His Orchestra

WHEN DREAMS COME TRUE (Fox Trot)—Rodemich Orchestra—Brunswick No. 2761

"Arabianna" (Howland-Thompson) is of the "Oriental" fox trot school. Ray Miller's usually impressive style. The brass is particularly outstanding and forceful. "When Dreams Come True" (Wylie-Rodemich-Conley) is a product by three of the Gene Rodemich band. It is a sprightly fox trot. The saxes and piano stand out.

YOU'RE Gwine TO GET SOME-THIN' YOU DON'T EXPECT—Gene Hunt and His Orchestra

OH DANCE WHERE IS THY STING—Same—Edison No. 61485

Gene Hunt ("The Silent Entertainer") has been a prolific radio artist, which probably accounted chiefly for bringing him to the attention of the Columbia company. His present offering is a brace of dinky dance numbers, both Bert Williams' standards. "You're Gwine to Get Some-Thing" (Bert Williams) "Oh Dance" (Clarence A. Stout) are tried and proven dainty ditties.

HOW DO YOU DO?—The Whispering Pianist

WAY OUT WEST IN KANSAS—Same—Edison No. 638-D

Art Gilham is The Whispering Pianist, a radio favorite. His piano playing is unique. "How Do You Do?" (Fleming-Harrison-De Vo) is a radio song identified with Gilham, as is "Kansas" (Carson Robinson).

GLAD EYES (Fox Trot)—Charles Bornberger and Orchestra

EVERYTHING YOU DO (Fox)—Barry Repp and Orch.—Victor No. 19442

Both are melody fox-trots. Bornberger's assignment, "Glad Eyes" (Arthur Houghton-Horbert) discloses some novel orchestra effects with the reeds and banjo combining interestingly. "Everything You Do" (Abe Olman-Walter Hirsch) has the earmarks of

DISK REVIEWS

By ABEL

a hit. It is melodious and rhythmically fetching. The Barney Kaper technique, with the "doo-wacka-doo" brasses and the reed and piano contributions is excellent.

I WANT TO SEE MY TENNESSEE—Dolly Kay

ANY WAY THE WIND BLOWS—Same—Columbia No. 246-D

Miss Kay handles both pops in her usually breezy style. The Dixie song (Hansen-Ager) and the other rags (Hansen-Cramer) are both suited to her manner of delivery and whipped across snappily.

BRING BACK THOSE ROCK-A-BYE BABY DAYS—Earl Rickard

WHEN YOU AND I WERE SEVENTEEN—Bruce Wallace—Okeh No. 40242

Earl Rickard baritone's "Rock-A-Bye Days" (Harold Christy-Ahner Silver-Saint Bernie) in his usual A-Jolson manner, and clicks decidedly with his interpretation of the pop number.

Bruce Wallace tenor's "Seventeen" ballad (Gus Kahn-Chas. Ito-soff) impressively.

DANCE HALL BANKRUPT

—Topeka, Kan., Jan. 27.

The Steinberg dance hall, a landmark in Topeka night life, has closed. Charles Steinberg, its manager, declaring himself bankrupt and turning over less than \$2,000 assets to his creditors. Liabilities are said to total nearly \$5,000.

Radio dances in the homes and the advent of roof gardens in Topeka are given by Steinberg as the cause of his failure.

FIRM CHANGING TITLE

The famous Phonograph Orchestra, Inc., will be changed in name to Bevelly's Orchestra, Inc. Charles Dornberger is leaving the organization to locate at the Hotel Sinton, Cincinnati, instead of at the Silver Slipper, New York.

Selvin, George D. Lottman and Elsie Hill continue with the enterprise.

BUDDING SAX PLAYERS

Williamsport, Pa., Jan. 27.

When the local high school decided to form a school band a call was made for recruits from 650 boys of the school.

Fifty responded, of which 30 played saxophones.

GEO. H. GLOVER DEAD

Auburn, Me., Jan. 27.

George H. Glover, one of the best known band leaders in New England, who headed Glover's band for years, died at his home in Meiros Highland, Mass.

BERT LEWIS DOUBLING

Bert Lewis is doubling two cafes nightly.

He is a feature at the Strand Roof, New York, and also at the Vanity Club from midnight until dawn.

Songwriter Elopes with Maid

Newton Center, Mass., Jan. 27.

Herbert E. Hill, 21-year-old song writer, eloped with the maid of one of his mother's neighbors and was married by a Newton minister. The girl's maiden name was Emma J. Matson, aged 20.

Hill recently returned from New York city where he had been writing songs in some of the song publishing offices.

Mabel Pearl Retires

Mabel Pearl's retirement from Irving Berlin, Inc. after six years of service, was recognized by her fellow employees with the presentation of a gold meshbag.

Miss Pearl was on the arranging staff and with the firm from its inception.

Bacon & Day

SILVER BELL

BANJOS

New Catalog—Just Out

THE BACON BANJO CO., INC

GROTON, CONN.

FLOOD FORCES CIRCUS PARADE AT MIDNIGHT

Sparks' Menagerie Moved to High Ground When Flood Threatens

Chicago, Jan. 27. Sparks' Circus, wintering at Macon, Ga., was forced to vacate winter quarters at the fair grounds at midnight, Jan. 20, to save the animals from drowning, according to a dispatch received here.

Recent heavy rains for the past two weeks in the south caused the Okmulgee river, that passes near the Macon, Ga., fair grounds, to overflow. Sandbags were used in an effort to keep the water away, but, despite efforts, the water reached a point where it threatened the safety of the animals.

It was then that Charles Sparks decided high ground was the safest place for his menagerie, for the result Macon was treated to a midnight circus parade, probably the first ever given in the history of the white-tops.

Beyond the inconvenience, no damage was done any of Sparks' property.

AIR CIRCUS AT LANSING

Lansing, Mich., Jan. 27. Plans for an air circus for next summer were made at a meeting of the local branch of the National Aeronautical Association during the past week.

It is believed that about 15 planes, of all classes, could be brought here for the event. Such a show was held in Grand Rapids last summer and the aim is to make it one of the biggest outdoor shows to be given in the state next summer.

The state has pledged support to the local association and has virtually promised the gift of a considerable tract of state land as a permanent landing field.

Converting Fair Grounds Into Amusement Park

Port Dodge, Ia., Jan. 27. The Hawkeye Fair and Exposition Grounds this spring will convert the site into an amusement park, according to H. S. Stanbery, secretary of the fair.

A swimming pool, dance pavilion, merry-go-round and Ferris wheel will be among its features.

The venture is to be financed by private capital, but the fair association has plans to take it over eventually.

The Hawkeye fair dates have been set back two weeks beyond the usual time with the 1925 show scheduled for Sept. 5-11.

NEW UNITS FOR CHAUTAUQUAS

Chicago, Jan. 27. The Dolly Varden Co., offering the opera of that name, and the John Ross Reed Co., offering a musical program, have been engaged by the Admitted Bureau for Chautauqua work this spring and summer.

Both companies are new to the platform work, coming from vaudeville and the opera stage.

CLOSES L. A. OFFICE

Los Angeles, Jan. 27. The "Billboard" office, operated at the Lower Building under the management of Will J. Farley, has been discontinued.

Jack Bartlette, 24-hour Man

Chicago, Jan. 27. Jack Bartlette, last season's 24-hour man with the John Robinson Circus, and lately with Joe Tilly's indoor circus, has closed with the latter organization to resume his 24-hour duties with one of the circuses of the American Circus Corporation.

Portland Winter Carnival Feb. 23

Portland, Me., Jan. 27. The Portland Winter Carnival will be held Feb. 23. The committee will co-operate with the recreation department of the city government in the plans.

Government Reclaims Con T. Kennedy Shows

Mrs. Con T. Kennedy has refused to pay the \$10,000 income tax demanded as levy against her late husband and the Kennedy shows will again be offered for sale by the government.

TROUBLE BREWING

Ministers Aroused Over Ice Rinks Opening Sundays

St. John, N. B., Jan. 27. Ice rinks here have started operating Sundays and this has aroused the ire of the local clergymen. Instead of charging the usual admission fee the rinks are demanding a checking fee four shoes and clothing equal to the admission fee and thus are evading the law which forbids the opening of the rinks on the Sabbath.

The rinks have thus far been open on Sundays for pleasure skating only and there has been no band music. Ice acts playing the rinks have not been asked to play Sundays, yet.

The clergymen say they are determined to close the rinks, and the rinkmen assert they will remain open.

San Diego's Alderman Wants to Eliminate Tent

San Diego, Jan. 27. Elimination of all "tent theatres" from the city was proposed by Councilman Fred Heilbronn here after he had declared such exhibitions in violation of health, fire, sanitary and police regulations.

The blow was aimed at the Egyptian Tent theatre, operating in a residential part of the city.

Heilbronn contended the tent enterprises are unfair competition against the downtown houses and that they should not be accorded the same protection as the permanent playhouses.

Some time ago an ordinance was passed requiring tent shows to pay a license of \$300 a year. The whole movement to oust the under canvas shows, it has been learned, was started by theatre operators in downtown San Diego, and it is understood Heilbronn is their official mouthpiece.

HAGENBACK'S U. S. INSURANCE

Hartford, Conn., Jan. 27. The Hagenback Circus of Germany, having obtained insurance in Europe, has completed a revision of its insurance, with the result a large portion of the reinsurance has been placed in the Automobile Insurance Company of Hartford, one of the Aetna Affiliated Companies.

UTICA PARK CHANGES HANDS

Utica, N. Y., Jan. 27. When Utica Park opens May 30, it will be operated by the Miller and Baker Company, New York, under a long term lease from New York State Railway.

The new lessees conduct a chain of 75 amusement parks.

FALL PAGEANT DEFICIT

Atlantic City, Jan. 27. Amand T. Nichols, director of the fall pageant here, announces the spectacle will be held Sept. 1-12. Nichols also stated the last pageant showed a deficit of \$3,937.38.

DUXBURY'S AMERICAN TOUR

Chicago, Jan. 27. John Duxbury, English elocutionist, is to make an American tour in a suit for \$15,000 brought by him and then proceed to Boston, and after that to Washington, D. C.

Sues Fair for Attack by Dog

Brooklyn, Mass., Jan. 27. The Brooklyn Agricultural Society (Brooklyn Fair) is defendant in a suit for \$15,000 brought by Lillian A. Cruickshank, Braintree. She alleges she was attending the Brooklyn Fair Oct. 3, 1923, and was attacked and painfully bitten by a dog that was being exhibited.

Cole and Cronin, 1st and 2nd

Chicago, Jan. 27. Sylvester "Buster" Cronin will have charge of the advertising banners on the John Robinson Circus again in 1925.

BARNES CIRCUS ON MARKET

Purchase Price Reported at \$400,000, but Does Not Include Animals

Los Angeles, Jan. 27. The Al G. Barnes circus is for sale on the coast. The price asked is said to be \$400,000.

But there is no proviso. Barnes wants to keep the best of the animals for his zoo at Palma.

The rolling stock is in miserable condition. Not a thing has been done to it since running inland winter quarters and showmen, including some of the wisest of them, are not inclined to pay \$400,000 for the name.

The wild animal title is doubtless valuable, but from all reports there will have to be a big discount made on the price asked if any business is to be done and this comes from the big loss in the business, who might otherwise be induced to put their money into the enterprise.

Western N. Y. Fair Dates

Hornell, N. Y., Jan. 27. The Hornell fair will be held a week earlier this year than usual owing to a new arrangement of the Western New York Fair Circuit, caused by the withdrawal of the Warsaw Fair. Consequently the Hornell fair will be held August 25 to 28, inclusive.

The following dates for all the Western New York fairs are announced: Caledonia, Aug. 4 to 7, inclusive; Albion, Aug. 12 to 15; Brockport and Perry, Aug. 19 to 22; Hornell, Aug. 25 to 28; Hamburg, Andoverburg, Aug. 31 to Sept. 5; Little Valley, Dunkirk and Rochester, Sept. 7 to 12; Cuba, Sept. 15 to 18; Batavia, Sept. 22 to 26; Lockport and Bath, Sept. 28 to Oct. 3; Hemlock, Oct. 7 to 10.

Jones Shows Emerge From Winter Quarters

The Johnny J. Jones Shows have left winter quarters at Orlando, Fla., marking the first outdoor unit to hit the trail for the current year.

The outdoor movement was in three sections.

One portion of the contingent headed for Largo and the Pinellas County Free Fair, going on to Deland for the Youth County Fair, which took place last week. Another section played the Orange Festival at Winter Haven last week while the third portion of the exposition headed for Sarasota and the fair in that city.

SUIT OVER MUSEUMS

Los Angeles, Jan. 27. Charles H. Smith has instituted suit against Peter Cortes alleging unfair division of profits in the operation of two main street museums in which they are jointly interested.

The suit, filed in the Superior Court, also asks that Cortes be made to give an accounting for \$12,000 not accounted for by Cortes in the distribution of the existing partnership currently held together by a contract.

Jones Show for Carolina Fair

Greenville, S. C., Jan. 27. The Johnny J. Jones' Exposition has been awarded the contract to furnish midway attractions at the South Carolina state fair, to be held in Columbia, next fall. The same show has also been awarded the contract to furnish midway attractions at the Spartanburg county fair, to be held, perhaps, in October, of 1925.

Aberdeen Fair Meeting's Delay

Chicago, Jan. 27. The Northern Pacific Fair Association, which was to have held their meeting at Aberdeen, Wash., Jan. 26-27, has deferred it until Feb. 3-4 at the same place.

The change in date was made not to conflict with the meetings of the Canadian circuit meetings.

"Adam and Eva" for Chautauquas

Chicago, Jan. 27. "Adam and Eva," has been accepted by the Chautauqua circuit and will be seen over the affiliated route during 1925.

WHAT THE WORLD WANTS

Variety Bureau.

Washington, Jan. 27.

The following four items, alone, culled from "What the World Wants" for the current week, will indicate just how Uncle Sam's foreign representatives, sent out by the Department of Commerce, are looking out for amusements as an industry:

Complete equipment for a motion picture studio 'a wanted in Australia.

Carnival goods and novelties are wanted in Canada.

Modern playground equipment is wanted in Mexico.

Musical instruments are wanted in Wales.

Among the purchasers for the current week are:

Australia, motion picture studio equipment, complete (12424); Brazil, cutlery (13462); Canada, carnival goods and novelties (13425); China, athletic goods and drawing sets (both 13418); Egypt, lithograph aluminum plates (13489); Finland, pneumatic tires for automobiles, radio sets (13455); France, blankets (13404), used tires for automobiles and bicycles (13454); Ireland, automobile accessories (13429); Java, motor boats, 25 to 35 feet, and accessories (13423); Mexico, paper bags, envelopes in various sizes, gummed paper labels (all 13467), poultry, fighting cocks, cockatoos, pheasants, and other game birds (13509), modern playground equipment (13423); Netherlands, automobile and motorcycle accessories (both 13437); Switzerland, machinery for making cardboard cigarette boxes (13478); Wales, musical instruments (13459).

Among those desiring to act as selling agents only are the following:

Argentina, automobile accessories, electrical goods (both 13434); Austria, rubber overcoats (13456); Brazil, radio sets and parts (13489); Canada, cheap cotton handkerchiefs, hosiery (both 13401); Chile, hosiery, cotton, silk and wool (13415); Czechoslovakia, small type automobiles (13428); France, tires and tubes (13458); Egypt, playing cards (13471); Peru, colored glass, cathedral, opaline, Florentine, etc. (13479); Poland, automobile accessories (13438); South Africa, silk and artificial silk hosiery (13410).

Not only does Germany demand American-produced motion pictures, and demand them to such an extent as to cause the producers and distributors of that country to devise all sorts of schemes to stop the avalanche, but now this same country offers an opportunity for these American producers to unload their waste film and celluloid strips. This is but a fair example of the methods of Uncle Sam's trade envoys in their endeavors to sell American goods; they never overlook a bet.

On the agent end there are quite a number of opportunities that show men may make new business.

The department is constantly requesting inquiries after this new business address their letters to a branch office of the department. The following list will make it possible for the American producer or

distributor to select the nearest office:

Akron—Chamber of Commerce, Atlanta—535 Post Office Bldg., Baltimore—Export and Import Bureau, Ass'n of Commerce, 23 Light street, Birmingham—Chamber of Commerce, Boston—1301 Customhouse, Bridgeport—Manufacturers' Ass'n, Charleston, S. C.—Chamber of Commerce, Chattanooga—Southern Railway System, Chicago—Room 839, 76 West Monroe street, Cincinnati—Chamber of Commerce, Cleveland—Chamber of Commerce, Columbus—Chamber of Commerce, Dallas—Chamber of Commerce, Dayton—Chamber of Commerce, Detroit—No. 1 Customhouse, El Paso—Chamber of Commerce, Erie, Pa.—Chamber of Commerce, Fort Worth—Chamber of Commerce, Indianapolis—Chamber of Commerce, Los Angeles—Chamber of Commerce, Milwaukee—Ass'n of Commerce, Mobile—Chamber of Commerce, New York—734 Customhouse, Newark—Chamber of Commerce, New Orleans—214 Customhouse, Norfolk—Newport News, Hampton Roads Maritime Exchange, Pensacola—Chamber of Commerce, Philadelphia—20 South Fifteenth street, Room 812, Pittsburgh—Chamber of Commerce, Portland, Ore.—Chamber of Commerce, Providence—Chamber of Commerce, Richmond—Chamber of Commerce, Rochester—Chamber of Commerce, St. Louis—1210 Liberty Central Trust Co. Bldg., San Diego—Chamber of Commerce, San Francisco—510 Customhouse, Seattle—515 Lowman Bldg., Syracuse—Chamber of Commerce, Orange, Tex.—Chamber of Commerce, Toledo—Chamber of Commerce, Trenton—Chamber of Commerce, Worcester—Chamber of Commerce.

Purchasers

Always mention the country first, then the article, cost, and the code number.

Germany, films, waste, and celluloid strips (13381); Canada, bags and wrappers for fruits (13356); China, automobile upholstery cloth (13328); Colombia, tin cans, square, for coffee containers, 10,000 to 15,000 (13339); Hungary, Army surplus stock, including navy blue cloth, serge, khaki, light and heavy weight sheets, underwear, shirts and hosiery (13327); Army shoes (13328).

Agents

Ceylon, hosiery, perfumery, underwear, toilet powders (all 13302); Colombia, hosiery (13359); Egypt, hosiery, padlocks, shoe polish, toilet preparations (all 13355); cheap automobile tires (13363); England, silk underwear (13304); India, hosiery (13303); Japan, sporting goods (13376); South Africa, cutlery (13376); radio sets and parts (13300).

Chicago Meeting Feb. 15

Chicago, Jan. 27. It will be either Feb. 15 or 16 that the general meeting of the Showmen's Legislative Committee will be held here.

The meeting of the fair secretaries will be held here Feb. 18.

It is understood that Harry Melville, president of the S. L. C. is revising the constitution and by-laws of the organization. He will submit a new set for the S. L. C. at the meeting, with a possible suggestion of a change in name, perhaps to the Outdoor Showmen's Association.

KOHLI SUCCEEDS WHITE

Monroe, Wis., Jan. 27. Leland C. White, after serving as secretary of the Green county fair for 18 years, has resigned and has been succeeded by Fred L. Kohli, now mayor of Monroe.

W. J. Knight has been elected president of the fair association. Harry Melville, vice-president; Richard Gilbreath, treasurer. Fair dates for 1925 are August 17 to 22.

LABOR DAY OPENING

Syracuse, Jan. 27. A bill to permit the New York State Fair to open on Labor Day is almost certain to be introduced in the present legislative session.

Organized labor here has voted approval of the proposed Labor Day opening providing the unions may select speakers.

There is also some possibility of the State Fair Commission ordering a two weeks' fair. Labor Day falls on Sept. 7.

Topeka Expo. Jan. 26

Topeka, Kans., Jan. 27. The 14th annual midwinter exposition of the Topeka Mid-Winter Expo. will start here January 26, with more than 125 exhibitors occupying space in the booths provided in the city auditorium floor and balcony.

The program for this year's midwinter, given by the Topeka merchants and wholesalers, includes six acts of vaudeville. The exposition of merchandise will continue two weeks.

RICKARD, MONEY HATCH MAKER, FORTIETH RAKS FIGHTERS

Self-Imposed Authority on Boxing Gives 10 Leaders in All Fight Classes—Reads Like Frame-Up for Future Bouts at Garden

By Con Conway

Tex Rickard this week pulled a Walter Camp when the boxing promoter landed the Associated Press with an "international" ranking list of the 10 leading boxers in all classes, picked by Rickard. It is the first time any such list of boxers has been compiled.

Rickard's list will be the subject of considerable controversy from sports writers. The recognized champions of all divisions except light heavyweight top the list. Mike McGuire is placed fourth in the light-heavy list, with Gene Tunney leading, Young Stribling second and Kid Norfolk third. This leaves Tommy Gibbons, who knocked out Norfolk and whom Tunney can't be dragged into a ring with, among the heavyweights, where he is ranked third behind Wills and Dempsey.

Gibbons is a legitimate light heavyweight, on record as willing to make the weight for a titular contest. Rickard, with a Wills-Gibbons or Gibbons-Dempsey contest in mind, has sent Tom into the next division.

Benny Leonard heads the lightweights, with Sid Terris of New York second and Sammy Mandell third. Jimmy Goodrich isn't given a tumble by Tex.

A peculiar angle to Rickard's list is the possibility of big gate matches between all of his first and second choices. Each one of them is a "natural."

Why Rickard?

Just why Rickard's selections should be received as more authoritative than the selections of any recognized sports writer can only be explained by Rickard's national standing as a match and money maker. His judgment in pairing fighters who draw big gates is predicated upon a knowledge of mob psychology plus careful build-up by the press, plus several other factors, but doesn't augur or necessitate a knowledge of the individual merits of the entire boxing fraternity, which Rickard has not.

In Rickard's list he ranks Mike Dundee ahead of Danny Kramer as a featherweight despite Kramer winning a decision from Dundee at Rickard's own Garden during the recent tournament. Kramer's elimination by Kid Kaplan has nothing to do with Kramer's decision over Dundee.

His featherweight list is at fault also, for it does not include the name of Jack McVey, the best colored writer. Dave Shade, who ranks second on Rickard's list, has repeatedly run out of matches with McVey, as have most of the other writers, who find it easy to duck bouts with this chap because he is colored.

Ted Moore, the English middleweight, is rated tenth by Rickard. Moore was badly beaten last week by Chief Halibran, the Indian.

Rickard's "Garden List"

Rickard's list is an obvious compilation based upon fighters who have appeared at the Garden. Hundreds of good out-of-town boys are ignored through Rickard only hearing of them, if at all, from the gossip of the boxers, managers and hangers-on who frequent the Garden.

No such list as Rickard's will ever be taken seriously by the boxing fans. If there is need for such ranking as Rickard proposes, it is up to the boxing commission of all the states in the federation to select a committee of leading authorities, a non-partisan body, which will embrace the entire country and not confine itself to boxers who have been fortunate enough to appear at Madison Square Garden during the past few seasons.

Walter Camp's All-American football team, a one-man selection, are generally recognized solely through the prestige Camp has accumulated as a football authority. So also

would a baseball selection of John McDrew, but Rickard has about as much license to set himself up as an authority on merits of all the boxers in the country as Tammany Young would have.

Rickard is a money matchmaker, first, last and always.

Rickard's ranking follows:

Flyweights

1. Pancho Villa, Manila.
2. Frankie Genaro, New York.
3. Al Brown, Panama.
4. Jimmy Russo, Grand Rapids, Mich.
5. Tommy Milton, New York.
6. Izzy Schwartz, New York.
7. Lew Peretti, New York.
8. Emil Paluso, Salt Lake City.
9. Young Sencio, Manila.
10. Kid Wolfe, Philadelphia.

Bantamweights

1. Eddie Martin, New York.
2. Abe Goldstein, New York.
3. Earl Tremain, Cleveland.
4. Amos Carlin, New Orleans.
5. Harold Smith, Chicago.
6. Pete Sarmiento, Manila.
7. Vic Foley, Vancouver.
8. Busby Graham, Utica, N. Y.
10. Johnny Brown, England.

Featherweights

1. Louis Kaplan, Meriden, Conn.
2. Babe Herman, San Francisco.
3. Mike Dundee, Rock Island, Ill.
4. Danny Kramer, Philadelphia.
5. Jess Lombardo, Panama.
6. Bobby Garcia, Camp Holmbyrd.
7. "Red" Chapman, Boston.
8. Joey Sanger, Milwaukee.
9. Ray Miller, Chicago.
10. Bud Ridley, Seattle.

Junior-Lightweights

1. Kid Sullivan, New York.
2. Jack Bernstein, Yonkers, N. Y.
3. Folly Seaman, New York.
4. Lew Paluso, Salt Lake City.
5. Eddie Wagoner, Philadelphia.
6. Joey Silvers, New York.
7. Mike Ballerino, New York.
8. Tony Vaccarello, New York.
9. Johnny Leonard, Allentown, Pa.
10. "Pepper" Martin, New York.

Lightweights

1. Benny Leonard, New York.
2. Sid Terris, New York.
3. Sammy Mandell, Chicago.
4. Sid Egan, Detroit.
5. Johnny Dundee, New York.
6. Luis Vicentini, Chili.
7. Tommy O'Brien, Milwaukee.
8. Charlie Leonard, Cleveland.
9. Basil Galiano, New Orleans.
10. Archie Walker, New York.

Welterweights

1. Mickey Walker, Elizabeth, N. J.
2. Dave Shade, San Francisco.
3. Willie Harrison, New York.
4. Lew Tendler, Philadelphia.
5. Pete Latzo, Scranton, Pa.
6. Morris Schaefer, Omaha, Neb.
7. Billy Wells, England.
8. Jimmy Jones, Youngstown, Pa.
9. Eddie Shevlin, Boston.
10. Jack Zivic, Pittsburgh.

Midweights

1. Harry Grob, Pittsburgh.
2. "Tiger" Brown, Atlanta, Ga.
3. Jimmy Slattery, Buffalo.
4. Jack Delaney, Bridgeport, Conn.
5. Johnny Wilson, New York.
6. Frankie Schmitt, Buffalo.
7. Jack Malone, St. Paul, Minn.
8. Bert Colleen, Oakland, Cal.
9. "Allentown" Joe Gans
10. "Hickie" Allentown, Pa.
10. Ted Moore, England.

Light Heavyweights

1. Gene Tunney, New York.
2. Young Stribling, Atlanta, Ga.
3. Kid Norfolk, New York.
4. Mike McGuire, New York.
5. Ad Stone, Philadelphia.
6. Jeff Smith, Bayonne, N. J.
7. Paul Berlenbach, New York.
8. Tony Mitchell, New Orleans.
9. Tommy Loughran, Philadelphia.
10. Jimmy Delaney, St. Paul, Minn.

Heavyweights

1. Jack Dempsey, Salt Lake City.
2. Harry Wills, New York.
3. Mike McTigue, St. Paul, Minn.
4. Charley Wehner, Newark, N. J.
5. Quintin Romero, Chili.
6. Jack Jessup, Montreal.
7. Luis Angel Firpo, Argentina.
8. George Godfrey, Philadelphia.
9. Jim Malone, Boston.
10. Erminio Spalla, Italy.

TILDEN OFF TENNIS

William T. Tilden, the world's tennis champion, under contract to star in a series of Tilden pictures, has declined his invitation of not defending his title this year.

This action means that Tilden, both by accepting a film contract as well as planning to continue writing tennis and other sports for newspapers and magazines, will not give up either of the latter which are in direct violation of the rulings of the United States Lawn Tennis Association.

The executive committee has practically accepted a ruling that will prohibit a player-volunteer from "covering" a tournament in which he is competing. As a film actor Tilden will receive a weekly salary and that is certain to classify him as a "professional" according to one of the by-laws of the present association.

This will bring up the question whether Tilden as a retired tennis champ will be as valuable to the pictures as he has been in his taking part in the 1925 title matches.

Dundee, the Matchmaker By CON CONWAY

Johnny Dundee admitted to the writer months ago that he was willing to fight Kid Kaplan, but knew the fight wouldn't draw like at that time. This was proven shortly after when Kaplan showed to the ushers and a few homeless citizens at the Garden.

Not until Kaplan emerged victor in the recent tournament did he establish himself as a "draw" in the metropolises. This fact now makes Dundee a corking matchmaker regardless of the action of any of boxing commissions either local or foreign. Kaplan must eliminate Johnny before he will be regarded as the champion of his class.

Dundee is entitled to a big shot for his title just the same as Leonard, Dempsey or any of the others. With Kaplan at that time he would probably have received about "his grand" for his bit, which is cigarette money in these times of bloated purses.

The Scotch-Wop figured things to a nicety and allowed the commission to build Kaplan up to a degree where he and Dundee next summer will pack one of the ball papers bursting, and if you don't think they will battle, despite all the present rumormongers about Johnny's runout of France, you're stupid!

If Dundee isn't set down by the local board he will enter the elimination round for the world's title. This would have no effect on a future Kaplan bout for Dundee's featherweight title would not be in jeopardy, and his success or failure would have no effect on his title. He could hold both titles if he could make the lower weight.

Tom Kearney Kills Robber

Thomas M. Kearney, sportsman and proprietor of a Philadelphia cigar store, recently did just the thing he said he never wanted to do. He shot a man, but it was in self-defense.

Kearney was closing his store when a man, later identified as Cornelius Hosty, with a criminal record, entered the store and flashed a revolver, threatening Kearney and telling him not to move. Kearney reached for his gun and fired the counter. Before the thing was over what it was all about he was shot twice, and died a few minutes afterward. Kearney was released under \$10,000 bond on a manslaughter charge.

Tom Kearney, 53, is known at almost every race track. He was reported to have lost \$72,000 on the last Kentucky Derby.

Sentenced and Married

Los Angeles, Jan. 27. Cliff Barger, well known automobile driver, was sentenced to 10 years in jail for speeding and married at the same time by Justice Morrison at Santa Ana.

After admitting he had been speeding in a car and drawing the jail sentence Barger told the court that it was his wedding day and he wanted to get married. The court inquired for the bride, and Ramona Sharp, a picture actress, stepped to the front. The judge performed the ceremony and told Barger that he had until eight that evening to spend with his bride and then would have to report to the city jail to serve his term.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Con Conway

THURSDAY, JAN. 29

BOU.	WINNER.	ODDS.
Lou Bogash vs. Chief Halibran.....	Bogash.....	7-5
FRIDAY, JAN. 30		
Paul Berlenbach vs. Young Marullo.....	Berlenbach.....	2-1
Sully Montgomery vs. Clemente Saavardo Montgomery.....	even	
Ed Garvey vs. Gordon Wrenn.....	Garvey.....	5-7
SATURDAY, JAN. 31		
Leayse vs. Johnny Roche.....	Leayse.....	5-5
Bobby Riaden vs. Billy Fitzsimmons.....	Riaden.....	even
Willie Powell vs. Yves Morraulou.....	Powell.....	5-5

RECORD TO DATE

Selections, 10. Winners, 14. Draws, 1. Losers, 4.

WOMAN DRIVER WANTS NO ODDS

Horace Dodge's Sister in Gold Cup Motor Boat Race Against Brother

Mrs. James Cromwell, former Delphine Dodge and sister of Horace E. Dodge, Jr., will be the first woman to start a motorboat in the annual Gold Cup race.

The report was carried some time ago in the dailies. Mrs. Cromwell has since confirmed the story upon the provision her brother, Horace Dodge, deliver the boat, which he is specially building for her, two months before the date of the race. The Gold Cup contest will take place on Manhasset Bay, Long Island, late in August, and is decided upon a point basis, after the running of three 30-mile heats.

No other woman has ever ventured into this traditional water classic although one or two female pilots have previously navigated a race course in the middle west.

Mrs. Cromwell is going into the race "cold," never having turned a steering wheel, although she is a motor car. She will be driving against such speed navigators as Horace Dodge, Caleb Bragg, Gar Wood, Phil Wood, Paul Straussburg, Harry Greening and C. P. Chapman, commonly known as "the cream" of motorboat car drivers.

Horace Dodge, head of the H. E. Dodge Boat Works, manufacturers of the famed Dodge "Water-Car," will have about four boats entered in the race, and will personally drive against his sister, who states that if any of the men become too gentlemanly and make concessions to her sex, she will immediately withdraw her entry.

ARENA'S ICE RINK

One of the features of the New Madison Square Garden of the Ringlings and Tex Rickard at Eighth avenue and 55th street will be the speed skating rink.

Professional and amateur hockey games will be staged and other outdoor features, among them an ice carnival similar to the one staged annually at Saratoga. For this all of the speed champions of the ice will be signed to appear.

The skating features will be placed under the direction of Bobby McLean, who is now playing the Keith circuit in a skating turn.

NEW CAL. BOXING LAW

Los Angeles, Jan. 27. By way of making city statutes conform with the new State boxing law passed by the City Council, which provides for 10-round professional bouts and 12-round exhibition matches.

The new law becomes effective Feb. 24 and will provide for the chartering of a number of new boxing clubs in the State.

JACK PIERRE'S APPOINTMENT

Los Angeles, Jan. 27. Jack Pierre, former manager for Julian Eltinge and Tom Hodgman, an advance agent and manager, were appointed box office checkers at the local fight clubs by the Catholic Actors' Guild is slated for Feb. 15 at the Jolson.

Sports Writers' Plan For Big Fight Tourney

By CON CONWAY

It looks as though the New York State Boxing Commission bit off more than it bargained for when it announced a "lightweight" tournament to pick a successor to Benny Leonard (retired).

The fight managers throughout the country, seeing the results of the featherweight tournament, where writers of first class weren't given a tumble by the commission, have taken time by the forelock and are shouting from the houseposts the merits of their particular entries.

The commission seeing the handwriting on the wall has announced the tournament will be "open to all," which means the contests will have to be held all over the country. This is an innovation, for the New York Boxing Commission is not affiliated with the other bodies and is strictly a solo proposition.

To hold the tournament within the confines of New York State and to have one "shot" means a long drawn out series of bouts which could last all summer.

Committee of Sports Writers Why not appoint a committee of sports writers of first class paper in the United States and let the writers nominate candidates? Local opinion would insure the best entries from the various sections of the country and the winner would be a sure enough champion and a worthy successor to Leonard. Benny could have followed precedent and handed the title over to the one he considered the most worthy, the new holder in turn to defend it against his most persistent challengers. This would have simplified things for the commission and made a tournament unnecessary.

Fighters and Hotels

Los Angeles, Jan. 27. With the world's heavyweight champion operating a hotel successfully, the man whom he took the championship away from feels he can do likewise. So Jack Dundee is to become a competitor of Jack Dempsey, jut from a five-mile distance when his new Willard Hotel at Vine and Fountain avenues in Hollywood is completed this summer.

The hotel is to have 250 rooms and Willard will manage it, going Jack Dempsey one better in that direction as the latter employs a manager.

Willard feels that personal greeting is better to a hotel patron than greeting by "proxy."

NOTES

Harry Carlin, who returned to his former post as booker in the family department of the Keith-Albee Circuit, was tendered a complimentary dinner by Jack Linder, John Robinson and a group of agents and bookers at O'Dowd's Chop House, Jersey City, Thursday night.

Even the Great Sir Joseph Ginzberg defaulted his usual broadcast engagement to pay tribute to Carlin. Utterior remarks were flouted by Sir Joe exclaiming he was too much in demand locally to bother with touring in vaudeville.

Mr. and Mrs. Marcus Low leave today (Wednesday) for a month's sojourn at Palm Beach.

The second annual benefit of the Catholic Actors' Guild is slated for Feb. 15 at the Jolson.

OBITUARY

GUY RAWSON

Guy Rawson (Rawson and Clare) died of heart disease at 4 a. m. Jan. 19 in a rooming house on 39th street, New York, where he has been living since the death of his wife and stage partner, Frances Clare, about 18 months ago. He was 47 years old.

Rawson is believed to have died of a broken heart. He never recovered following the death of his

but was at the box office when he was suddenly stricken. He was taken home in an automobile, but died on the way.

Only 42 years old, Evans had been engaged in theatricals here for 25 years.

He was active in Masonic circles and was a member of many Masonic organizations. He also belonged to the Elks.

EDMUND GURNEY

Edmund Gurney, actor, aged 73, died in the Lenox Hill Hospital, Wednesday, Jan. 14. Mr. Gurney was born in Ireland. His last stage

Campbell's Jan. 24, and in compliance with her wishes she was interred in the Actors' Fund plot, Evergreen Cemetery, Brooklyn, N. Y.

George E. Pittman, chief electrician at the Palladium, London, was found dead in that theatre on the morning of Christmas Day.

The coroner returned a verdict of accidental death and said Pittman had fallen backward down the stairs.

Mrs. Inez Colbyne Warren, wife of George C. Warren, dramatic editor of the San Francisco "Chron-

IN LOVING MEMORY
of my dear husband our dear father
CHARLES H. LAVIGNE
Who passed away January 14th, 1925
LAVIGNE SISTERS and MOTHER

She awoke and no prizes are offered here for the solution.

Although Betty Flynn is featured, she hasn't much to do, most of the action revolving around the Sulphur, Mulhall and Miss Dove. Granted that Miss Dove is physically quite alluring, she isn't going to do her picture reputation a bit of good. Aside from that she performs

Milton K. Smith, 44, former company manager for shows and more recently treasurer of MacArthur theatre, Oakland, Cal., died in that city. He was a brother of the late Guy Smith, prominent showman.

The mother (62) of James Hargis Connally, theatrical photographer, died in Kansas City, Mo., from paralysis.

Robert Romell, five years old, son of the dwarf, Ernest Romell, died

Never Forgotten
By Your Pal
FRANK HUNTER

In Bridgeport, Conn., of burns. Romell, the father, is employed in the Stratfield hotel in that city.

Mrs. Angus Ralston, 56, mother of Jobyna Ralston, pictures, died at her home in Hollywood, Cal., Jan. 25. She is survived by husband, son and daughter.

The infant son of Mr. and Mrs. Julian Rose died recently at the Rose home, 664 West 160th street, New York.

The mother of Frank L. Rice, Leo Feist, Inc. Boston office, died Jan. 22.

THOMAS EGAN
Thomas Egan, well-known tenor, died suddenly at his home in Los Angeles, Jan. 26, following a three-day attack of pneumonia.

Egan was to have played the principal role in "The Minstrel Boy," which he wrote and which was to have been given as a benefit performance for the Catholic Actors' Guild, Feb. 5.

The body was taken to St. Paul, Minn., where burial will take place, by his widow, Lillian Breton Egan, who was a professional.

His wife, Egan is survived by a brother and a sister.

The Lurie theatre, Oakland, Cal., will sidetrack road shows Feb. 1 and install the Jack Russell musical comedy stock.

FILM REVIEWS

(Continued from page 34)

celluloid stretches that only kill footages.

The picture depends upon the way Dix will be received. Mark.

FOLLY OF VANITY

William Fox production written by Charles Darton, directed by both Henry (Hunt) and Betty (Hunt) features.

Reviewed Jan. 26 at the Central, New York. Running time, 60 mins.

Billie Dove... Billie Dove
Robert... Jack Mulhall
Mrs. Ridgway... Betty Flynn
Sidney... Helen Van Dyke
Septimus... Jack Mulhall
The Witch... Lila Brainerd
Alice... Billie Dove

This picture is a far-fetched excuse to do some more pandering, but it is true that "Dante's Inferno" flaunted plenty of undraped females. Here, however, the undraped opportunities were dragged in by the neck and staged with all the deftness of an amateur magician. The story itself concerns a young husband and wife. A wealthy friend of the hubby throws a wild party. Here the young wife attends and the wealthy friend bestows on her

a beautiful necklace. She accepts, temporarily, when told that if she'll wear it the pearls will regain their lustre. Then, for a not very logical reason, she and her husband are sleeping in separate rooms (another deft touch indicating that the husband is really the party is thrown aboard a yacht. Here the climax comes and the wife, dreaming that the acceptance of the necklace means that her husband imagines that the wealthy man is pursuing her. Then up she jumps in a thin blue, runs to a portion of the deck so that the moonlight can shine through the nightie, poses long enough to give the infatuated Elvey directed. In the alleged fantasy, however, Henry Otto takes the reins and to show a carnival in the lower regions he throws a fair's fireworks celebration; holds a diving contest; has a few of the not before long released gulls pose as if they were doing art studies for a mail order house, and then has a switch frame of the girl kicking that she'll be hurled into the outer darkness.

When she awakes and no prizes are offered here for the solution.

Although Betty Flynn is featured, she hasn't much to do, most of the action revolving around the Sulphur, Mulhall and Miss Dove. Granted that Miss Dove is physically quite alluring, she isn't going to do her picture reputation a bit of good. Aside from that she performs

The latest scoop concerns the Rigo diamond. The star reporter is sent out on the story and the city editor turns deaf ears on the b's plea to be allowed an opportunity to write the story. Photograph of Helen Van Dyke. Helen, it seems, has never been photographed. The author and director are sent out to get just a society desk should be camera shy, but let it go. The cub decides to try it on his own and grabs a camera. He hides in a bush, climbs on an estate and then climbs a trellis to get a flash at the girl posing in a wedding dress. The paper gets out an extra copy to flash the photo. Evidently no one on the "Star" had ever seen Helen, although she is quite pretty locally. However, let that go too.

The photo was one of the maid who was preening herself in another town. He didn't know it at the time, but you can bet he finds it out before the final climax. Between them they manage to outwit the police and the girl and her girl he loved long ago. He photographs pretty young, but probably has a good reason for it.

Prince Rigo is giving a reception in honor of the Van Dykes. The star reporter has been invited. The cub decides to get the photo peddle it to a rival sheet to get hunk on the musical comedy city editor who fired him. At the house he is unable to secure a photo, the police driving the camera hounds away. Our hero wanders around the house, looking for the house he sees the maid with a man on the porch. Suddenly the lights in the house go out and cries of "thief" are heard. A man rushes out, picks the maid up in his arms and carries her to a car. The usual "chase" follows.

The police are in one car and the cub in the second. They fire at him thinking he's the thief. The bubble convulsed and the picture via the flat tire route but the

cup pulls up to the fleeing car and jumps into it from his own. He overcomes the man on the back seat and with the aid of the girl dittos the driver.

On the way back he learns she's the girl he used to love in Hensford Corners, now a special operator from the central bureau. She has been working with the cops in order to get their red handed.

The cub reports at the "Star" office, shows his work with him and raises, borrows three bucks and leaves to marry the girl. An artistic touch was the cub refusing to divulge the story until he got the three dollars and then telling the city editor he would phone it from the bureau in time for the early edition. It's too bad he phoned.

This one is strictly a "chaser."

LAUGHING AT DANGER

Richard Talmadge producer, released through Brown, made his first feature, directed by James W. Horne. Talmadge starred in the picture, which was filmed at Loew's New York Tour. Running time, 65 minutes.

By the token that Richard Talmadge is established as a stunt star in the dramatic film field, toward the latter part of the picture, a cessation of hair-raising stunts which immediately qualifies the picture for the melodramas of Talmadge are wild affairs; they lack the satire of the comedy which marked the old Fairbanks productions, but as a pure and simple stunt man the screen has yet to see one who can draw right out of his head such leaps, rides, flights and drives a car like a flock of vase-lined comets, as with something big at stake, as here, the suspense and interest aroused is considerable.

Here the young man starts off as a bad egg, but his father feels that the provision of excitement is the antidote. Excitement is provided and routed. Then comes the real excitement which goes by believing it phoney and going through with it all just to humor dad. But some very interesting scenes are after a death ray invented by an inventor with a blonde daughter, and a ship wrecked in the Pacific fleet, but the kid steps in at the last minute and upsets both the bad men and their bad plans. And he marries the girl.

This stuff, punctuated as it is with honest-to-Henry fights—swift and exciting—makes "Laughing at Danger" a comedy, in just a set-up for the houses that don't play so heavy on anything except entertainment. Made primarily for the cheaper grade of picture-goers, it fills the bill like a sponge fills with water.

Slack.

LET WOMEN ALONE

Frank Woods' production, starring Frank Woods, from Viola Brothers Shore's "On the Beach," Direction Paul Powell. Released through Electric Blue Corp. at Loew's State, Jan. 26. Half an hour feature program. Running time, sixty-five minutes.

Pat O'Malley... Pat O'Malley
Beth Wylie... Wanda Hawley
Tom Benham... Tom Benham
Jim Wylie... Jim Wylie
Alice Morrison... Alice Morrison
Lila Brainerd... Lila Brainerd

A fast-moving melodrama with a couple of thrills and a corking good free-for-all battle at sea on the fast-moving motor bonta. The picture lacks comedy relief and the efforts of the adapter to make Tom Benham (Pat O'Malley) a breezy comedy insurance salesman almost

The story in the screen adaptation suffers but the excellent cast make it stand up well enough to satisfy the average second string picture house audience.

Beth Wylie (Wanda Hawley) supports her villainous husband, Jim Wylie (Tom Benham). She has planned the supposition to escape the police. In reality he is sending her into the arms of the police. Meanwhile, Beth quarrels with her (Continued on page 45)

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wife who, for years, was his partner in the team of Rawson and Clare, one of the best known acts of its kind a decade ago.

He made several half hearted attempts to re-enter vaudeville after his wife's death, but was apparently unable to concentrate upon anything but his bereavement.

Rawson and Clare were the best known team of their day and played continuously for the Sullivan &

DAISY KNAPP

Who departed this life
January 29, 1924

BOB KNAPP AND FAMILY

ently unable to concentrate upon anything but his bereavement.

Rawson and Clare were the best known team of their day and played continuously for the Sullivan &

Jas. E. (Blutch) Cooper

Who died January 25, 1923

JOE EDMONSTON
LOUIS J. OBERWORTH
BOB SIMONS
MORRIS WAINSTOCK

Considine, Keltip, Orpheum and other vaudeville circuits, as well as appearing in burlesque. They were credited with originating their type of turn, in which they featured "rid" characterizations.

Frances Clare died at the home

EDGAR LOTHROP

Who passed away Feb. 4, 1921

AL SOMERBY

of the couple on Long Island about 15 months ago.

Rawson is survived by a married sister, who came from Grand Hap-

IRWIN WELCH

He departed this earth January 29, 1922. His sweetest and spirit will live always in the broken hearts of his suffering Mother and Father—
KLAIR and LEW WELCH

ids for the funeral, which was held Friday afternoon, Jan. 23, with interment at Kensico.

LEON EVANS

Leon Evans, manager of Miner's Empire, Newark, N. J., died Jan. 25 from acute indigestion. He had been in poor health for a long time,

ELIZA MASON

Eliza Mason, actress, who had been ill for some time and under the care of The Actors' Fund of America, died at the New York Hospital Jan. 21.

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GRETA RISLEY CASAVANT

Who departed this life
February 1, 1923

BELLE RUTLAND

appearance was with Cyril Maude in "If Winter Comes," in 1923.

He is survived by a widow, Olive Ripman, actress, and a stepson, Dennis Curney, actor.

Funeral services were held from St. Malachy's Church on 49th street,

MARIE ALICE

Who passed away Jan. 27, 1924
May her soul rest in peace

Mr. and Mrs. Carl De Lorto
(NAPY XZIO)

west of Bridgeport, on Saturday morning, January 17, at eleven o'clock, under the auspices of the Catholic Actors' Guild and the Actors' Fund of America.

He was interred in the Catholic Actors' Guild plot in Calvary Cemetery, Brooklyn, N. Y.

HARRY DAVIES

Harry Davies, 65, for 35 years with legitimate shows, who was compelled to quit the "Simon Called Peter" cast several weeks ago, owing to illness, died Jan. 21 at his

RALPH I. KOHN

Who departed this life
January 24, 1924

SAUL KOHN MAX ROBIN

apartment, 102 West 52nd street. Davies' condition had improved so that he returned to the show Jan. 19. A sudden change developed and his demise came suddenly.

business he toured the country with a circus and minstrel show.

FREDERICK A. THOMPSON

Frederick A. Thompson, 55, motion picture and legit actor, died of heart disease at his home in Hollywood, Cal., Jan. 33. Funeral services

GONE BUT NOT FORGOTTEN

MRS. FRANK HUNTER
Who Departed This Life
February 1, 1919

FRANK HUNTER

He departed this life
February 1, 1919

FRANK HUNTER

He departed this life
February 1, 1919

FRANK HUNTER

He departed this life
February 1, 1919

FRANK HUNTER

He departed this life
February 1, 1919

FRANK HUNTER

He departed this life
February 1, 1919

FRANK HUNTER

He departed this life
February 1, 1919

FRANK HUNTER

He departed this life
February 1, 1919

FRANK HUNTER

He departed this life
February 1, 1919

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

"Madame" Sophie Tucker appeared riding a beautiful brown horse and wearing a flannel nightgown, and then proceeded to make the Palace audience happy Sunday afternoon with a brand new repertoire of "new" tunes. Every seat was sold two hours before show time, a true manifestation of "Madame" Sophie's popularity here.

The remainder of the bill clicked as a fine array of snappy entertainment. Alexander Bros. and Evelyn started it off with a clever routine of ball-bouncing tricks, getting both applause and laughs. No. 2 was soft for Emilie Lee, assisted by Clarence Rock and Sam Kaufman, because the act was good enough to better than hold its own in any alleged tough spot.

Jack Haley and Helen Eby Rock in "one" for "No. 3" scored. Every gay went over, and the laughs increased in volume with each one. Then came William Morris and family, offering a cross-section of American home life, which impressed as the real thing, being both entertaining and amusing. "Senator" Murphy had everyone in the house laughing. He included several timely problems in his monolog that were laugh-getters. Ted Trevor and Dina Harris, who closed with "Lollipop" when the musical show moved out of the Selwyn Saturday night.

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were "No. 6" on this bill. They scored something like a triumph with dancing of the type the Castles made famous. Paulie Freed's Chicago Ramblers furnished good jazz accompaniment. The English dancing team was followed by Val and Ernie Stanton with songs, talk and stepping plus a little uke and harmonica playing for good measure. These boys made their chatter spontaneous, and that nettled double laughing results. "Madame" Sophie stopped the show for so many encores that Johnson and Baker found the closing spot a little tougher than usual for their hat-twirling routine.

Perfect weather conditions with a good vaudeville bill stood them up at the Majestic earlier than usual

violin and singer, with the former being the predominating feature of the turn. scored. The act would be more effective in "one." The act would benefit somewhat if the girl would take the mute off as the volume produced with it on does not carry to all sections of the theatre. Johnny Hyman introduces himself as a writer of vaudeville material. He can do as well for others as he does for himself he should be heard from. Hyman employs a blackboard for the material of his routine, utilizing it for songs, stories and rhymes. His routine is novel and cleverly constructed. "Coaling Revue" four high-class minstrels and an interlocutor, offering singing, dancing and minstrel stories, is pretentiously dressed, both from a

CORRESPONDENCE

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for the first performance Sunday. The show contained several vaudeville combinations made to order for this house. The bill ran smoothly throughout, starting off and finishing with a bang.

Australian Waltzes gave the show a good start with a marvelous exhibition of waltz cracking and boomerang-throwing. A corking novelty and an exceptional opener. Rice and Cady, Dutch comics with broad ditty, wallowed them in the dance spot. Their talk, though ancient in age, brought spontaneous laughs. Thompson Light Trio, offering piano,

turning and scenic standpoint. The material went over to solid applause. Ling and Long, mixed combination, with the male member a lean, lanky versatile comedian, also scored. He is strictly hokum, with some club manipulating by the comedian which is cleverly handled. The woman singer, a couple of numbers fairly well with the man inserting comedy bits. Hayden, Dunbar and Hayden stepped on high in the late position with held hands, singing and instruments. The boys are good showmen and stay on just long enough to make it interesting.

Broderick, Felsen and Band present a pretentious musical and dancing turn. This organization recently supported another dancing team. The turn is adequately dressed and all that, but the trouble lies with the band. The two dancers are youthful, graceful and entertaining.

It looked like all comedy and no stepping at the opening of the last half bill at the Chateau last week until Clinton and Rooney, No. 4, who turned out to be a cyclone. This act has three good reasons for being a wow. First Johnny Rooney, who is expert at the steps originated by her famous father. Second Walter Clinton, who clown as leader of the jazz band. Third, over the song numbers in this fashion and is also a hoister of ability. The Lights Club Orchestra, which plays in snappy style and perfect rhythm. And there was plenty more entertainment on the bill.

The Arleys, mixed team, opened with a neat routine of balancing. Browne and Wells, boy straight and girl comedienne, followed. The girl has some good laugh material. Moher and Eldridge, No. 3, have excellent material for getting laughs. This act might be improved by a little more snap. After Clinton and Rooney came Britt Wood, who plays a harmonica and is also a nut comedian of merit. He had them eating out of his hand.

One of the best acts on the bill

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closed, Broderick and Felsen's dance revue. The company of six displayed remarkable grace and agility and the series of stepping sketches are high in entertainment value. A Parlatan Apache dance, two classical numbers, a burlesque classical number and a Russian number are included in the routine, which was up to the level of many of the big revues.

This show is a traveling unit of the Loew Circuit and a fine example of good vaudeville.

Frank Thiele, head of the Thiele Circuit, went to Los Angeles last week for his health and intends remaining until Easter.

Glen Burt (Keith office) left Saturday for a four weeks' trip through the south.

Chauncey Gray's orchestra, formerly with Newhoff and Phelps, are featured at the Deauville.

Phil Tyrrell has booked a Roy Mack revue for a tour of picture houses, opening at the Missouri theatre, St. Louis.

Low Kane has joined the John H. Ellery forces.

A variety bill, above average, constituted the American program for the last half of last week. The show was full of comedy. The show was headed by Raymond Saxo Six, musical organization, that measures up with the best. Sticking exclusively to the till, the boys produced good music. A missing factor in the turn is production.

Laypo and Lamin, comedy knockabouts, made a fair opener, with most of the routine ground tumbling. Benway and Flournoy, with some good blackface chatter, intermingled with several comedy numbers. Sherwood and Mox, a couple of numbers, with the pianist doing a Hebrew character, had no trouble getting laughs. A good hokum comedy turn, exceptionally suitable for this territory. Geo. B. Alexander and Co. with a comedy office sketch had the reminiscence of the valets employed by Harry Holman. The turn lacks the punch essential for a sketch of this caliber. Amoros and Jeanette won them in the late spot with eccentric comedy. Raymond Saxo Six, five clowns and a blackface, closed.

BALTIMORE
By "T"

Robert Garland, Baltimore "American," will shortly address the pupils of the Olman Country School in "The Perils of a Provincial Critic."

The Academy, following a disastrous day when "Furnish" recently, went dark, and there is apparently no plan for its relighting.

Lon B. Ramsdell, recently resigned as manager of the Hippodromes here, accepted the position of General Manager of the Clay Evans circuit. Mr. Ramsdell will manage his headquarters in Frederick, Md.

The sensational run of "Seduction" continues to be the big talk in this town, and Fred C. Schanberger, Jr., is being complimented for his adroit handling of the publicity.

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CLEVELAND

By PHIL SELZNICK

Ohio—"Saint Joan," "Aren't We Pretty," "Hanna—" "Wildflower," "Sitting Pretty."

After a long legal battle Robert Mervin's Crystal Slipper was granted their permit for dancing on Sundays. This was held up since the opening, due to the fact that the hall is situated between two churches.

Al Green has succeeded Ben Simon as musical director at Loew's State.

Emerson Gill and His Orchestra will be known in the future as Emerson Gill and His WHK Broadcasting Orchestra. A sub-station has been installed at the Bamboo Gardens, where the boys furnish dance music nightly.

The auto show didn't bring an extra dollar at the legit houses. "Top Hole," at the Ohio, and "Battling Butler," at the Hanna, didn't even do fair business, although everyone spoke well of the troupe.

Joyce Selznick is her name. Arrived in Cleveland Jan. 23. Booked indefinitely.

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Direction LEW GOLDER

ARTIE PEERCE, Personal Representative

LOS ANGELES

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On paper the Orpheum show last week had little in its favor and lots against it. First, a No. 2 turn was carded to open, a sketch was placed in the second groove, and then three silent acts and a band were bunched together. All in all, it did not look like a consistent variety program. However, a paper calculation upset occurred, as the show was a good "freak" entertainment with several acts stopping the proceedings. Two local turns divided headline honors.

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lasting impression
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audiences."*

Clyde Cook and Max Fisher and his dance orchestra, with the former having an edge so far as approval was concerned. The Fisher tupp (New Acts) would have been acclaimed just as big as Cook had it not persisted with encores.

Cook has improved greatly. He had a pleasing turn when last seen here, but with the change of opening, showing various bits of what Cook has done in pictures on the screen, with acrobatics and dancing on the stage, the act is up to the mark of perfection. The audience did not want Cook to quit and made him a show "stopper."

Jean Middleton, violinist, pretty as a picture, started the show with her selections. Though she was in the "audience" spot the audience commended her playing throughout. Howard Kyle, aided by four other players, was also in the martyr class by "deucing" it with his sketch, "The House at the Crossroads." A delightful dramatic epic, well played by Kyle and Co. Further down on the bill it would have been better received.

Frank Hurst and Eddie Vogt supplied the first comedy moments of the show with talk and songs. Were Hurst to eliminate his ballad and keep to the dialog with his partner it would help. Their finish is one of the funniest seen this season. A turn with Vogt in it cannot miss, as his comedy antics are sure-fire. Following the Fisher and Cook turns, which were together, came Bert Levy (cartoonist), fresh from his Australian triumphs. Levy used a film opening, showing how he entertained the "kiddies" in England,

and then drew a score or more of cartoons which gave the impression they were animated. So to avoid a wait for the next act Levy finished in "one," telling some pleasing experiences among the youngsters.

Karavaeff and four feminine aids, three dancers and a violinist. Karavaeff is a fast and finished stepper of his type, with the girls being proficient, especially Muriel Keye. Following many sure-fire dancing turns during the present season, the Karavaeff group is worthy of the stellar honors on merit alone. The audience applauded for ten minutes after the act was off and the music played for Frank Van Hoven's entrance. Regarding the latter, it was a cinch for him. He just did himself in his own peculiar way and made the gang sit up and take notice during the 16 minutes he and his two youngsters did their bit.

Closing were the Kikutas Japs, in all including two women, embellished with their "Oriental Wonder Workers." There is nothing in tumbling, gymnastics and acrobatics that this troupe cannot do and do well. Though on late they held them in tight and well. The turn is a surefire bet for faira. This act can hold them in on any sort of a bill. *Unq.*

Pantages had one of those bills last week that one would not give a second thought to, possibly due to the way the bill was arranged, as individually the acts were of standard type, but suffered through the placing. However, one way or another, this show had an advantage over the troupes playing here in the past, as both stage and house were ordered brightened up.

Leona La Mar ("The Girl with the Thousand Eyes") was the headliner and, though she might have brought them in, her act failed to satisfy. She was spotted next to customers had entered the state of lethargy and just could not be aroused by her hard work to please them.

Opening were the Four Juggling Nelsons, three men and a woman. Their turn has been revised of late and several new and pleasing tricks have been added. Second came Ross and Edwards in a comedy singing skit, "The Two Bull-Garlands." Their effort is practically a copy of the Murray and Allen turn now playing the Orpheum circuit. The boys have costumes to fit their numbers, of course, and ape Murray and Allen and Callahan and Bliss in their opening grotesque dance bit which is done after the first song.

Kennedy and Martin, blackface, next to closing, offered the first and only kick of the bill with their skit, "Friday the 13th." Most of the act is done in front of a drop showing a church for colored people and having a lot of comedy signs slapped over its exterior. Martin does a male while Joe Kennedy is a wench. Their stuff got surefire laughs. The finish is the same Kennedy did with La France when they were together, the boxing bit and chicken crowing being used.

Marion Vadie Dancers (solo dances, pianist and four other steps) came next. The soloist is a delight with the ballet work, but the quartet of terpsichorean aids impress as though they have not yet matured in the school where they possibly were studying the art before showing their knowledge to the public. The routine is poorly arranged and now in execution, the only meritorious feature being the solo stepper.

Closing were Harry and Harriet Seebach, with bag punching. They have a satisfying novelty different from the regular run of openers and closers. *Unq.*

SAN FRANCISCO

By BAILY

The boys who live by the box-office receipts of the "legits" are not a bit downhearted. Things are now coming their way in good shape, and everybody seems happy.

Anna May Wong, Chinese star, made her debut in vaudeville at the Orpheum last week. She has a cultivated voice.

At the Golden Gate pictures and vaudeville vie with each other in popularity. Frawley and Louise got over big.

"Politics," one of the best things Kolb and Dill have done in some time, is keeping the New Wilkes theatre well filled. Kolb and Dill have a sort of stranglehold on this town; but, to give them full credit, they deserve it, because they work to keep it.

San Francisco is seeing Pauline Frederick in Louis Macdon's stage

production of Martin Brown's play, "The Lady."

CINCINNATI

By JAMES F. BECHTEL

Grand—"Merton of the Movies." Shubert—"Rose-Marie." Cox—"The Nervous Wreck." Palace—Vaude and pictures. Keefe—Vaudeville. Olympic—Gillie Williams' "Snap-py Revue."

Empress—"Smiles and Kisses." Playhouse—Capitol, "The Devil's Cargo"; Lyric, "The Golden Bed"; Walnut, "Frisolious Sal"; Strand, "The Man Who Came Back"; Family, "Oh, You Tony."

The "Greenwich Village Follies" will follow "Rose-Marie" at the Shubert; "Madame X" will follow "The Nervous Wreck" at the Cox, and "Top Hole" will follow "Merton of the Movies" at the Grand.

The Saturday midnight performances at the Empress (Mutual burlesque) have proven so successful they will be continued indefinitely.

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SEPT. 13—" "	SEPT. 20—" "
SEPT. 27—" "	OCT. 4—" "
OCT. 11—" "	OCT. 18—" "
OCT. 25—" "	NOV. 1-NOV. 8—TRAVEL

1925 B. F. Keith Vaudeville Dates to 1926

NOV. 15—KEITH'S, INDIANAPOLIS
NOV. 22—KEITH'S CINCINNATI
NOV. 29—PALACE, CLEVELAND
DEC. 7—DAVIS, PITTSBURGH
DEC. 14—PERRY, ERIE, PA.
DEC. 21—SHEA'S, BUFFALO
DEC. 28—SHEA'S, TORONTO

1926

JAN. 3—PRINCESS, MONTREAL
JAN. 11—KEITH'S, OTTAWA
JAN. 18—KEITH'S, BOSTON
JAN. 25—KEITH'S, PORTLAND
FEB. 1—KEITH'S, LOWELL, MASS.
FEB. 8—KEITH'S, BOSTON
FEB. 15—TEMPLE, ROCHESTER
FEB. 21—KEITH'S, SYRACUSE
MAR. 1—KEITH'S N. Y. HIPPODROME
MAR. 8—KEITH'S, PHILADELPHIA
MAR. 15—MARYLAND, BALTIMORE
MAR. 21—KEITH'S, WASHINGTON
MAR. 28—GROSS KEYS, PHILADELPHIA
APR. 5—EARLE, PHILADELPHIA
APR. 12—ORPHEUM, PHILADELPHIA
APR. 19—KEITH'S, AKRON
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BUFFALO

By SIDNEY BURTON

Majestic, "Aren't We All?" "The Nervous Wreck" next.
Shubert-Tack, "Moonlight."
Hipp, "Captain Blood" (film).
Loew's, "Horder Legion" (film).
Lafayette, "He Who Gets Slapped" (film).
Gayety, "Follies of the Day" (Columbia).
Garden, "Round the Town" (Mutual).

Tonawanda interests and the Schine Amusement Co. plan the erection of a picture and vaudeville theatre in Tonawanda. It is reported that Schine agreed to operate the

house and to equal any sum raised by the business men of the town for the project.

Leon Blanc (Yiddish), playing "The Drunkard" at the Majestic Sunday night, supported by the Toronto Standard Theatre Co., grossed \$1,600, representing capacity at the \$2 scale.

The Buffalo Players will present a revival of "Pinafore" for their fifth production of the season at the Playhouse in February, direction of Charles Hoban.

Al Boasberg, at Loew's with his act, "The Ukrainian Entertainers," is a son of Herman ("Tidy") Boas-

berg, once famous Buffalo jeweler and for years the arresting nemesis of gem-purchasing actors.

The Lumberg theatre, Niagara Falls, has been purchased by Allan S. Moritz, former manager Buffalo Paramount offices, and as the Cameo will become a first-run house. The Lumberg has always furnished the bone of contention between the Hayman and Bellevue theatres and regarded by picture men as the ace-in-the-hole in the Falls theatre situation. Moritz has incorporated under the title of the Almor Amusement Corporation.

HOUSTON, TEX.

By BUD BURMESTER

"Lasses" White's minstrels and Vladimir De Pachman, pianist, entertained capacity audiences last week in Cathedral hall.

Milton Goss is presenting Shuberts' "Passing Show" at Cathedral hall this Monday. Paul Whiteman (himself) and orchestra will be the attraction Thursday and Friday at the same auditorium, with the

Eight Victor Artists starting festivities Jan. 23.

Incidentally, Whiteman will play for a semi-private dinner dance in the Rice Hotel following his performance Friday night.

Vaudeville at the Majestic this week is a little off. "Judge Lynch," amateur sketch enacted by a group of amateurs from the Dallas Little Theatre, is headlined.

"The Fool" opens Sunday night at the Palace (stock). The advance sale is far above average.

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(This Advertisement Is Contributed)

DETROIT

By JACOB SMITH

Garrick—"The Goose Hangs High." Shubert-Detroit—Return of "Greenwich Village Follies." Next, "Battling Butlier."

New Detroit—"The Rivals," advance sale very big. Next, "Little Miss Bluebird" (Irene Bordoni). Bonstelle Playhouse—"Outward Bound" (stock).

Majestic—"Spring Cleaning" Next, "Strange Bedfellows."

Gayety—"Talk of the Town." Photoplays—"He Who Gets Slapped" (held over); Adams; "The Golden Bed"; Madison; "A Thief in Paradise"; Capitol; "Broken Laws," Broadway-Strand; "Troubles of a Bride," Washington; "The Redempting Sin," Colonial.

John H. Kunsky has gone to Florida for six weeks.

W. S. Butterfield and wife leave Friday for New York, where they sail for a Mediterranean cruise Feb. 5.

New Maltz theatre, Alpena, Mich., burned last week; loss, \$145,000. Fitzpatrick & McElroy, owners, have already let contracts for a new and bigger theatre.

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- Les 8 Ponnets, Revue, "Folies Bergere," Paris
- Our Palace Girls 8, Victoria Palace Theatre, London
- 10 'Allo Girls, "Bruce Bairnsfather's" Tour
- 8 Kiki Girls, King's Theatre, Hammersmith
- 12 London Palace Girls, Theatre Royal, Leeds
- Specialty Dancers, "Little Nellie Kelly," Tour
- 16 Tiller Girls, "Grosse Schauspielhaus," Berlin
- 16 Empire Palace Girls, Wintergarten, Berlin
- 16 Tiller Girls, Madame Rasimi, Havana
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Emerson

Farnum Frank

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Folstein Wm

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Franklin Geo

Gedney Billy

George Jack

Gilda J J

Gheran John

Gory Louise

Grill Daisy

Grosley H

Hackett Margie

Hall Ruth

Halsey Seth

Harbach Otto

Healy Tommy

Hendrie G Miss

Herman Mande

Hirder Fred

James Harile

Janeyez J

Jarvis Rita

Jones Lou

Kell Frank

Keino Flo

Kenyon Lillian

King Theo

Lc Margaret

Leger Gertrude

MacGowan Mary

Mcintosh Thos

McVay Audrey

Mayer Bob

Martin T

Ormond Harry

Pictorius Geo

Quinlan Lella

Rambau Zany

Ramey Rita

Rind Jon

Robbins Marie

Robins A

Robins Robert

Sampson & Dougins

Scranton A

Seabury Ralph

Simpson Geo

Stephens Harry

Stevens Mlle

Such Mese

Stephen Albert

Traverse Medeline

Young Peggy

Uno Ch

Wallace Mabel

Warwick Frank

White Pat

Whitford John

Wilkes Ruth

Wilson Marie

Wilson Viola

Wilson W W Co

Wylie Raymond

Wright W B

Young Peggy

CHICAGO

Anderson Lucille

Achilles Avia

Arliss Alma

Armstrong Mr Mrs

Andrew John B

Barr Irene

Bennett Richard

Barrimore Mabel

Butler Kiddies

Byron Bros

Bryant Dixie, Miss

Bradley Geo

Bretelle Leo A

Brooks Jack

Bell Betty

Barnet & Downs

Barton Lima

Beno Bros

Bonini & Berri

Barricade Bands

Callahan Helen

Cadigan Keith

Carlton Ethel

Covey Florence B

Courtney Peggy

Carter Chas

Clark Jessie

Crittenden John

Collins Wm J

Crystal & Anderson

Cude Ernest

Chamberlain H J

Conway Alice

Collins B

Ducalon Great

Dunn Mrs Joe

Holl Dorothoe

Hurt D Mrs

Hayden Adeline

Howard May

Hearse Lillian

Halo Eunice

Harrings Ed

Hess Irving

Hall A Stuart

Iverson Fritze

Jacobson Adolph F

Judson Chas

Jacobson A

King Zelma

Kennedy James

Kane Leonard

Lyda & Reveido

Laurie Lomas

LaFollette Geo

Lyman Viola

LaPine Jack

LaMont Alice

Lawrence S Mr Mrs

Lippard M Miss

Leon T A

Lee Maria

Lester & Worth

LaRabe Bob

Marley Geo

Moore Edith

McClain Geo

Mendonso Len

Marcone Miss

Mets Wilbur

Miller S

Murdock Jack, Miss

Morrow M B

Morgan Jan

Mack Frank

McNeese Nellie

Moore & Fields

McGuire J B

McLisle, R J

Norton Herman

Norman Karyl

Newman W & L

North Joe

Newman W H Mrs

Olmith Mary L

Mrs K H

Perry Harry

Perry Del, Miss

Pannas Jas, Mrs

Phillips Nat

Poster Girl, The

Pyman P & P

Pearce P A

Pierce Micanor

Peyer Emma

Randall M Mr Mrs

Ryan Nora

Ramlins Canaries

Rothkooley Robert

Rus Qualitance

Richards Doty

Sheppard Buddy

Stanley Frank

Stanley Will

Sward Sis

Sweeney & Neuton

Shirley & Sherwood

Sargent Dot

Thompson Irene

Thornton Sis

Vall Arthur

Verobele Mms

Vardon Frank

Welsberg Vera

Waddell P M

Warden Harry

Wilke Isabelle

Wilson Geo P

White Joe Mr Mrs

Walte Lotta

Wilkes Isabelle

ATLANTIC CITY

By MORT EISEMAN

The Palace (Strand) is closed for several weeks for alterations.

The old Criterion on the Boardwalk will be christened the Strand when it opens next month under new management. Max Weinman and George F. Welland are owners with P. Mortimer Lewis managing.

William Ingersoll, actor, was stricken on the street last week with paralysis. He was found unconscious and rushed to Atlantic City Hospital for observation.

Work of repairing the Pier started last week with improvements costing \$190,000. A new theatre and concert hall will be added.

SEATTLE

By DAVE TREPP

Salvatore Santella, Spanish pianist and conductor, has been engaged to direct the Strand theatre orchestra, succeeding Henri Damski.

Deer Lodge, Mont., has just been added to the Ackerman-Harsh vaudeville circuit, the shows going to the Orpheum there.

The policy at the Palace Hip changed with the departure of the Russell company and the coming of Roy Clair's musical comedy company. The house will run continuous from 1 to 11 p. m., with vaudeville bills being given in conjunction with the tab shows.

Carl Stern has succeeded Seth Pershing as branch manager at the Goldwyn-Metro film exchange here.

ST. LOUIS

By J. LOUIS RUEBEL

American—"Lollipop," Shubert-Jefferson—"Charlot's Revue."

Empress—"Honors Are Even" (Woodward stock).

Orpheum—Vaudeville.

Rialto—Vaudeville.

Grand—Vaudeville.

Loew's State—"A Cafe in Cairo," film.

Missouri—"Little Bluebeard," film, and "Chicago Follies."

Grand Central—"Inez from Hollywood," film.

West End Lyric—"The Dark Swan," film, and Eugene Dennis.

Capitol—"The Dark Swan," film.

Kings—"Smouldering Fires," film.

Rivoli—"Smouldering Fires," film.

Delmont—"Cheap Kisses," film.

Following two darks weeks, the Shubert-Jefferson reopened Sunday with "Charlot's Revue of 1924," "The Passing Show" plays there Feb. 1.

Musical productions at the American will continue after the conclusion of "Lollipop" this week. For week Feb. 1 Manager Belman has "The Chocolate Dandies," with "The Music Box Revue" to follow.

Ralph Nicholls is staging a jazz revue at the Grand Central this week. Reviews of this nature are regular semi-annual affairs at the Grand Central, and it is doubtful whether the public will fail for a \$3 show at regular prices again.

OKLAHOMA CITY

Don Combs has opened his new theatre at Davenport, Okla.

D. E. Taft has purchased the Liberty, Carter, Okla., from Dudley Tucker.

L. M. Campbell has closed the Alhambra, Tulsa, Okla.

M. J. Roundtree has leased the Empress, West Tulsa, Okla.

William Spearman, Edmond; Fred Pickrel, Ponca City, and Fred Jackson, Pawhuska, are the new members of the arbitration board of the Oklahoma Exhibitors' Association.

"Dutch" Olmuth, former branch manager here for Associated Exhibitors.

Young actor for sensational comedy sketch. Greatest laughing act in vaudeville. Cast all set. Should be type of Johnny Hines, Jack Mulhall or Henry Hull.

Communicate RILEY BROS.

245 W. 47th St., N. Y. C.

WANTED

PICTURE STAR

Young actor for sensational comedy sketch. Greatest laughing act in vaudeville. Cast all set. Should be type of Johnny Hines, Jack Mulhall or Henry Hull.

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Communicate RILEY BROS.

245 W. 47th St., N. Y

ALEX. WOOLLCOTT

(N. Y. Sun)
May 14, 1924

"Mr. White is not only a delirious dancer but a comedian with a good deal of the essence of Cantor and something of his own. He is cast as a complacent and drowsy hooper, and it is an immensely funny role. Indeed, it is so separately and distinctly funny that one cannot help wondering whether he found it in the play when he arrived or brought it with him, along with his smile and his trick shoes."

(N. Y. Evening Post)

May 14, 1924

"Shining brightly in the constellation of Fields are Eva Puck, as the worldly wise kid who believes in grabbing while the grabbing's good, and Sammy White, as a breezy vaudeville performer."

The Third Time This Year

AT

B. F. KEITH'S

PALACE

THEATRE, NEW YORK

EVA

SAM

PUCK AND WHITE

BIDE DUDLEY

(Evening World)

"Eva Puck is a find! She has great dramatic ability. It won't be long before we hear great big things about Miss Puck."

QUINN MARTIN

(N. Y. World)
May 14, 1924

"There is a vaudeville actor, Sam White, acting the part of a vaudeville actor in this play, and here is one of the most astonishingly amusing pieces of damn foolishness on any stage in town. He smacks of the Palace and the Royal and the sticks. He is fly and hammy and everything that it is possible to be in the world of the two, three and four-a-day. He is a perfect scream."

Read What a Few Critics Said About Us When Playing in the "Melody Man"

ASHTON STEVENS

(Chicago Herald and Examiner)

April 21, 1924

"Sam White, of the music shows, and Renee Noel are perfect as a cheap vaudeville team—and I stop to think before writing the word perfect."

VARIETY, MAY 14

"The first act is laid in Tyler's song factory. Such wheezes as 'You Stole My Soul in a Flat' are worked in. White, as Bert Hackett, cuts up smartly, and Eva Puck, as the professional manager, is effective."

"The casting is adequate, with Puck and White on a par with the star." Abel.

ZIT

May 16, 1924

"Sammy White, however, stands out as a small time vaudevillian. Sammy is a great comedian and the day is not far off when his name will be as famous as that of the star."

Paul Sweeneyhart.

Many thanks to Mr. E. F. Albee for selecting us to appear in the Inaugural Bill of the new Albee Theatre in Brooklyn

Production Management of MAX HART

Vaudeville Direction of ROSE & CURTIS

FILM REVIEWS

(Continued from page 43)

wealthy uncle, Commodore John Gordon (J. Farrell MacDonald) and refuses to live at his house. He opposes her opening a decorating shop. Beth meets Tom Benham

when he apprehends a pickpocket who has copped her poke.

Tom's mother meets Beth when she finds Beth's lost child and takes her home. The old lady is tired of idleness and, when Beth mistakes her for a woman she has been expecting from an employment agency, she allows the deception to stand and takes the job.

Gordon calls to protest against Mat's financial aid to his niece but is routed by the old lady. Gordon denounces Tom when the latter tries to insure him and Tom announces his intention of marrying Beth. Gordon sets out to upset Beth's business and stop the marriage.

Wylie turns up and attempts to blackmail Gordon, but failing, kidnaps Beth. There is a painful "chase" with the battle one of the

high lights of the picture. Jim Wylie is drowned, clearing the way for the usual finish.

The picture is a good production for the intermediate houses. Wanda Hawley is beautiful and convincing and Pat O'Malley, barring the moments he was unsuccessfully attempting a T. Roy Barnes, got over. Wallace Beery had a small and profitable role, Harris Gordon copping the heavy honors as the scapegoat husband. The rest of the cast averaged strongly.

RIDIN' MAD

Sam Wilson-Arrow Production, starring Yakima Canutt, world's champion cowboy. Story and direction by Jacques Beaud. Running time, 90 minutes.

Here Carlos..... Yakima Canutt
Marion Putnam..... Lorraine Mason
Ruth Carlson..... Helen Rosson

Second of series of State right westerns starring Yakima Canutt, world's champion cowboy, who has won innumerable rodeo contests in various parts of the country, and who for several years was the champion of record for bronco riding and other events of a like nature.

As a western it is about on a par

with the average State right picture of this kind. It has some corking riding scenes in it, both in the rodeo and in a couple of chases. There is a love story fairly well handled, and, while Canutt is at present a far better horseman than he is an actor, he certainly will improve in the latter. He has personality and is a real westerner, not a stage western, and looks it.

In the daily change houses, where they like westerns, they will like this, one for it is just like all of the rest as to story and the general handling in direction. There is a rather labored attempt to get over some comedy through the medium of a younger sister of the hero, but that is so palpably forced

(Continued on page 51)

BOURCHIER JOINS LABOR

London, Jan. 27

Arthur Bouchier and his wife, Kyrie Bellew, have gone over to the Labor movement and have placed the Strand in the hands of the Independent Labor party for Sunday night shows. Bouchier is the only actor-manager left who actually manages the house in which he plays, and is a great fighter for the actors' rights.

Mrs. Bouchier was said to be putting up for Parliament at one of the recent elections, but the candidature failed to materialize. She had only recently returned to active stage work following a period of ill health.

BEAUMONT STUDIOS

WE ARE CONSTANTLY TURNING OUT HIGH-CLASS SETTINGS FOR MOST OF THE LEADING THEATRES, ACTS AND STAGE WORK. WE PRODUCE THE ANTIQUE SETTINGS FOR NED WAYBURN'S JAZZ REVIEW, AND NEXT WEEK IT WILL BE AN ELABORATE SETTING FOR THE SANGER AMUSEMENT COMPANY'S NEW ORLEANS THEATRE. IN BETWEEN COME THE MANY SETTINGS WE PRODUCE FOR THE BETTER CLASS OF ACTS. THERE'S A REASON—FIND OUT WHAT IT IS.

Phone Chicksen 1925-1925 225 WEST 46TH ST., NEW YORK Next to N. Y. A. Club



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INCORPORATED

The World's largest manufacturer of theatrical footwear. We fit entire companies, also individual orders.

NEW YORK CHICAGO
1564 Broadway State Street
at 46th Street at Monroe

THEATRE MANAGERS WANTED

By one of New England's largest circuits of Motion Pictures and Vaudeville Theatres. Only thoroughly experienced, progressive men with executive ability need apply. Exceptional opportunity.

Address Box 333

Variety, New York

"HERE WE ARE AGAIN, DOCTOR!"

SAMMY

LILLIAN

HOWARD AND NORWOOD

in "ESTHER FROM PITTSBURGH"

Have contracted with Billy K. Wells to write our new act for next season

WE KNOW YOU ALL WISH US LUCK

This Week (Jan. 26), First Half We're Working

Last Half, Proctor's 58th Street, New York

ALF. T. WILTON, Representative

Diogenes sought in vain,
But,

Suppose, you were
seeking an act to spot

anywhere on any bill,
a sort of utility player

to meet any situation,

for next to closing,

with comedy,

with pathos,

inoffensive,

not suggestive,

with appearance

to please at matinees

as well as nights,

to act as

Master of Ceremonies

at Dinners,

at Benefits,

**MOE
SCHENCK**

desired just that type

and found

**BOB
MURPHY**

and—

who qualified

in all particulars,

and is, therefore,

playing all of the

LOEW CIRCUIT.



**OVERNIGHT
RADIO SUCCESS**
**"COME ON
NOW LINDY"**
A NOVELTY "HIT" BY
GEO. HILL & GRACE HILL
FEATURING THE BEST
VAUDEVILLE TROUS
ALFOND-COLBY ORCH. \$3.50
PROFESSIONALS
WRITE WIRE OR CALL
ORCHESTRATIONS
FROM YOUR DEALER
OR DIRECT

HERE'S A "WOW"
HOWARD CASTELL & FRANK
"MARAVAN"
ORIENTAL FOX TROT
IT TAKES THREE MINUTES
TO LEARN AN ACT
FORGET IT IN ANOTHER
BY LEADERS
EVERYWHERE
SOUTH BRD. INDIANA U.S.A.

**HERE'S SOMETHING WITH
SOME REAL HARMONY**
**"IN
MEMORYLAND"**
SPECIAL QUARTET
FROM THE HOUSE OF
A REAL MEMORY NUMBER
THAT STICKS IN YOUR REMORY
HOWARD CASTELL & FRANK

BAND OR ORCH. \$3.50
**"SOUNDS
FROM THE
ORIENT"**
AN ORIENTAL FOX-TROT
FROM THE HOUSE OF
DIFFERENT FROM THE REST
A. FRANIC
DEALER'S
ORDER FROM ROBBERS OR DIRECT

BURLESQUE ROUTES

(Continued from page 15)

9 Hurtig & Seamon's, New York.
Hollywood Follies—2 Casino,
Philadelphia; 9 Palace, Baltimore.
Let's Go—2 Olympic, Cincinnati;
9 Gayety, St. Louis.
9 Marion, Dave—3 Empire, Toledo;
9 Lyceum, Columbus.
9 Wise Tabasco—2 Hurtig & Seamon's, New York; 9 Empire, Brooklyn.
Monkey Shines—3 L. O.; 9 Casino, Boston.
Nitties of 1924—2 Star & Garter, Chicago; 9 Gayety, Detroit.
Peek a Boo—2 Gayety, Omaha; 9 L. O.
Record Breakers—2 Orpheum, Paterson; 9 Empire, Newark.
Red Pepper Revue—2 Milner's Bronx, New York; 9 Stamford; 10 Holyoke; 11-14 Springfield, Mass.
Runnin' Wild—2 New London; 3 Middletown; 4 Meriden; 5-7 Lyric, Bridgeport, Conn.
Seven-Eleven—2 Olympic, Chicago; 9 Star & Garter, Chicago.
Silk Stocking Revue—2 4 Avon, Watertown; 5-7 Colonial, Utica; 9 L. O.
Stepped, Harry—3 Lyceum, Columbus; 9 Lyric, Dayton.
Step On It—3 Casino, Brooklyn; 9 Casino, Philadelphia.
Step This Way—2 Casino, Boston; 9 Grand, Worcester.
Stop and Go—2 Gayety, Montreal; 9 L. O.
Take a Look—2 Gayety, Boston; 9 Columbia, New York.
Talk of the Town—2 Empire, Toronto; 9 Gayety, Buffalo.
Town Scandals—2 Gayety, Pittsburgh; 9-10 Court, Wheeling; 11 Steubenville; 12-14 Grand O. H. Canton.
Watson, Sliding Billy—2 Columbia, Cleveland; 9 Empire, Toledo.
Williams, Mollie—2 Gayety, St. Louis; 9 Gayety, Kansas City.
Wine, Woman and Song—2 Stamford; 3 Holyoke; 4-7 Springfield, Mass.; 9 Empire, Providence.

MUTUAL CIRCUIT

Band Box Revue—2 Olympic, New York; 9 Star, Brooklyn.
Beautiful Babies—2 Howard, Boston; 9 L. O.
Beauty Paraders—2 Geneva; 3 Elmira; 5-7 Schenectady; 9 Howard, Boston.
Bobbied Hair Bandits—2 Hudson, Union Hill; 9 Gayety, Brooklyn.
Cuddle Up—2 Palace, Minneapolis; 9 Empire, St. Paul.
French Follies—2 National, Chicago; 9 Cadillac, Detroit.
Giggles—2 Gayety, Brooklyn; 9 Trocadero, Philadelphia.
Girls from Follies—2 Cadillac, Detroit; 9-11 Park, Erie; 12-14 International, Niagara Falls.
Hello Jake Girls—2 Empire, Cincinnati; 9 Gayety, Louisville.
Hurry Up—2 Academy, Pittsburgh; 9 Miles-Royal, Akron.
Kandy Kids—2 Mutual, Washington; 9 York; 10 Cumberland; 11 Altoona; 12 Johnston; 13 Uniontown.
Kelly, Lew—2 Gayety, Philadelphia; 9 Gayety, Baltimore.
Kudding Kuties—2 Empire, St. Paul; 9 Empire, Milwaukee.
Lafin' Thru—2 Trocadero, Philadelphia; 9 Olympic, New York.
London Gayety Girls—2 Broadway, Indianapolis; 9 Garrick, St. Louis.
Love Makers—2 Prospect, New York; 9 Hudson, Union Hill.
Maiden from Merryland—2 Garrick, St. Louis; 9 Mutual-Empire, Kansas City.
Make It Peppy—2 4 Park, Erie; 5-7 International, Niagara Falls; 9 Garden, Buffalo.
Merry Makers—2 Allentown; 3 Sunbury; 4 Williamsport; 5 Lancaster; 6-7 Reading; 9 Gayety, Philadelphia.
Miss New York, Jr.—2 9 Garrick, Des Moines; 9 Palace, Minneapolis.
Moonlight Maids—2 Miles-Royal, Akron; 9 Empire, Cleveland.
Naughty Nitties—2 Empire, Cleveland; 9 Empire, Cincinnati.
Red Hot—2 Lyric, Newark; 9 Gayety, Scranton.
Reeves, Al—2 Star, Brooklyn; 9 L. O., Newark.
Round the Town—2 Corinthian, Rochester; 9 Geneva; 10 Elmira; 12-14 Schenectady.
Smiles and Kisses—2 Gayety, Louisville; 9 Broadway, Indianapolis.

Snap It Up—2 Garden, Buffalo; 9 Corinthian, Rochester.
Speed Girls—2 Empire, Milwaukee; 9 National, Chicago.
Speedy Steppers—2 Mutual-Empire, Kansas City; 9 Garrick, Des Moines.
Step Along—3 Gayety, Wilkes-Barre; 9 Allentown; 10 Sunbury; 11 Williamsport; 12 Lancaster; 13-14 Reading, Pa.
Step Lively Girls—2 L. O.; 9 Prospect, New York.
Stepping Out—3 Gayety, Scranton; 9 Gayety, Wilkes-Barre.
Stolen Swags—2 Gayety, Baltimore; 9 Mutual, Washington.
Whizz Bang Babies—2 York; 3 Cumberland; 4 Altoona; 5 Johnstown; 9 Uniontown; 9 Academy, Pittsburgh.

THE STORK

(Continued from page 23)

part, plays the husband; he just walks the part and talks the lines. Miss Alexander is immature, and she gives a monotonous performance that grew rather draggy. Ferdinand Gottschalk does the usual suave pose, nothing new or notable.

Wanda Lyon, that creamy and gifted comedienne, accepts a two-bit supernumerary role and carries the little she is cast to do with dash and charm and personality. Barbara Bennett, younger daughter of the glorified Richard, carries on the traditions of the house as far as such a part permits. Morgan Wallace, as the Socialist, is absurd in character drawing, but plays to the book, apparently, and must be forgiven, therefore. Tom MacLarnie makes an unusual unctuous old family butler.

"The Stork" does not startle except for a few sippy moments in act one, and the next two acts are mostly blarney and thin, fat farce, except for an artfully suggestive off-stage bit in act two. The preeminent impression may carry the attraction along for a while, and it isn't a displeasing or offensive offering, so it will take its share of patronage for several weeks. But it will not be an outstanding box office hit and will hardly survive the Lenten sag.

Actors' Fund Benefit

This, the 44th benefit of the greatest charity of the theatre, drew a packed house to the Jolson Friday afternoon that stayed from the beginning at 2:15, to its ending, at 8 p. m. And not a squawk through the entire time, for everything was entertainment. The usual thanks, etc., were entrusted to Blanche Bates, speaking for Daniel Frohman. Opening, the Roger Wolfe Kahn orchestra went through four selections to plenty of applause, followed by Frank Crumit, who provided with a few crooning ukelele songs. Crumit was spotted where Brendel and Burt were listed, but an "Illness" announcement was made.

Next, in "two" and on a street scene, one of the Lambs' Gambol sketched—and a corker, too—was

given, "The Intelligentsia," with Corbitt and Walter Wilson as the street cleaner and ice man, respectively, and Billy Boyd and William David as high-gait gents. Corbitt and Boyd, in their lowly station, were discussing opera, art and what not, while the dressed-up gents were arguing pretty shallow-headed stuff. The contrast was made ludicrous through brilliant dialog. A hit.

Jack Hazard killed some minutes, to be followed by Henry Hull, Genevieve Tobin and Paul Harvey in the Kialine Stern sketch, "Pity a Minute from the Station," which has done Hull good vaudeville service. Then Eddie Cantor, with the George Olsen band. It's no news to say the "Kid Boots" boy rolled up a great personal success. The condensed version "Ashes" by Reginald Gore, with Florence Reed, Alfred Shiley, Arthur Behrens, Donald McMillan and Thelma Page, followed. They called it "Times" here, but Miss Reed was the effective work. Then came the Blanche Bates speech, thanking the customers, and next the first-half finale.

This finale was in full stage, and held 11 pianos, with composers behind each. Those present were George Gerhart, who did the music of his numbers; Harry Archer, Percy Weinrich, Ted Barron, Fred Coats, Charles Rosoff, Irving Bibb, Hugo Frey, Cliff Friend and Ray Henderson. Each played some of his own stuff to a pretty good plug, but it was sweet stuff. The Actors' Fund song, "Dear Yesterdays," written by Channing Pollock and Ted Barron, was sung by Mme. D'Alvarez, a prima from the opera. She sang it lustily and the orchestra plugged it, together with the piano boys.

Between acts many Broadway stars sold programs at 25 cents and up a copy, sheet music of the song and flocks of candy. This and the ticket sale of \$5 top grossed \$25,000 for the fund. Of this, \$18,000 was gathered from advertising and candy sales, and \$9,000 from tickets.

After intermission S. Jay Kaufman took up the announcing task and presented some of the sketches done at the Greenroom Club "midnight." The small stage of the club—about big enough for three men—was used in the center of a grand staircase set, and the burlesque skit by Kaufman on getting a job with Belasco started off, and was riotously received by a theatre-wide crowd. Lina Alberini, Lloyd Neal, George Burton, A. J. Herbert and Walter Fenner were the actors. This was followed by Emil Boreo in his usual routine, and then the F. P. A. skit, "Elizabethe," which comes under the head of comic drama. Kaufman introduced all these skits and also Leo Carrillo, who followed with most of his vaude act.

Pauline Lord and Richard Bird did a fine cockney sketch called "Embankment," which was nothing more than a short study of two dervishes—the type of role Miss Lord does so well. Schiller's "Mary Stuart," at least a short scene from it—was played, with Biele Ferguson as Mary Stuart, Helen Westley as Queen

Elizabeth, Gladys Robinson as the nurse of Mary, Sidney Blackmer as the Earl of Leicester and Pedro de Cordoba as the Earl of Shrewsbury. This was cultural stuff, no doubt, but it was also emotional enough in spots to command full interest, while the presence of its fine cast did much to hold the interest. The Duncan Sisters, with the chorus and principals of "Topsy and Eva," closed the show, working in full stage and doing a long act, but getting laughs and applause all the way.

Frances White was programed but didn't show. The other act, Brendel and Burt, also absent, are peculiarly on the same bill at the Palace with Miss White, and it may have been the uncertainty of time arrangements held up their participation. Oliver Jones handled most of the affair, aside from that done by Daniel Frohman before leaving for Bermuda, but a look through the program shows somebody's hand in getting a flock of Famous-Players advertising.

The program this year was large and the advertisements representative of many big producing firms, while there were other firms absent. But about every angle possible was used to corral advertising, and the results showed. Aside from that, however, the show itself was good, and at double the price would have been an amusement treat. Black-

JAMES MADISON

will for the present be located at Hotel Granada, Sutter and Hyde Streets, San Francisco, Cal. Address him there for vaudeville material. Among recent clients are Four Mortons, Sophie Tucker, Jimmy Lyons, Barr and La Marr, Sam Ward, Beeman and Grace and George Guhl.

MANNING AND GLASS

PERSONAL Management Harry Danforth
Season 1922-23-24 Keith, Orpheum, A. O.

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The Little Shop

301 West 45th St., New York
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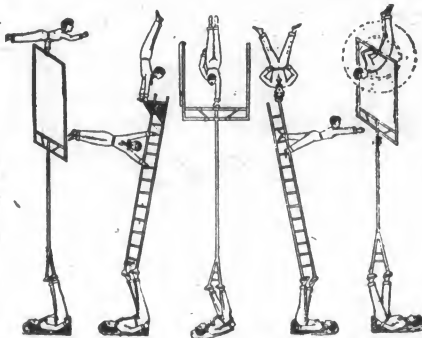
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FILM REVIEWS

(Continued from page 49)

It seems painful, but in the small towns the audiences may like it. Yakima plays a young cattleman, who, through drought and his cattle dying off is forced to go into the rodeo game to win some money. He rides into a town, where he has a fight with a bully, who is his most dangerous riding opponent. The latter tries by foul means to cause the hero to lose the contest, and is walloped in the jaw for his shady tricks. After they have returned to their home town, the bully undertakes to

win the victor, with the result a shooting duel takes place and the bully is killed. While the hero is hiding a couple of oil well promoters nearby become acquainted with a sister, and one of the men pays court to the older one, promising to marry her, which with him is all part of Form 34 in Rules of Romance. The boy, hearing of the true state of things, takes a chance and comes to protect his sister with the result he is arrested.

The two oil well promoters had previously operated in another part of the country and were the cause of the death of the father of the girl the hero is in love with. When she appears and recognizes one of

the men, the hero makes an escape from jail, kills the bad boy and the other makes a confession that clears the hero of both crimes.

The story is rather crudely done on the screen. For some of the riding stuff the tipped camera is used, and that is so readily recognized by the audience it is laughed at. Those scenes could have just as well been cut, for there is enough real riding to put it over without resorting to the trick stuff.

Canutt handles himself real well, and is especially sifty with a couple of guns, so much so, that he can replace Bill Hart as the two-gun man. Lorraine Eaton does well enough playing the lead opposite the cowboy star. Fred

all he has achieved is a mass of extravagant scenery, a poor story and a good deal of mediocre acting. The picture is being handled by Gaumont. Boast is made of the settings. To achieve this George has taken pains to build gigantic and thoroughly artificial sets to frame a story which is about the last word in bloodless inanition.

Joan Thayer is a pure young English artist working in a vile French cabaret. She is fired because she will not encourage the place's patrons. She is chased home by a young officer, Pierre Brandon, and although she, in her innocence, takes care to leave her bedroom door invitingly open, he merely

leaves a note saying he'll call again when she feels better.

When next we meet the couple they are close friends, but he unfortunately introduces her to a friend, a theatrical manager. In no time she is a star and the manager falls in love with and marries her. His old flame conspires to part them, and succeeds admirably, thereby paving the way for the usual ending.

The story is mawkish and without a single genuine note. The production work reflects great credit on the carpenters and scenic artists, to say nothing of the floor room at the Famous-Lasky studios (Islington). The cabaret scenes are good.

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HUMAN DESIRES

London, Jan. 16.

A foreword in the synopsis states some people sneer at the alleged parsimony of British film producers and pretend we cannot compete with America because we do not spend enough money on our pictures.

This may or may not be so, but one thing certain is that the people who have invested money in this Anglia picture will deplore putting good money in it. Burton George, the producer, is said to have spent over \$175,000 on the feature, and

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 June 8—B. F. Keith's, Riverside, New York
 June 15—B. F. Keith's, Bushwick, Brooklyn

but strictly conventional, but it is encouraging these days to learn that some theatrical managers do live in apartments about the size of Trafalgar Square. There are many good shots of Paris and the race-course crowds at Auteuil.
 Marjorie Daw, specially imported from America to help the marketing of the picture, gives a true-to-type reading of the ordinary heroine, but is without sincerity, Juliette Compton is quite good as the theatrical manager's mistress, Clive Brook is wooden and immobile as the virtuous manager, and Warwick Ward does his best with Pierre.
 "Human Desire" will create no sensation beyond grief at the enormous amount of money wasted.
 Gore.

SOUTH AFRICA

By H. HANSON

Cape Town, Dec. 28.
 The summer season is now on and the heat waves are affecting all indoor amusements. Outdoor entertainments get what little cash the public feels inclined to spend, although the outdoor shows are of poor quality.
 It is deduced that the exodus to Wembley is the cause of the shortness of cash for amusements. The steamship lines between England and South Africa put over a tempting bait in reduced fares for a Christmas holiday in England, enticing a large number of the spending classes to take the trip.
 The Christmas holidays brought a good crowd to Cape Town, but they were more intent on getting the sea air than indoor air.

Commencing Dec. 29, Leon M. Lion, actor-author, supported by Renee Kelly and Co., open at the Opera House with "The Chinese Puzzle," under direction of African Theatres, Ltd.

At the Tivoli (African Theatres, Ltd.), getting fair share of patronage, week commencing Dec. 17: Lola Krasavina, clever and artistic; Key and Keyworth, good; James Stewart, amusing; Vesta Sisters, good; Teddy Stream, clever; Madge Kennedy, fanner apt, could improve; Royalland, good.
 Week Dec. 24: Addison and Metrenga, Les Trombetas, Teddy Stream, Key and Keyworth, Madge Kennedy, Vesta Sisters, James Stewart.

African Theatres, Ltd., announce that from Dec. 31 the Tivoli will revert to a new policy. The program will carry two or three acts with the rest of the show devoted to pictures. This style of bill was introduced by M. H. J. Stodel, lessee of the hall previous to the African Theatres, Ltd., the latter putting through a full bill. Prices will be reduced by practically half. Show toppers come along, a full vaudeville bill will be given at raised prices.

It is felt the new policy will not call for satisfactory success, inasmuch as the public will kick against prices sliding up and down.

Alhambra (African Theatres, Ltd.)—Business good with the following films: "One Exciting Night," "Boy of Mine," "Hansel and Gretel," "Twenty-one," "Long Live the King."

Grand (African Theatres, Ltd.)—Patronage satisfactory. Films showing: "Her Marriage Vow," "Only 38," "Trifling with Honor."

Wolfman's (African Theatres, Ltd.)—Pictures attracting good houses. This hall was held under lease with option and the option will be taken up.
 Regal, Wynberg (African Theatres, Ltd.)—Pictures.
 Premier, Rodebosch (African Theatres, Ltd.)—Pictures.
 His Majesty's, Wintenberg (African Theatres, Ltd.)—Pictures.

Outdoors
 The Anglo-American Amusement Corporation, P. C. Cunard manager, is located on the Fagant Ground with the Caterpillar, the Whip, Big Wheel and several side-shows. The fair is attracting big holiday crowds, with right of admission barred to the colored classes.

Advertisements in local sheets carry announcements of appearance of the Kaalpo Troupe of Hawaiian musicians and hula-hula dancers on the pier. The outfit paraded the town.

The Queries and Radios, costume concert parties, are doing shows on the piers at Sea Point, Cape Town, Pavilion, Camp's Bay and Wintenberg.

The Strand, seaside resort near Cape Town, has an outdoor fair, including steam switchback railway, joy wheel, steam galloping roundabout and Pagel's circus.

Radio
 The station director of the Cape broadcasting station announces the recent agreement between the British Broadcasting Co. and the Authors' Society of Great Britain is also applicable to South Africa. The fees paid are solely for performing rights.
 Special arrangements are made with individual artists.

JOHANNESBURG
 Although this town is generally vacated at the Christmas holidays, there is still a little money left to go round for the shows.
 Week of Dec. 16 was the final at His Majesty's of the Leon M. Lion Co., staging "Outward Bound." The season has been satisfactory.

Commencing Dec. 23 African Theatres, Ltd., produced at His Majesty's their annual pantomims, under

the direction of Philip D. Levard. This year the title is "Cinderella." The principal parts are played by artists in the country at the present moment. New blood would improve the shows.

The revue, "Little Nellie Kelly," put in a week's return visit at the Empire Palace, commencing Dec. 15, prior to changing over to the pantomime bill for week Dec. 22: Branaby Williams, Ted Marcel, Frank Fay, Henry De Bray, Chris Charlton, Two Vagabonds, Videau and Kirby.
 The Orpheum week of Dec. 15, "Veterans of Variety," Week of Dec. 22, Byron and Byron, R. and W. Roberts, pictures.

New Bijou—Pictures.
 Carlton Theatre—Pictures.
 Palladium—Pictures.
 Alhambra—Pictures.
 Jeppe's Theatre—Pictures.
 Lyric—Pictures.

"Clou Chln Chow" was screened week of Dec. 22 at the Bijou, drawing big houses.

The Johannesburg Philharmonic Society announced a performance of the "Messiah." The proposed relaying from the Town Hall for broadcasting the performance caused trouble from the four leading soloists, who demanded extra pay. The soloists received a small monetary present.

Capt. Clive Maskelyne, associated with the firm of Maskelyne, world-renowned illusionists, will tour South Africa next year under direction of the African Theatres, Ltd., opening at Johannesburg.

James Wilkins, actor, residing in Johannesburg, recently committed suicide by taking lyso.

The African Theatres, Ltd., has purchased the Schneider Film Exchange, which has been operated among independent showmen throughout the country.

NATAL
 (Durban)
 At the Theatre Royal for five

nights commencing Dec. 23 "The Rising Generation," under direction African Theatres, Ltd.

The Criterion, vaudeville, doing good business. Week commencing Dec. 22, Scott Sanders, Betsy de la Porte, Joe Brennan, pictures.

Letty King is due shortly at the Criterion from Australia.

Empire (African Theatres, Ltd.)—Pictures.

His Majesty's (African Theatres, Ltd.)—Pictures.

Grayville Cinema—Pictures.

Alhambra—Pictures.

Pop Bio—Pictures.



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May I take this opportunity of thanking Mr. E. F. Albee and his associates for the honor of being one of the chosen few who appeared last week on the inaugural bill at the new Albee Theatre in Brooklyn? Mr. Albee has given us one of the greatest homes we have ever had and to the public the greatest theatre ever built.

KARYL NORMAN

This week (Jan. 26)
B. F. KEITH'S RIVERSIDE, NEW YORK

LONDON PANTOMIMES

London, Jan. 19.
As long as January lasts the first demand at the libraries is for pantomime seats. Those who go to revues and plays are mostly disappointed applicants for permission to enjoy the traditional Christmas fare of the London stage. But as the pantomime season lasts only a month, managers are reluctant to go to the expense of engaging numerous chorus girls, leading comedians and expensive scenery for so limited a run.

Julian Wylie, however, has devised a means of overcoming this disadvantage. By producing a pantomime in the provinces one year, in London the next and in the provinces again the following year,

he is able to reduce the expenditure considerably.

Thus, "Mother Goose" at the Hippodrome is a replica of the "Mother Goose" he produced at Liverpool last year. In many respects it is similar to the "Mother Goose" Dan Leno played at Drury Lane 10 years ago, when pantomime was still in its expensive and elaborate prime. Jay Hickory Wood, the biographer of Leno, is part author of both the old show and the new which explains some of the resemblance, but the comic "business" performed by Shaun Glenville is likewise based on Leno's methods. But Shaun Glenville is not a mere imitator by any means. He has a rich personality equal to the responsibility of playing lead in the only pantomime that puts a comedian in the title role. Dorothy Ward, the principal boy, is the only "star" left who can worthily maintain the swaggering traditions of the past without looking as though she belonged to the past. Wee Georgie Wood contributes to the humor but the chief glory of the show is Fred Conquest's acting as the Goose. Animal parts have been the special study of his family for three generations; in fact, all young Conquests are taught from birth to peel oranges with their toes. The results are evident in the defeated, web-toed masterpiece now at the Hippodrome.

"Dick Whittington," at the New Oxford, is notable for a Wilkie Bard revival. Though he has been out of favor with the public for some time past, he has suddenly regained his old form by acting in pantomime. Mabel Green is a spirited principal boy and the

Brothers Egbert tumble energetically. Otherwise this is a poor show. Once again the Lycæum pantomimic, "The Forty Thieves" puzzles everybody. What success it enjoys is almost solely due to George Jackson, a rare, croaking comedian with an expressive face. He is only seen in London at Christmas time. Yet music-hall managers complain they cannot find comedians.

CHANGES POLICY AND NAME

Paris, Jan. 19.
The former Theatre Fontaine, which has harbored the Deux Masques this season, has again changed policy and is now the Gaiety with a local vaudeville program.

The Deux Masques management will resume operations here next season.

FOREIGN REVIEWS

(Continued from page 18)

gaged to appear at a court function in commemoration of her 17th birthday. She sails with the Arlequin to his native island of Capri, full of expectation of a brighter existence with this famous man of the world, but when his mask and costume are replaced by ordinary attire the royal maiden discovers he is neither young nor jovial. Moreover, in his own land he is hardly recognized save as the son of an obscure shoemaker.

The glory of the actor is but vanity. Arlequin is jeered by his own people, and during a rush by the mob, excused by a nobleman desirous of getting Christine, the princess is mortally hurt. The devoted Arlequin takes her back to her home in the Island of Happiness to die, where the king renounces his crown and the actor is invited to mount on the throne.

This symbolical opera, admirably produced and adroitly conducted by Ruhlmann, has received a good reception from the critics here, particularly the Italian tenor, Vanni Marcoux, being mentioned for his voice and acting in the role of the Arlequin. *Zendrew.*

Fratricide Punished

London, Dec. 30.
Special matinees are being given at the Little theatre by William Poel of an old play entitled "Fratricide Punished." The interest of this lies in the fact that it is a version of the "Hamlet" opus. Its history is curious.

The play is said to have arrived

from Germany in translation from a very old script used by wandering English players visiting the continent in the sixteenth century. There has been much talk by those intensely interested in dramatic research of a "Hamlet" play performed long before Shakespeare wrote his tragedy. The words of this have been lost, although the statement has gone forth they were written by Thomas Kyd. Poel believes "Fratricide Punished" to be this lost play. He may be kidding, but anyhow the piece is a capital bit of the known "Hamlet."

It is crude melodrama, without a vestige of poetry, but it is the same story with the appearance of the ghost to Hamlet, the play scene and the fencing bout followed by wholesale slaughter of the principals. Some of the characters are differently named. Thus Claudius is Erico and Gertrude is Sigris. Old Polonius appears as Coranub and Laertes is christened Leonardus. An alarming harlequinade is introduced into the middle of the play, for what reason it is hard to say except that they did those things on the continent in those days. Ben Greet, the Shakespearean actor, declares the whole thing to be a stunt by William Poel, which means that he does not believe much in the genuineness of "Fratricide Punished." Certainly it could easily have been penned by any modern possessor of the knowledge of Elizabethan phraseology.

CHILD IN FLANDERS

London, Dec. 30.
At the Century, that miniature theatre in Baywater, Lena Ashwell has been playing "The Child in Flanders." This is described as a miracle play by Cecily Hamilton and was first given before the sol-

diers on the western front at Abbeville on Christmas, 1917. It is now receiving its first London showing.

A very simple story tells of three soldiers, a cockney, an Australian and an Indian, arriving at a peasant's cottage. A baby has just been born and the men crowd around the little life offering gifts. As night they all dream the same dream and that is of the Biblical incidents connected with the birth of Christ in the manger. They are enacted in pantomime to the accompaniment of familiar carols by the off-

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proffered by the wise men of old,
the soldiers use their own gifts at
the feet of the Virgin's child.
Though not particularly well done
the piece is impressive.

TYRANNY OF HOME

London, Dec. 20.

Domestic comedy in three acts by W. A. Darlington, produced by Martin Healy at the Lyric Theatre, Dec. 16, for one week only. Stage direction by Milton Rosmer. Stars: Marie Dalton, Claire Greer, Jean Varda, Rose, Frederick J. Cooper, Campbell Gullis.

While not actually bad, this domestic comedy is not good. Perhaps if it had been written in Russian the highbrows would have been delighted. But as the author is merely an unknown Englishman nobody says, "How true to life"; everybody exclaims, "How dull!" There is a parson whose scape-

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allows herself to be sacrificed on the
altar of home. Her money is spent
on sending the waster abroad and
her life is spent in attending to her
father's wants until he marries
again and has no use for her. But
there is a poor untrained nurse
who, having been a victim of the
tyranny of home, wants the daughter.
She writes to the curate whose
offer of marriage she had refused
that her mind has changed.

This is a sad water. There is an
excellent cast but they cannot in-
fuse spirit into it. Not even Marie
Dalton, though this is the first
time she has left variety for legiti-
mate, who gives a satisfactory idea
of the untrained nurse.

ALF'S BUTTON

Extravaganza in three acts by W. A. Darlington, produced by Martin Healy at the Prince's Theatre, London, Dec. 20. Stage direction by Holman Clark and E. Dagnall. Stars: Topsy Belton.

London, Dec. 27.

This is the last play one would expect from a critic of the "Daily Telegraph." The edge of surprise, however, has long been blunted, since the history of W. A. Darlington is the history of "Alf's Button," a comedy he left the army after the war he wrote the story as a novel. Its success enabled him to make his name as a journalist. Then it became a popular film. Later it was acted in the provinces. Now it has come to town.

In spite of—and perhaps because of—many alterations the play is merely a music hall act prolonged for three hours. The story resem-

One Moment West of Broadway at 41st Street

Notwithstanding the stability of stock, this season there are at present 36 companies operating and at least 10 additional promised for early in the new year. With this list operating and most, performing Broadway releases as soon as released, they are continually fattening the coffers of the play brokers and giving them little to worry about.

Mystery and Naughty Plays

Mystery plays and naughty bills

have been the leaders of the stock

bills for the past year with the

popularity of the sexy bills contin-

ually increasing thanks to a toning

up of sex subjects by the picture

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bless Anster's "Brass Bottle." Private Alf Higgins is rubbing a brass

button when Aladdin's Djinn ap-
pears and offers to do his bidding.
Alf has a palace built in "Blighy"
and is transported there on his next
leap. He is bathed by female
slaves and clothed like the Prince
of Wales. But as his sweetie, a do-
mestic servant, objects to these
eastern habits, gives the button
to the Djinn and everything returns
to its former state.

What succeeds the stage version of
Darlington's story enjoys is due to
Tubby Edlin. When he is not work-
ing at his hardest interest vanishes
and when he is and Anster's Theatre
his excellent foil, are revealing their
gift for clowning the popular-price
audiences at the Prince's are de-
lighted.

Joie.

YEAR IN STOCK

(Continued from page 22)

and \$5,000 in a cosmopolitan city

to keep his insurance bond intact at

Equity.

Newcomers Nevertheless

Despite drawbacks advanced by
many veteran stock men, each suc-
cessive season is productive of new-
comers to this hotbed of the stock
duelion field who believe they have
an untried, unbeatable system and
more progressive ideas than the old-
timers. Many of the newcomers are
former road-show operators who
have seen their former lucrative
fields pass into disfavor because of
the inroad of pictures. None too
eager to play for the high stakes or
heavy losses accrued through leg't
producing, they are turning to stock
as the medium to keep them going.
Some have successfully demon-
strated their convictions, while
others have dropped neat bankrolls
and are through for good with stock.

Notwithstanding the stability of
stock, this season there are at present
36 companies operating and at
least 10 additional promised for early
in the new year. With this list
operating and most, performing
Broadway releases as soon as
released, they are continually fat-

tening the coffers of the play brokers

and giving them little to worry

about.

Mystery and Naughty Plays

Mystery plays and naughty bills

have been the leaders of the stock

bills for the past year with the

popularity of the sexy bills contin-

ually increasing thanks to a toning

up of sex subjects by the picture

Caterina—No Charge for Room Service

Write or Wire for Reservations

With Running Water.....\$2 per day

With Bath.....\$3 per day

Special Weekly Rates

With Running Water.....\$2 per day

With Bath.....\$3 per day

Special Weekly Rates

With Running Water.....\$2 per day

With Bath.....\$3 per day

Special Weekly Rates

With Running Water.....\$2 per day

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Special Weekly Rates

With Running Water.....\$2 per day

With Bath.....\$3 per day

Special Weekly Rates

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honors with Miss Foster in the same production. Then, too, there's Herbert Clark, son of a wealthy Pittsburgh family who snapped his fingers at disinheritance to join out with an obscure stock last year and is now playing the principal role in "My Son." Many other cases could be mentioned. All have more than made good and hold contracts for continued appearances on Broadway for a term of years with their respective managements.

Broadway's Moral Effect
The taking of the above into the fold by Broadway producers has had a moral effect upon others of the younger element in stock, who no longer accept it as a traditional rut but are extending themselves to give better performances and are

continually on their mettle hoping some big "scout" will wander along and discover them.

Regardless of the ups and downs that have probably hit the stock field a heavier wallop this season than in those previous, most of the stock men have that dogged optimism to believe things can't always break bad and are sticking around for the better days.

And maybe they're right. Who can tell?

BILLS NEXT WEEK

(Continued from page 12.)

DETROIT, MICH. La Salle
Roy & Arthur
May & Kiduff
Allyn Mann Co

Montague Love
P & J Lavola
3d Half
M Stewart Co
Stanton & Flynn

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San Francisco
Alcazar Theatre Bldg.
Los Angeles
Hilfstrid Bldg.
Yokohama
Yokohama Bldg.

P. RIDGWAY CO.
Emily Earl Co
Wilkins & Or
EVING, IND.
Victory
Jack Hughes &
The Dohertys
By the Sea
3d Half
Diamond & Brennan
Road to Vaudeville
FLINT, MICH.
Palace
Shannon Prolife
Mowatt & Mullen
P. Ridgway Co
Bobby LaSalle
The Parisians
3d Half
F. & D. Hall
Allyn Mann Co
Jarvis & Harrison
Benedict Bros Co
(One to Six)
FT. WAYNE, IND.
Palace
Bernardi Bros
Swartz & Clifford
Wilkins & Or
3d Half
Geo McFarland Co
Montague Love
Pejora Orch
HAMMOND, IND.
Parthenon
3d Half
Leon Vavara
Lova Nest
Doris Duncan
(Two to Six)
INDIANAPOLIS
Keith's
(Louisville split)

CAMILLIE BIRDS
Delany Marie
C. B. Four
Wilder Sls Co
(One to Six)
LEXINGTON, KY.
Ben Ali
Paul Levan & M
Noble & Brooks
Station JOY
Morning Glories
(One to Six)
3d Half
The Dohertys
Harris Hollanders
(Three to Six)
LIMA, O.
Parrot
Unusual 3
Allyn Norman
Jarvis & Harrison
P. Wagner Co
3d Half
The Waltons
May & Kiduff
4 Horseman
(One to Six)
LOUISVILLE
National
(Indianapolis split)
Mannell Vega
Christy & McD
Family Ford
Basil & Baze
(One to Six)
MUNCIE, IND.
Wynor Grand
John Vals Co
Maxfield & Golden
Road to Vaudeville
(One to Six)
3d Half
Maxfield & Stone
H. Berry & Miss
(One to Six)

TER. HAUTE, IND.
Indiana
Geo McFarland Co
Whitefield & Irwin
Harris Hollanders
(Two to Six)
3d Half
P. & J. Lavola
Leon Vavara
By the Sea
Doris Duncan
(One to Six)
Liberty
Maxfield & Stone
Nathan & Selby

ANDERSON, IND.
Crystal
The Babes
Fish Reitor & T
Love & Wilbur
BUFFALO
Lafayette
Ice Carnival
Laddis & Garden
Paramount Quinet
Mack & Tempest
Billy Sharpe Rev
COVINGTON, KY.
Liberty
Merline & Crow
(Others to Six)
3d Half
Patty Reat Co
(Others to Six)

FRANKLIN, PA.
Orpheum
Richardson & Adair
Ullis & Mann
Jimmy Gallion

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National Vaudeville Exch.
619 Bramson Building, Buffalo, N. Y.
Can offer you 2 to 10 weeks with
short jumps
(Two to Six)

WRITE OR WIRE OPEN TIME
(Others to Six)
3d Half
Mr & Mrs S. Darrow
(Others to Six)
ROCHESTER, N. Y.
Jonas Hawalan
Gordon & Gates
3d Half
Goets & Duffy
Lonesome Town
SHARON, PA.
Columbia
Maude Ryan
Dance Carnival
SPRINGFIELD, O.
Regent
Billy Mason
Howard & Ross
Holland & Dean
Alaskan 3
3d Half
Ravus De Lux
Clifton & Kramer
(Two to Six)
WARREN, PA.
Liberty
Derby & Terry
Bill Ullis Co
Jason & Harrigan

INTERSTATE CIRCUIT
AUSTIN, TEX.
Majestic
(2-4)
Paul Remos
Vera Cole
Judge Lynch
Moore & Fred
Kina Bros
Princess Radjah
DALLAS, TEX.
Majestic
Downey & Claridge
Walmsley & Keat's
Lytle & Fant
Polly & Co
Walker C. Kelly
Ibaca Band
S. ANTONIO, TEX.
Majestic
Yong Wang Co
Keller Sls & L
P. Adair Co
L. Gresham Singers
McKay & Arline
Vera Kerinski

FT. WORTH, TEX.
Majestic
Berk & Bawn
Bernard & Towans
Lidell & Gibson
Carleton & Bailey
Edgar Lafford
Ben Rubin Co
HOUSTON, TEX.
Majestic
Muiry M. Nees & R
Jeanette Childs
Kraft & Lamont
Thos Dugan Co
Frank Derve
More Castie Rev
LIT. ROCK, ARK.
Majestic
Rialto & Lamont
Ullis & Mann
B. Downs Co
V. Harris Co
The Florio
3d Half
S. Loyal Co

TULSA, OKLA.
Curtis Animal
Farnell & Florence
Irene Perry
Dooley & Sales
Dale & Delans
3d Half
Parish & Pera
Draw & Valle
Paul Decker Co
Billy Glean
Doo Baker Rev

WICHITA FALLS, KAN.
Mentum Manikins
Mills & Kimball
Ash Goodwin 4
Ally Mator Mary
Val Harris Co
Collins & Hart

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