

AMUSEMENTS

VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$1. Single copies 30 cents. Entered as second class matter December 31, 1919, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXVII. No. 12

NEW YORK CITY, WEDNESDAY, FEBRUARY 4, 1925

48 PAGES

B'WAY HAS 27 SUCCESSES

CHAUTAUQUAS ARE MOBILIZING AGAINST KLANTAUQUA OPPOSISH

Secret Meeting Held in Chicago to Curtail Inroads of K. K. K. Units in Former Lyceum Stands—Ways and Means to Be Adopted at Next Meeting

Chicago, Feb. 3.

The first concerted chautauqua move, to overcome the menace of the klantauquas was taken Jan. 30, when various officials of chautauqua companies here, met to discuss ways and means of keeping the K. K. K. organizations from going into their territory. No definite plans were decided upon, and although many were discussed, the chautauqua men were at a loss as to how to turn to overcome the opposition, which last season caused

(Continued on page 21)

SHUBERTS OPPOSE F. P. L. WITH NEW FLA. HOUSE

Erecting 1,600-Seater at West Palm Beach—First District Competition for Famous

Miami, Fla., Feb. 3.

Lee Shubert has closed a deal for the erection of a 1,600 seater at West Palm Beach, the theatre to be devoted to legit attractions. The new house will be the first opposition to the Famous Players-Southern Enterprises have had in this territory.

Although no definite stand has been taken regarding the Shubert inroads, it may precipitate a slap back by Famous in routing their features as road show units exclusively through the Erlanger booking syndicate.

Houses controlled in this territory by Famous are devoted to vaudeville and pictures.

HOTELS PROFITEERING

Hotels in New York without recognized ticket stands have been working a heavy graft on customers by securing tickets through the cut-rate and then selling them at the usual premium, meaning at least a 100 per cent profit.

Last week an instance was brought to notice when a customer kicked to a theatre manager on the location of his seat and by tracing his purchase it was found the hotel had sold him the pasteboard and that the ticket was in the allotment to a cut rate agency.

STOPS RADIOING OF AMATEUR SHOW

John Pollock's Wire Halts Broadcasting of "Red Widow"

Atlantic City, Feb. 3.

John Pollock, brother of Channing Pollock, stepped in the other night and stopped an attempt on the part of the Morris Guards, local military organization, to broadcast the dress rehearsal of "The Red Widow," a musical play by Channing Pollock and Renold Wolf, in which Raymond Hitchcock starred years ago and which the Guards are using as a vehicle for an amateur presentation next week.

Everything was ready to broadcast through WPG, Atlantic City's municipal station, when a telegram was received, signed by John Pollock. It read: "Red Widow cannot be broadcast without permission; protected by copyright. Authors' League fighting radio and will enforce copyright. Be sure you make proper arrangements before proceeding, otherwise unlimited trouble will follow. This notice both friendly and official."

It is the general belief of officers of the Guards that the royalty paid for the presentation of the play should also have included radio broadcasting.

This would have been the first time that such a rehearsal had ever been put on the air.

WORLD'S YOUNGEST BAND

Houston, Tex., Feb. 3.

A juvenile band, composed of boys all under six years of age, will welcome Paul Whiteman and his orchestra upon their arrival here Friday.

APPROXIMATELY HALF OF LIST PROFITABLE

Big Number of Hits Stimulating All Business—"Love Song" Leads List With \$44,000—12 Musicals and 15 Non-Musicals Rated Hits—Storms No Deterrent Last Week to Trade

NEW SHOWS PROMISING

Continued big business on Broadway throughout January is regarded with surprise by showmen, who are giving no explanation. It is quite evident, however, that New York

(Continued on page 17)

"KID," MCCOY SAVES SLAYER

Los Angeles, Feb. 3.

Kid McCoy, a prisoner in the county jail, proved a life-saver when he stopped Zane R. Southern from bleeding to death. Southern, convicted of killing R. E. Mack, attempted suicide and slashed his arms and wrists with a knife. McCoy rushed to his side, tore off his shirt and stopped the flow of blood.

Southern was arraigned the next day (Monday) and sentenced to life imprisonment.

Illuminating Radio and Puzzles Hurts Theatres

Possibly the reason radio fans have little extra change left for theatre tickets may be explained in part by the electric light companies' statistics that lately the average family's light bill has considerably increased monthly. The cause is ascribed to radio due to the fans' late hours in fishing for distant stations.

The cross-word puzzle craze is also keeping many citizens up in their diligent pursuit of the elusive synonym, which all adds to the illuminating company's tariffs.

ARNSTEIN'S "SNAP" COMES WHEN WARDEN'S DAUGHTER JOINS SHOW

Fannie Brice Put Lucilla Lee in Current "Music Box"—Husband at Leavenworth Taken From Coal Pile to White Collar Task

Kansas City, Feb. 3.

LOPEZ QUILTS CONCERT TOUR FOR VAUDE

Federal investigation is being made into the exact facts behind the transfer of Nickey Arnstein, husband of Fannie Brice and a prisoner at Fort Leavenworth penitentiary, from the coal pile to a soft snap as messenger to Chief Officer Lee, of the prison, simultaneous with the advent of Lee's step-daughter, Lucilla, in the chorus of

(Continued on page 21)

Especially Training Band of 18 Pieces for Palace March 2

Vincent Lopez and a concert orchestra of 18 opens for Keith March 2 at the Palace at \$3,000 a week salary. Lopez is abandoning the concert tour proposition in favor of vaudeville.

The stage band will be distinct from the orchestra Lopez will have at the Hotel Pennsylvania. The latter will be trained strictly as to its dance qualities and the vaudeville band will be coached chiefly for its stage work, a departure in itself.

Lopez was for long the "ace" Keith band in the metropolitan territory before signing for the "Greenwich Village Follies" and the Piccadilly theatre, New York, both of which he gave up.

The differentiation of the dance and the stage bands will permit Lopez to accept some bookings outside of New York, having heretofore been limited to the metropolis because of the hotel tie-up.

The \$3,000 figure is exceptional for a band, although Paul Whiteman and his orchestra have had a standing offer of \$5,000 for a run at the Hippodrome, which cannot be accepted because of Whiteman's concert bookings.

K. K. K.'S FLOP "JIG"

Providence, Feb. 3.

The "first grand dance" of the Ku Klux Klan in this state, given last Friday night at Rhodes-on-the-Pawtuxet, was a fizzle. Less than 1,000 persons attended the event. The capacity of the hall is 8,000.

A Methodist-Episcopal minister talked, a Masonic quartette sang with a woman choir soloist and a Klan official made an address.

YIDDISH FILM SLATED FOR B'WAY SHOWING

"Yiskor," Eight Reeler, Awaiting House—Features Maurice Swartz

Maurice Swartz and the Yiddish Art Company are featured in a Yiddish picture, "Yiskor" ("Thou Shalt Remember") that is to be screened on Broadway by the Charles Penser-William Goldberg Productions just as soon as a house can be obtained.

Among the cast is Dagny Servaes, Oscar Bergel, Mark Schweid, Lazar Freed, Morris Strasberg, Bertha Gersten, Leon Seidenberg, Jacob Meisel, Isidor Casher, Wolf Goldfaden, Anna Appel, Elihu Tennenholm and Elina Abramovitz. The picture, in eight reels, is a tragedy, adapted for the screen from the play by H. Sacer, presented in the Jewish Theatre, and was filmed in Europe, when the Swartz company was touring there last summer.

Sidney Goldin directed.

Yiddish pictures are getting quite a play among independent releasing channels. There are a number of houses in New York displaying all-Jewish pictures, although the captions, in some cases, are printed in English.

COSTUMES

Who will make your next ones? Those who have bought from us say—
BROOKS COSTUME CO.
1437 Broadway Tel. 5000 Pans. N. Y. City
11,000 Costumes for Rental

"MECHANICAL" MANUFACTURERS SCORED IN COPYRIGHT HEARINGS

Nathan Burkan for Music Interests Scathingly Attacks Record and Roll Interests—History of Victor Co. Recounted—Victor Paid 600 Per Cent. Dividends on Common Stock—Excess Assets of \$49,000,000—Burkan Commended for His Legal Work

Variety Bureau, Washington, Feb. 3.

With the re-opening of the copyright hearing today Nathan Burkan, speaking for the Society of Composers, Authors and Publishers, launched an attack on the manufacturers of all mechanical reproducing instruments. Burkan styled the present copyright law as an encouragement to criminals and sighted the numerous recording companies which, when brought to an accounting under the two cent royalty clause, went into bankruptcy and thus avoided payment. The lawyer further added there was no like condition anywhere within the laws of the country that would permit a violation of the law and not have it set down as a criminal offense.

Delving into the history of the Victor Talking Machine Co., Burkan stated that the moment the 1909 law was passed that organization began the formation of a monopoly and since that time secured 95 per cent of the great voices who, under the law, were entitled to bargain with the recording concern for their services but that the man who wrote the song for the singer to reproduce had his price set by law. The witness also charged that in the framing of the 1909 law the recording manufacturers had pulled the wool over the eyes of Congress and that those whom Congress wished to protect from the possibility of a musical monopoly had immediately created one of their own.

History of Victor Co.

Mr. Burkan carried the committee through the history of the Victor firm and their licensing provision in connection with needles, etc., up to the point where the Supreme Court ruled this illegal. Here, a controversy was started by Congressman Reid, of Illinois, who stated he wanted to port out the Newton bill which provides for the free use of copyrighted music by radio and theatres. Reid charged that the Supreme Court held that when a machine was purchased a buyer used it for whatever purpose he desired and that this also should apply to music.

Burkan read into the record where the Victor company had paid dividends as high as 600 per cent on (Continued on page 17)

ARRIVALS

Feb. 1 (Cherbourg to New York) Ramon Novarro, Mrs. Eleanora Carroll, Vivian Martin and Mlle. Germaine Tallieffre (France).

SAILINGS

Feb. 26 (London to New York), Mr. and Mrs. Dell Chain, Fred Duprez (Republic).

Feb. 7 (New York to Southampton) Monroe M. Goldstein (Beren-garia).

Feb. 7 (New York to London), Sterling Saxophone Four (Beren-garia).

Feb. 4 (London to New York), Basil Dean (Olympic).

Feb. 2 (New York to London) Marion and Martine Randall (Beren-garia).

Jan. 29 (New York to Cadiz) Mr. and Mrs. John Telfer, F. Ray Comstock and Mr. and Mrs. Fere Schaefer (Scythia).



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GERMANS AMEND ONE-ONE PLAN

Fear of Shortage Responsible—Amendment in Favor of U. S. Films

Variety Bureau, Washington, Feb. 3.

Already, and within less than two weeks, Germany has amended her plan to have the censoring boards release one German produced film for each American one approved.

Under the new regulations permits will be granted German exhibitors to show foreign films who can produce compensation permits for German pictures of equivalent length, produced in the present year or two preceding years, and censored in the present or preceding year. Such compensation films must be exhibited before April, 1925, and must be new films, not adaptations of pictures produced before 1923.

Herring's Cable.

In part, Mr. Herring's cable states:

"Plan thus allows more than twice as many films to be shown as German films produced in a single year, or over 500. Local monopoly not likely in view of the quote. A lively demand for American pictures from renters (exhibitors) now holding compensation permits. No provisions made for subsequent years."

It is believed here that the Hays organization, in a great measure is responsible for this change in the drastic regulations first adopted by the German Government.

More Upshaw Opposition

Washington, Feb. 3.

The National Committee for Better Films, affiliated with the National Board of Review of Motion Pictures, has advised Congress of its action in adopting a resolution setting forth its position, being opposed to the censoring of films.

The resolution was sent to Florian Lampert, who presented it to the lower legislative body in the form of a "petition."

This is but one of the avalanche of resolutions and signed petitions that have reached Congress in opposition to the Upshaw proposal for censorship of the movies.

Little Hope for Federal Control of Child Labor

Variety Bureau, Washington, Feb. 3.

The proposed amendment to the Constitution placing Federal control of the employment of child labor, which Senator Shortridge of California has sponsored, is seemingly lost. Enough States having voted to reject the amendment to present its ratification this winter.

Those working with Senator Shortridge have stated that the rejection of the amendment by the several states will not cause them to abate their efforts to have it finally ratified. Those states rejecting the idea will now have special educational committees and as Congress has set no time limit upon its final ratification, those backing the measure state that it will yet be adopted.

As to how this proposal affects stage children was recently explained in Variety.

BOND ISSUE BILL FOR MICHIGAN FIRMS

Boards Could Raise to \$75,000—Passage of Measure Expected

Lansing, Mich., Feb. 2.

Boards of supervisors would be empowered to borrow money and issue bonds for the erection of agricultural and fair buildings in Michigan under the provisions of a measure which will be presented in the House of Representatives here within the next ten days by Representative Chester L. Howell, of Saginaw, secretary-treasurer of the Michigan Fair Association.

The bill, now being drafted, amends the state law permitting boards of supervisors giving financial aid to fair undertakings. The present limit is \$20,000. Under the Howell bill, boards can raise up to \$75,000.

The measure is the most important affecting fairs ever introduced in Michigan. Heretofore, lands have been available, but it was impossible to raise money by bonding for erection of buildings. Live stock men refused to house their exhibits in tents and fairs were generally handicapped.

Passage of the measure is expected and the minute it has the governor's signature fair bodies throughout the state will start plans for fair ground building extensions.

The bill has the backing of the Michigan Association of Fairs.

Lansing, Mich., Feb. 3.

A bill has been presented in the House of Representatives here which amends the law giving townships and cities the right to tax all places selling soft drinks and to exempt church fairs, lodge carnivals and American Legion celebrations or shows.

Soft drink stands doing business under such auspices would be exempt from the tax heretofore required in Michigan under the terms of the bill.

Consideration of the bill will come when the urgent road tax legislation is disposed of probably within the next two weeks.

WILL USE POLI LEASE AS WHIP IN BUILDING PROGRAM

Measure Due Before Senate—Senator Caraway Would Stop "Presents"—Realtors Estimate Theatre Worth \$100 Per Sq. Ft.—Paying \$5,000 Annual Rent

Variety Bureau, Washington, Feb. 3.

The opening gun has been fired by Senator T. H. Caraway (D) of Arkansas, and when the \$100,000,000 building program reaches the Senate, possibly tomorrow (Wednesday) or Thursday, that body is going to be told of the now famous Poli lease, a lease of a government owned theatre on government owned property that is bringing a return of but \$5,000 a year to the government.

Recently when this building program was being discussed in the Senate Senator Caraway said:

"The government here has valuable property that it is leasing for almost nothing and taking care of somebody in some way. Why not recover those buildings? For instance, the government has property just east of the Treasury which is not paying a sufficient return to pay for the painting of the buildings, and we need the buildings for governmental purposes." (Poli's is just east of the Treasury). It is in Senator Caraway's intention to use this lease and some other such "presents," as the theatrical (Continued on page 5)

PENN'S OUTDOOR ADS

Proposed Law Gives Sign Construction State Jurisdiction

Harrisburg, Pa., Feb. 3.

The only Pennsylvania State bill of interest to the amusement world that comes before the 1925 state session of the legislators is a billboard measure sponsored by Senator Clarence J. Buckman, Bucks county.

This proposed law places control of billboards in the hands of the State Secretary of Highways.

The bill makes it unlawful for anyone after Jan. 1, 1926, to erect a billboard without the approval of the Secretary of Highways, who is given powers to make rules and fix fees. A fine of \$25 is provided for each billboard placed without that official's approval. He is also given power to remove present boards.

It is believed here the bill will not proceed far because it gives the state official power over private property.

INDIANA KILLS CENSOR BILL

Expect Sunday Closing Measure to "Die in Committee"

Indianapolis, Feb. 3.

Motion picture censorship got a real wallop in Indiana Jan. 30 when the Indiana House of Representatives, without a dissenting vote, adopted a committee report for indefinite postponement of the censorship bill. This kills the measure without further ado.

The action had been expected following a meeting of the public morals committee and a public hearing earlier in the week which refused to endorse the bill.

There is every indication that the bills providing for Sunday closing of theatres and other amusement centres and prohibiting Sunday athletic contests will die a natural death on committee reports.

The public hearing upon the blue law bills was marked by the usual argument of reformers that the measures were needed to foster church attendance and the replies of the persons interested in amusements was that people cannot be legislated into churches.

BLUE-LAWERS' MOST DRASTIC EFFORT

Annual Bill at Albany Would Close Everything

Albany, N. Y., Feb. 3.

The annual "blue Sunday" bill of the Lord's Day Alliance made its appearance in the New York State Legislature last week. The measure was introduced in the Lower House by Assemblyman Edmund B. Jenks, Republican, of Broome county. Veteran legislative observers term it the most drastic "blue Sunday" bill ever introduced.

The bill proposes a legislative change in the penal code which would close up everything on Sunday except churches and private homes.

Theatricals would be hardest hit as a clause in the bill stipulates that from midnight Saturday to midnight Sunday the following amusements would be prohibited: motion picture performances, all concerts, garages, barber shops, hairdressers' shop, golf links, tennis courts or baseball parks, where a fee is charged or attendants are employed, public debates and all places of dancing where a fee is paid either directly or indirectly.

The general opinion is that the bill has little chance, even with the top-heavy Republican majority in both houses of the legislature. The bill probably will die in committee, the fate it meets year after year.

PENN. GOV. ASKS BOOST OF CENSORS' BUDGET

Recommends Additional \$24,400 Appropriation—Would Have More Investigators

Harrisburg, Pa., Feb. 3.

Governor Pinchot, in his State budget to the Legislature, recommends an appropriation of \$134,400 for the State Board of Motion Picture Censors, an increase of \$24,400 over the appropriation of 1923 for the biennial period of 1923-25. The Pennsylvania Legislature meets but once in two years.

The proposed appropriation provides for additional inspectors, for, under the economy plan of the governor during the past two years, the number of inspectors has been reduced from 13 to six.

Rhode Island's Bill For Sunday Pictures

Providence, Feb. 3.

A bill legalizing the Sunday exhibition of motion pictures throughout the State is considered certain to be introduced in the House of Representatives some time this week. Providence at present has the lid down hard on Sunday shows, except high-brow concerts, and the only way out seems to be a State law permitting Sabbath exhibiting.

It is understood that Governor Pothier and other Republicans, who control both houses of the Assembly, are now prepared to back such a measure.

For many years the public here has favored Sunday movies and there has never been any serious objection.

Madame Kiviat, designer with Brookes-Mahieu, the theatrical costumers, has left the costume firm and will enter the wholesale dress business.

A Message from Shore or Ship will guarantee a Room at

THE PICCADILLY

WHERE ALL THE SHOW FOLK STOP
Cable Address: PIQUIDILLO, LONDON

RADIO SITUATION SPLITS LONDON MGRS.; DOING AS THEY "JOLLY WELL PLEASE"

Recently United in "No" on Broadcasting Plays—
Welchman Etherizing Adelphi Premier—Scenes
From Charlot Revue Synchronized with Films—
Calthrop's Revue Barred on Road

London, Jan. 23.
Cats on tiles are nothing compared to London theatre managers in their present mood. There is a fresh row every day. And always the cause is broadcasting.

Just recently the West End showed a united front. "No play shall be heard by Hieser-in" was the pronouncement. The newspapers printed it as official war news, but today every manager is doing just as "I jolly well please."

Andre Charlot, not content with permitting scenes from his revue at the Prince of Wales' to be broadcasted, has also allowed Pathe to film the same scene. It is hoped to synchronize the loud speaker with the movie for the edification of cinema audiences.

The present position is that, while conservative managements are still refusing to allow the wireless receivers to be installed in their theatres, their younger colleagues are welcoming the broadcasters with open arms. Harry Welchman has even invited them to the first night of a show. When he presents "Love's Prisoner" at the Adelphi, Feb. 3, the end of act two and the whole of act three will thus be

(Continued on page 7)

Chain-Archer Splitting

London, Feb. 2.
Chain and Archer are separating at the end of this week with the splitting ascribed to temperamental incompatibility.
Dell Chain is returning this month to New York.

LONDON DIVIDENDS

Pavilion's Profit \$140,000—Victoria Palace \$145,000

London, Feb. 2.
The London Pavilion shows a net profit for the past year of nearly \$140,000, the company declaring a 6 per cent. dividend.
The gross profit for the year for the Victoria Palace is about \$145,000, with no indebtedness and substantial reserves. The usual 20 per cent. dividend was voted.

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BASIL DEAN RESIGNS FROM DRURY LANE

Issues Statement and Is Sailing Feb. 4—Seymour Hicks Named as Successor

London, Feb. 3.
Basil Dean has resigned his position as head of production at the Drury Lane theatre, the statement that his policy was not agreeable to Sir Alfred Butt.
"Rose-Marie" is scheduled to open at this house next month and Dean is booked to sail on board the Olympic tomorrow, Feb. 4.
Seymour Hicks' name is forward as the probable successor to Dean at the Drury Lane.

DOESN'T EQUAL TITLE

Paris, Jan. 23.
"Tres Ecrotant" is the title of the revue signed Leo Lelievre, Henri Varna and Fernand Rouvray presented at the Concert Mayol.
The title is perhaps more exciting than the show, although an excellent little production for local fans with Yvonne Guillet, Jane Aubert, Peggy Vey, Gaston Geriza, Isabelle Ruiz, Charlotte Martens, Rene Thano, Castel, Mmes. Nikitina, Natacha, Jicklies and J. B. Fischer's girls.
A sort of revue "Em Pletons" by Maurice, Pierre Varenne and R. Goupil, forms the program of the Montmartre cabaret, now known as Chas Furey and Maurice.
The stars are Nina Myral, Lucy Vautrin, Louise Campana, Carol and Goupil.

OLYMPIA STAYS MUSIC HALL

Paris, Feb. 3.
There is no truth in the report of the Olympia becoming a moving picture house.
Dumien, who controls the house, after disposing of the Opera Clamena, suggested showing here any exclusive picture he may later secure, but only in the afternoon.

TRIX SISTERS' REVUE

London, Feb. 3.
The Trix Sisters, Helen and Josephine, who have been gathering material for a review of their own, will open their show March 23 at Liverpool.
Les Copeland has been here all season working with the "Trix" girls on the numbers.

ABANDONS "GREEN HAT"

London, Feb. 3.
Gladys Cooper has abandoned her intention of producing Michael Arlen's novel, "The Green Hat," but will revive Pinero's "Iris" in six weeks, with Henry heading the cast.
"Inferno" Quits Empire
Fox's "Dante's Inferno" was succeeded at the Empire yesterday by "Gerald Cranston's Lady."
"Inferno" inaugurated the Fox lease of the house Jan. 12.

Quartermaine Weds Mary Forbes
London, Feb. 3.
Charles Quartermaine, actor and former husband of Madge Titherage, married Mary Forbes, actress, here Jan. 27.

"BY THE WAY" BIG

London, Jan. 24.
Jack Hulbert's new revue "By the Way," was warmly welcomed when it opened at the Apollo, Jan. 23, and two days later (Saturday) the show broke the house record. The piece has been quickened and reduced in running time and looks so good the libraries have taken an eight-weeks "buy."
The show did \$10,500 last week, which is regarded as excellent returns for the house.

Two Plays at Madeleine

Paris, Jan. 27.
At the Madeleine theatre has been presented a new work by the youthful Jacques Derail entitled "La Beaute du Diable." It was accorded a warm reception.
Playing in three acts the story is that of a modest Don Juan who respects the confidence of his aristocratic landlady's pretty and innocent daughter who loves the handsome lodger, but, in turn, prefers to marry another girl. The cast includes Alcover Roger Guillard and Mlle. Valmont among others.
On the same bill is a one-act comedy by Duvernoy, called "Evea Chocotte," which concerns a demimondaine being taught society manners by a youthful professor. Mlle. Spinelly heads this cast.

LOEW'S TIVOLI

Report He Has Purchased House—Price Jumps \$250,000.

London, Feb. 2.
There is every indication here that Marcus Loew has taken over the Tivoli, currently playing pictures and owned by James White. The title has passed through several hands during which the purchase price increased \$250,000.
White was recently mentioned as a possible owner of the new 3,000 seat which is to be erected on Piccadilly, near Devonshire House. Al Woods is also negotiating for the latter house.

CAPITOL OPENING FEB. 11

London, Feb. 3.
The new Capitol theatre, to be dedicated to films, will open Feb. 11 with the film "Miracle of the Wolves," which is currently running in Paris.
The opening program will be augmented by a symphony orchestra, composite topics from all over the world and novelty vaudeville.

HAYES' OWN SHOW

London, Feb. 3.
Milton Hayes does not join "No, No, Nanette," but stars shortly in a musical comedy of his own entitled "Monte Make Good."
George Grossmith has been signed for the Hayes role in the "Nanette" show.

MAISIE GAY ILL

London, Feb. 3.
Maisie Gay is out of the cast of "Charlot's Revue," owing to ill health.
Claire Romaine and Laddie Chir have been added.

GULLIVER AND "BAMBOULA"

London, Feb. 3.
Charles Gulliver is reported as having bought in on "Bamboula," the forthcoming J. L. Sach's musical, which is due at the Palladium next month.

Collins Building "Passion Flower"

London, Feb. 3.
Greville Collins is building the production for "The Passion Flower," which is to be seen here shortly.

Merson in "Rose Marie"

London, Feb. 3.
Billy Merson has been engaged as principal comedian for "Rose Marie."

Expect Klein and Shubert

London, Feb. 3.
William Klein and J. J. Shubert are expected to reach London within the fortnight.



Third consecutive tour of Orpheum Circuit.
London—LEON ZEITLIN

P.S. Going higher and higher every day. Dave Chasen now in fifth month, Earl Carroll's Vanities. Doc Lane now in his sixth year.
Week Feb. 1, Orpheum, Oakland.
Week Feb. 2, Orpheum, San Francisco.

FRANK VAN HOVEN

AUDIENCE RAZZES VETS AT COMEDIE FRANCAISE

Cienteles Wants Younger Players—Uproar As Fights Start

Paris, Jan. 23.
An unusual outbreak of adverse "applause" occurred at the Comedie Francaise on the occasion of the Moliere anniversary performance. It is customary on that day for the troupe to file across the stage in the costumes of their allotted parts in the repertoire of Moliere, when the older members of the official troupe appeared they were met by whistling (a mark of disapproval in France) and groans.
It was a demonstration to express the habitues' opinion that the old ones should resign to make room for younger blood. Silvain, the doyen of the Comedie Francaise, aged 74 years, left the stage in the midst of the uproar, and was followed by the younger members. The curtain was lowered while several persons in the audience began to fight the ring-leaders of the noise. When calm was restored, 10 minutes later, the program "Le Malade Imaginaire" was continued without further interruption.

At the suggestion of the Minister of Fine Arts, following the noisy demonstration at the Comedie Francaise, Silvain and Mlle. Segund Weber, the present doyens, have given in their resignations. An official communication has been issued explaining the two oldest societaires of the Comedie Francaise would quit to make room for younger members. Silvain is 74 years of age and has been 48 years in service at this state theatre, and Mme. Weber will soon complete 25 years at the House of Moliere.

Maurice Escondo and Mme. Colonna Romane (Mme. Alcover), are listed to be raised to the degree of societaires, members of the troupe sharing in the profits. Mlle. Falconetti, who recently joined the troupe, has decided to resign.

Post in London For Williamson-Tait

Sydney, Jan. 3.
Since the combins between Williamson-Tait, A. L. Erlanger, Smith and Golds, J. A. E. Malone and William Gaunt, Williamson-Tait will present Guy Bates Post in London when the star finishes his Australian season.
Maude Fane will come here and open in "Primorose."

MME. IBANEZ DEAD

Paris, Jan. 28.
The death is announced from Valencia, Spain, of Mme. Blasco Ibanez, wife of the popular Spanish novelist, now exiled in France for political writings.

Playwright's Divorce

Paris, Jan. 24.
A decree of divorce was granted by the local courts last week dissolving the marriage of Piere Wolf and Mme. Marchand.

"LIGHTIN'" GETS OVATION IN LONDON

Greatest Demonstration in Years—"Spring Cleaning" Also Acclaimed

London, Feb. 3.
"Lightin'" was accorded the greatest ovation of any play here in years when it opened at the Shaftsbury, Jan. 27.

Horace Hodge, in the title role, was wildly acclaimed, and both he and Winchell Smith were forced down from the stage.

The newspapers deemed "Spring Cleaning" the most brilliant play of the century following the Jan. 29 premier at Saint Martin's, although "Silence," bowing, in Jan. 28, at the Queen's, drew some unfavorable notices and the wise ones are shaking their heads.

On the second night, always poor here, with "The Advance" sales, the Max Marcell play drew nearly \$1,000.

Report Moulin Rouge May Change Hands

Paris, Feb. 3.
There have been persistent rumors of a shake up at the Moulin Rouge, despite the success of the Jacques Charles revue with the Gertrude Hoffmann girls.
It was said Oscar Dufrenne and Hestis Varna, his partner, were casting envious eyes on the new establishment and they will soon assume control, provided Varna is permitted to sign the future revues produced there.
No confirmation can be obtained and the present heads of the Moulin Rouge declare a change of management is not anticipated.

AMERICANS ABROAD

Paris last week: Prof. John L. Brumm (journalist), Miss Morris ("Wendy," of "Peter Pan"), Albert Andrus (actor), Helen Hogan, organist; Hattie Stiles, opera singer; William Elliot Griffiths, actor; Jane Egbert, Antonio Moreno, going to the French Riviera for picture work; John T. Taylor, Boston "Globe"; Andre Maryse, Ziegfeld "Follies" dancer; Arthur Loew, Metro; E. E. Byfield, Chicago hotel manager; Betty Blythe, on route to Berlin for picture work; Beret Pascal, author of "Dark Swan"; Harry J. Mondorf, Ninon Romaine, pianist; Herman Warendoff, New York theatrical florist; Elizabeth Burgess, opera singer; Herman Bornstein, journalist; Adolph Zukor, Arthur Hopkins, Theodore Pratt (actor), Dudley Field Malone, Gilbert Miller, Zoe Beckley, Gertrude Lawrence.

DEATHS ABROAD

Paris, Jan. 26.
Henri Cerre, former chorus master of the Opera Comique, Paris, died last week.
Arthur Lazard, former director of the French Society of Authors and composers.
Robert A. Wilton, 51, at the British hospital, near Paris, journalist.
Alfred Jehan, French critic, died aged 66 years.
Alexandre Petit, composer, died suddenly in Paris.
Mme. Prosper Brindejon, third daughter of the famous composer, Jacques Offenbach.

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"CUTS" ALL OVER EAST IN KEITH ACTS' MATERIAL

Round-Robin System Sheets Reveal Censoring of
Cuss-Words, Sex Business and Two-Way Gags
to Be Distributed for Check-Up

The system inaugurated by the Keith-Albee circuit some time ago of assembling all material ordered eliminated by house managers and distributing it to all of the managers on the circuit weekly has resulted in the disappearance of most of the objectionable material from acts.

The latest flock of cuts to be broadcast to the managers shows a marked decrease numerically, with but few acts ordered to refrain from using banned business and gags.

In Boston a two-act was told to cut a "walking buck" nifty. In Grand Rapids a monologist had deleted "stole Adam's tutti-frutti," "bear behind" and an Adam-and-Eve song. Red necktie stuff got the axe in Boston, and a two-act was cautioned to "quit wiping drummer's nose."

"Hell" and nose-thumbing were censured in several stands, and a female impersonator had a flock of references to bare backs and pretty nearly the rest of his routine eliminated. Mr. Vernon had Ziegfeld's name ordered into the discard, also cracks about a lady's figure, likewise the old wet-quarter picking-up bit, also a reference to short pants in a mixed team.

The Palace objected to a fountain pen remark about an old man and a dozen bells were scissored. Also some damnus. Some physical liberties with a woman folk took the window after the Monday matinee.

Pittsburgh's busy printing machinery ground to nothing a wild one about "wiggling her tra la la," and the exclamation "Oh, glah!" Also some hokum with the drummer.

"Nut" Songwriters

Banding Together as Act

A new act comprised of "nut" songwriters is being gotten together for vaudeville. Only novelty and comedy songs will be featured in the inevitable medley and only such "nut" ditties will be sung among the new offerings, the idea being to stress the comedy features of the act.

This will be a legitimate vaudeville offering from all intentions and not another excuse for glorified song "plugging." Comedy and novelty ditties, while good stage material, are notoriously poor commercial offerings, with few exceptions, hence the "plugging" angle is secondary.

SNODGRASS' TWO YEARS

Orpheum Circuit Signs Prison Radio Pianist

Harry M. Snodgrass, the radio pianist lately discharged from Leavenworth Prison, has been assigned for two years by the Orpheum Circuit. Snodgrass is breaking house records on the circuit, shattering his second mark last week (Jan. 28) at the Mainstreet, Kansas City, the Junior Orpheum house.

CONDENSED 'LITTLEST REBEL'

Dustin Farnum will open on the Keith-Albee Circuit in a condensed version of "The Littlest Rebel." The sketch will include a cast of three people.

Mr. Farnum was last identified with the legit "Buccanner" which was called off in rehearsal due to illness of the star.

CONWAY'S MAIDEN ENTRY

Henry Bellitt is producing a new comedy playlet with a boxing theme, titled "The New Champion" written by Con of Variety's staff. The act includes eight principals, four of them female.

The authorship is without the aid of the raccoon coat.

Moved Into Lights

Jerry Jarnagin is a piano accompanist for Dorothy Jardon while Irene Franklin is recuperating from a severe attack of neuritis. Two weeks ago at St. Louis, Miss Jardon could not appear because of a sore throat, Jarnagin went on as a single act, scored, being moved to next to closing and his name placed in lights.

MORE ORPHEUM "NAMES"

Four More Routed—Ted Lewis Jumping from N. Y. to Frisco

The Orpheum Circuit continues to sign "names" whenever available. The latest to be routed are Francis Arms, Leo Carillo, Ted Lewis and band, and Frank Keenan. Keenan will play two weeks at the Orpheum, Los Angeles, Feb. 8 and 15, changing his sketch each week. Further coast time will probably follow.

Ted Lewis will jump from the Parody Club, New York to San Francisco. He will play three weeks there, opening Feb. 15, and then the balance of a 17 week tour. In addition to his band Miss Bobbe Armat will appear in the Lewis act.

Sam Williams Will Become Booking Agent Sam Williams, husband and partner of the late Kate Ellmore, will enter the Keith-Albee office as an artist's representative.

Williams and Kate Ellmore had been appearing as a standard act on the Keith circuit for the past decade until the death of Miss Ellmore a few weeks ago.

SAVES "TEA FOR THREE"

Paul McAllister replaced Sidney Mather in Lewis and Gordon's "Tea for Three" last week when the latter was stricken with stomach trouble and removed to the Post Graduate Hospital, New York. The act, featuring Arthur Eyrton and Olive Wyndham, is scheduled to take a long leap west, but when Mather was stricken figured upon a cancellation.

AQUATIC CONTEST ACT

King Neptune and His Bathing Beauties is a new act comprised of the original Neptune of last year Atlantic City pageant with an octet of the bathing girls participating. David R. Sablosky has put the act together, which is slated to open Feb. 15.

An aquatic contest will be staged in each house.

M. & D. CHANGING OFFICES

Los Angeles, Feb. 3. Melkiejohn & Dunn have closed their San Francisco vaudeville booking offices and are transferring their entire staff to this city for further operations.

The M. & D. will hereafter conduct the firm's entire territory from the L. A. offices.

ROBERTA ARNOLD'S ACT

Roberta Arnold will temporarily desert legit for vaudeville to appear under the direction of Lewis and Gordon in an abbreviated version of "The Wild Westcotts."

Two others will comprise her support.

Dobson's Vaude Return

Frank Dobson, who recently closed with "Innocent Eyes," will return to vaudeville next week, opening at the Continental, New York, assisted by Betty Rand. Dobson will do the same two-act he did with another girl partner before joining the Shubert musical.

GEORGIE WOOD

In Wylie Tate's Production, The Hippodrome, London, Eng. 1917, "The Dummy"; 1917-18, "Babs in the Wood" (Manchester, England); 1918, "The Dummy"; 1918-19, "Babs in the Wood" (Birmingham, Eng.); 1919, Vaudeville (Great Britain) "Black Hand Geo."; 1919-20, "Aladdin," London, Eng.; continued next week.

Direction ERNEST EDELSTEIN

ROTARY STOCK PLAN FOR PROCTOR HOUSES

Experimenting With Two Companies at 23d St. and Elizabeth, N. J., House

A rotary stock plan will be introduced at Proctor's 23d Street, New York, next Monday, with two companies alternating between that house and Proctor's Elizabeth, N. J. The new policy will partially supplant vaudeville at the New York house, although several vaude troupes will be continued to be spotted between acts of the stock productions of with a feature picture following the stock show.

Mark Hart, who has been supervising the stock companies of the Proctor enterprises, will be in complete charge of the new unit which is in the nature of an experiment to rehabilitate stock attractions in the neighborhood districts. If the plan proves successful it may be extended to some of the other theatres of the Proctor Circuit, with Proctor's 58th Street and 125th Street, both in New York, looking up as possibilities for the new policy.

Hart is at present assembling a company which will alternate with the current stock at the Elizabeth house. Plays will be given full week runs with the vaude specialties changes twice daily and a vaudeville hit booked in on Sundays. In expanding its activities in the stock field Proctor is following the footsteps of Marcus Loew, who has been operating the Alhambra, Brooklyn, with stock productions since the acquisition of the house from Ward & Glynn two years ago and at Loew's 7th Avenue, New York, which adopted the policy this season.

Proctor's connection with stock in New York is not entirely an innovation inasmuch as both the Fifth Avenue, 58th Street and 125th Street theatres were devoted exclusively to stock productions a number of years ago.

ORPHEUM HAS FOX HOUSE

New Orpheum Circuit Stand at Oakland, Cal., Feb. 15

The Orpheum Circuit will take over the Fox house in Oakland, Cal., Feb. 15. The house will be renamed "Orpheum" and will have a policy of six acts and pictures twice daily except Sundays and holidays when three shows a day, or continuous, will be the policy.

The house will open as an Orpheum stand with Weber and Fields headlining a bill which includes Sig Frisco and Guatemala orchestra, Maker and Redford, Writers and Walters, McGee and Clegg and Margie Clifton and Partner.

Bray Resumes Vaude Affiliations

Chicago, Feb. 3. Charles E. Bray, recently returned on a tour of the Continent stopped off here for a few days on his way to the Coast. Mr. Bray will again be associated with the W. V. M. A. and Orpheum circuits.

IRISH TENOR IN VAUDE

Joseph Regan Ready to Act Under Augustus Pitou's Directions

Joseph Regan, Irish tenor, will shortly enter vaudeville, under direction of Augustus Pitou, in a romantic comedy, entitled "My Firefly Lady." Alberta Curiles will head the support.

Regan, formerly a concert tenor, was taken under Pitou's managerial wing this season to bridge the gap left vacant by Fluke O'Hara's withdrawal from Pitou's management. Regan recently closed in "The Hold-Up Man" in Chicago and has returned to New York to rehearse his vaude vehicle.

Acrobat's Triumphal

Return Ends with Arrest

Lawrence, Mass., Feb. 3. Thomas Callahan (Eve Thiere and Co., vaudeville) came back to his home town, Lawrence, to thrill his former fellow townsmen in an aerial act and remained to be arrested for an old case.

In 1922 Callahan was ordered by the judge of the Lawrence District court to pay \$4 weekly towards the support of an illegitimate child. He is alleged to have jumped a \$300 bond at that time and police have been searching for him since.

After doing a matinee at the Empire, Callahan was taken into custody on a default warrant. In court he was again ordered to pay the \$4 weekly towards the support of the child, now three years old, and this time was ordered to recognize in the sum of \$400 to insure the carrying out of the order.

LOEW'S GREENWICH SITE

Circuit Head Signs 60-Year Lease at \$5,000,000 Rental—Binghampton Deal Off

Greenwich, Conn., Feb. 3. Marcus Loew signed a 60-year lease at a total rental of \$5,000,000 for a site here upon which he will erect a theatre building, in which the auditorium will have a seating capacity of 2,000.

Binghamton, N. Y., Feb. 3. Marcus Loew has evidently abandoned plans for erection of a theatre here, the site he had tentatively selected will be used instead for a store building, according to announcement made today by the owner, Howard Mintz.

AUSTRALIAN ACT BOOKED

Scott & Whaley, two colored boys from Australia, are to open for the Keith circuit, booked by Alf T. Willton. The act is entitled "The Case for the Defence," by Mr. H. M. Vernon, author of "Mr. Wu."

The artists are en route to England from Australia. They are a standard vaudeville attraction in both countries, where their salary is reported as about \$1,500 weekly in England.

N. C. THEATRE BURNS

Greensboro, N. C., Feb. 3. The Orpheum (Keith-southern) here burned down Thursday of last week. The Keith southern bills will switch to the local Grand. Jules Delmar, Keith booker, arranged the transfer, being in this vicinity and having come south for the Theatre Players Convention at Atlanta, Ga., last week.

CONTRACT FOR NEW ORPHEUM

Los Angeles, Feb. 3. Further progress of the proposed building here of the new \$3,000,000 Orpheum theatre was consummated when the contract for actual construction was awarded to the J. V. McKell Co.

Redding-Mallen Divorce

Goldie Redding was last month granted a divorce from Dave Mallen in Chicago on charges of desertion.

Mary Marlowe Divorced

Mary Marlowe, vaudeville single, was granted a divorce Jan. 14 by Justice Peary in St. Louis from Earl Thurston.

Water Trask Moves

Walter Trask, vaudeville booking agent, has moved his offices from 337 South Main street to the Commercial Exchange building.

Mrs. Henry Waterson, wife of the music publisher, starts on a three-month trip to Egypt and the Orient about March 1.

"RADIO MADE" ACT AT PALACE

Ether Publicity Said Reason for Booking Club
Richman Floor Show

The first "radio-made" act is playing the Palace, New York, this week. Harry Richman, Tvette Russell, Eddie Elkins Band and Bob Jackson appear on the bill for one week's engagement in an act entitled, "A Night at Club Richman."

The act is the regular floor show which is the feature of the club on Fifty-sixth street, the players doubling into the Palace.

The nightly broadcasting of the Club Richman entertainment, through Station WHN (Low's State), will be dispensed with for the week due to the Keith-Albee anti-radio clause, but Richman used the other all last week for nightly announcements about the Palace booking.

The Keith-Albee circuit is on record as strongly against radio, having repeatedly turned down requests and offers to allow Keith acts to broadcast, hence the Club Richman booking aroused considerable speculation.

All of the members of the Club Richman entertainment have been in vaudeville before, Richman having been a piano accompanist for Max West and other before becoming the principal feature at his own night club.

The booking is said to be due to the publicity secured by the Club Richman through its nightly broadcasting.

INVESTIGATING AGENT

Two Acts' Complaints Filed Against C. L. Sasse

Complaints have been filed with the Vaudeville Managers' Protective Association against Charles L. Sasse, an agent, who books acts for indoor circus engagements, conventions, etc.

Fits & Wits have complained they were lugged through Sasse to play four weeks for H. E. Doan, but after playing one week at Lancaster, Pa., for which they were not paid, Doan cancelled the act.

The Sasse Trio allege they were booked through Sasse by the Hall Amusement Co. They played one week at Rumford, Me., and received no money. The V. M. P. A. is investigating the complaints.

Pay or play contract, according to report.

BABY PEGGY AT HIPPI

Will do "Single" and Hold "To Town" Receptions

Baby Peggy will play the Hippodrome, New York as a "single" turn the week of Feb. 23. A tour of the local Keith-Albee houses may follow. Kithley Morrison arranged the bookings.

The Hippodrome engagement will occur simultaneously with a publicity tour which will appeal to children. The tiny motion picture star will hold afternoon receptions in "Toy Town" during the engagement.

CHAMP WRESTLER OPENS

Wayne "Big" Munn, new world's champion wrestler, opened a week's engagement on the Orpheum Circuit last week (Jan. 28) at the Main Street, Kansas City, his home town. Munn recently defeated Ed Strangler Lewis for the title. A tour of the Orpheum and middle western houses may follow.

"DONERS RE-UNITING"

Kitty, Ted and Rose Doner will reunite in Chicago next week, where they begin a six weeks' tour of the Orpheum Circuit.

When the Orpheum contract expires Kitty will return to her single turn while Rose and Ted will appear in a new act.

Ellie Cain, who has been with the Florence Mills "Plantation Revue," plans to open a millinery establishment in New York.

AGENTS MUST PAY SALARIES OF "OPPOSITION" CANCELLATIONS

New Edict of Keith-Albee Circuit—Tab on Opposition Bills—Acts Under Assumed Names Up to Agents

In future the Keith-Albee Circuit will make the agent pay the salary when an act is cancelled by the Keith-Albee people for playing an opposition house either under its own or a fictitious name.

This announcement is a new policy in the Keith-Albee office, which makes it mandatory for the Keith artists' representative to keep a line on their acts, even when they are not playing for the "office." The new edict was put into effect last week, and one agent was forced to reimburse an act which had been booked into a Keith-Albee house, and subsequently cancelled when it was discovered the act had played an opposition house in the neighborhood at a Sunday concert the week previous.

A stricter supervision of all opposition bills will be kept in future, and any act playing under an assumed name that gets by the Keith bookers will be put squarely up to the agent.

"TEAR GAS" ATTACK WITHIN GRAND O. H.

Musicians Strike and Performances Disrupted—Detectives in House Make Arrest

Musicians of the Grand Opera House, 23d street and Eighth avenue, have been on a strike for several days. Disagreements not attired to the satisfaction of the labor organizations, are said to be the cause.

As a result several performances were interrupted on Friday and Saturday by someone who distributed what detectives of the West 30th street station believe was "tear gas."

Detectives were in the house Saturday night and, when the audience became affected, arrested Salvatore Cattadore, 19, of 205 Bay 10th street, Brooklyn, on suspicion.

Beneath the act occupied by Cattadore they found two phials of a pungent, but he denied having placed them there. He was held.

Fined for Playing

Two 12-Year-Olds

Detroit, Mich., Feb. 2. Walter Schafer, manager of the Fox-Washington theater, was fined \$100 in Judge Edward J. Jeffries' court, Jan. 29 for violation of the child labor law.

The charge was made by Mary Girardin, deputy inspector, who claimed that Schafer was responsible for the employment of Jeanette Scherer, and Yvonne Baker, twelve-year-old girls, who have been appearing at the theatre in a dancing act.

The defense claimed the \$10 a week paid the girls represented expenses.

POLI SUIT SETTLEMENT

Worcester, Mass., Feb. 3. Judgment for \$750 has been allowed the plaintiff, by agreement of counsel, in the \$2,000 suit brought in the Superior Court by Treffe Brunette, administrator of the estate of Nora Brunette, this city, against S. Z. Poli, New Haven theatrical magnate.

The plaintiff sued to recover for injuries received Sept. 9, 1922, on a stairway leading to the balcony of the Plaza theatre here. The plaintiff alleged that the negligence of the defendant in keeping the theatre in repair made the stairway unsafe and caused her to fall.

Mrs. Joseph E. Finn, wife of the vice-president of the Orpheum Circuit, joined her husband in Los Angeles last week.

Arriving at the same time was Mrs. Mort H. Singer, wife of the general manager of the circuit, who is the guest of her brother-in-law, Harry Singer.

Watch Kelly's Sketch

Cincinnati, Feb. 30. A number of New York producers will come here to witness "Smarty's Party," the new George Kelly sketch which will be offered at Keith's, week of Feb. 8. It will be recalled that Kelly's "The Show-Off," was originally a vaudeville sketch.

MYSTERIOUS SHOOTING

George Browne, Union Agent, Shot in Chicago—Recovering.

Chicago, Feb. 3. George Browne, business agent for the L. A. T. S. E. & M. P. O. local No. 2, was seriously wounded in a mysterious shooting here last week. Browne was delivered at the German Deaconess Hospital by a man who hurried away immediately afterward without giving his name. The hospital notified the police, who ordered Browne transfer to the House of Correction Hospital, pending an investigation.

Attempts to learn anything concerning the affair from Browne proved futile. The police believe the shooting was the result of a feud between labor union leaders and may have a political angle. Browne is recovering from bullet wounds in the right hip and abdomen.

Elizabeth Brown Rejoins Act Elizabeth Brown rejoined the Brown and Sedano dance act of Boston this week after being confined to the hospital recovering from an appendicitis operation.

Miss Brown was stricken in Montreal some weeks ago and was marooned there in the local hospital.

James Clyde, assistant general manager at the Roosevelt hotel, New York, left the newest link in the United Hotels chain three weeks ago to align with a railroad company.

Mr. Clyde was first assistant to Edward Clinton Fogg, the g.m. at the Roosevelt.



JERRIE DEAN

I'm "Jerrie Dean," I'll have you learn, So read my ad before you turn. Crossword puzzles are the fun, But I'd rather buy an ad To say "Hello" to everyone And ask you all to try to come To Keith's Fordham, New York, Feb. 5, 6, 7, 8 Direction PAT CABEY AGENCY

HOUSE WOULD COLLECT REFUND FROM GAS CO.

Manhole Explosions Closed Theatre; Emergency, Providence, Seeks Legal Advice

Providence, Feb. 2. The Emery, Loew pop house here, forced to cancel a performance a fortnight ago as the result of manhole explosions, is negotiating, through its attorney, with the local gas company in an effort to make the public service concern pay the amount refunded Emery patrons when police ordered the house to close for the night when they feared more explosions. About \$1,000 was said to have been returned.

The Emery men charge that new series of the explosions, in which a mother and child were hurt, also held down business the following day and made it necessary to rush through a 300 line ad.

Preliminary investigation, by the police and other authorities, blamed gas escaping from the mains of the company for the explosions.

Repeating Chinese Girl

Anna May Wong, Chinese picture actress, has been booked by the Orpheum Circuit to play the Golden Gate, San Francisco. Miss Wong played the Orpheum in the same city Jan. 15.

Miss Wong is appearing in vaudeville between pictures, and will confine her bookings to the west coast.

\$7,000 Final Verdict On Wife's Companionship

Utica, N. Y., Feb. 3. Wilmer & Vincent Theatre Company had to pay Mrs. Oscar C. Brane, of this city, \$7,000, following a lengthy legal battle, because she tripped over a hole in a rug in the lobby of the Colonial here in 1920. When her husband sued to recover for the loss of his wife's services and companionship, a jury in the Supreme Court quickly returned a verdict of "no cause for action." A year ago a jury disagreed in Mr. Brane's suit.

LENGTHEN PLAYING TIME FOR COAST ROAD SHOWS

C. W. V. M. A. Units Will Have 12 Consecutive Weeks—New Towns Added

Los Angeles, Feb. 3. Reports from various cities in which the Coast Western Vaudeville Managers' Association road shows are playing indicate many of the towns will increase the playing time.

Several new towns have been added to the circuit, with the Los Angeles district having three days more work for the road shows. This is through the opening of the Rosemary, at Ocean Park, operated by James J. O'Connell. The house seats 1,000 and played its first show last week. The opening bill had seven acts, but in the future the road show, intact, will only play. Ocean Park is the last half engagement after three days' layoff, following the Long Beach.

Manager Newman, who operates the American, Spokane, playing the W. V. M. A. road shows, is to take over theatres in Everett and Bellingham this month, playing the shows two days each. The house in Butte, Mont., has announced it will increase its time from three to four days, with Great Falls and Billings, Mont., increasing from two to three days, and Redding, Cal., and Medford, Ore., increasing from one to two days.

With the acquisition of houses in Portland and Seattle, which will play the shows a full week, it is said the circuit will have about 15 weeks' consecutive time along the Coast route without layoffs for the shows.

UPSTATE READJUSTMENT

Elmira, N. Y., Feb. 3. Purchase of the Regent theatre here by the Bernstein interests will result in a realignment of playhouses on the local rialto.

The Regent, formerly owned by the Harton Theatre Co., of Pittsburgh, is reported to have passed to the new owners early this week, will be remodeled to seat 2,500 and is to inaugurate a legit and vaudeville policy.

Another local Bernstein house is scheduled for renovation, the Majestic, which will be used for pictures, while the Lyceum, now belonging to the same chain, will continue as a haven for legitimate attractions.

HOUSE WARE BENEFITS PAPER

Haverhill, Mass., Feb. 3. A recent theatre war here has benefited the only newspaper in town.

Increased advertising matter at the time of the so-called war in the Haverhill "Gazette" has been continued with the result that the paper is enjoying profits from the biggest theatre ads running in New England papers.

The three theatres concerned in the strife are the Academy, Colonial and Strand.

ROTH'S WHOLESALE BIZ

Eddie (Nemo) Roth, Shawkey, Roth and Hewitt turn, is going to quit professional life. Of late Roth has been "professional manager" for the E. B. Marks music company, and has kept in touch with both stage and cabaret artists.

Roth's father, a big wholesale dealer in produce in Newark, is retiring and turning his business over to Nemo and his brother. They take possession next month.

A local Hungarian group with John S. Vajda, brother of Ernest Vajda, as the leader, has rented the Cort for the evening of Feb. 2. A comedy called "Revolutionary Marriage" will be performed.

VAUDE VOGUE FOR OPERETTAS APPEARS

Revue Producers Turning to Lyrical Plays

The operetta vogue which has been sweeping Broadway since the entrance of "Rose-Marie," is now extending to vaudeville with several vaude producers, recently identified as sponsors of tabloid reviews, reverting to the lyric plays as a timely substitute.

The first on the list, "Lady of the Orchids," got under way this week at Poughkeepsie, N. Y., with Audrey Maple as its star and produced by Beauvette Tukey.

Several other producers, including the Aborns, are reported as having vehicles of a similar type in preparation for vaudeville.

The new arrangement provides an opening for ambitious young singers who desire to draw up because of the revues requiring composite singers, dancers, actors.

In the tabloid versions, singing roles will be given first consideration.

POLI LEASE

(Continued from page 2) aite lease has been termed, as a whip, is evidenced in the manner in which the Senator first expressed his disapproval of the arrangement to a Variety reporter; and since with the support he has sought, and apparently received, to bring about an end to such "presentations."

When the "minor workings" of this lease were first brought out by Variety the total rentals paid by the government then reached approximately \$100,000. Since that time, for June of 1924, this sum paid for rented space, has increased to above the \$100,000 mark as set forth on the floor of the House yesterday, and still the program receives but \$5,000 a year from the local theatre.

The data on the lease as published in Variety, and which Senator Caraway has since verified, is to the effect that P. B. Chase and S. Z. Poli have the house on a \$20,000 a year rental basis. Following the collapse of the Knickerbocker here the District Commissioners closed Poli's and ruled that before it could be reopened the building would have to undergo certain alterations and repairs. An estimate of \$30,000 was set for this work, but the final figure approved as having been spent was \$300,000, according to the Treasury. This money was expended by Poli and Chase as the government had no appropriations for such work, and it has since been stated that no attempt was made to get an appropriation through Congress to cover the outrageous conclusion that nothing of the kind could be gotten through.

Shubert Connection

The Treasury has agreed to return this \$300,000 to Poli and Chase in installments of \$15,000 yearly, in the form of a rebate from the \$20,000 paid to the government in the form of rental. As to where the Shuberts come in, they book the house and share 60-50 with Poli on any profits.

Hence, it has been pointed out, in order that the government may have a theatre of its own and be able to "take care of somebody" (to quote Senator Caraway), that self same government is spending over \$1,000,000 a year for much needed office space and does give the nation's capital quite a distinction, however, inasmuch as it is the only city in the world of its size with a theatre seating in excess of 2,000 and playing to a patronage gross of between \$14,000 and \$18,000 weekly that only pays \$5,000 a year in rent.

Real estate men here have estimated that were the building rented for its worth it would bring \$100 a square foot annually. The building of the theatre proper is estimated to occupy 18,200 square feet.

BIRTHS

Mr. and Mrs. Clifton Sparks, son, at East Brady, Pa. The father is associated with Charles Sparks in managing the Sparks circus.



3/2 B. F. KEITH'S PALACE, NEW YORK, NEXT WEEK (FEB. 9) 3/2 ARLEYS Willy Forman, Whaley and SUPERB EQUILIBRIUM Direction PAT CABEY West-Simon Agency 3/2

Happiness and Contentment By Deeds of Consideration

N. V. A. CLUB

New York City, January 12, 1925.

Dear Mr. Albee:

You can't blame a poor human being like me for doubting the wonderful things I have been reading in the different theatrical publications about the treatment accorded the actors and members of the N. V. A. by the different managers throughout the country.

I am willing to admit that I took a whole lot of it with a grain of salt, but I think you will agree with me that there isn't any man as big as the man who admits when he is wrong.

Now, I want you to know that I admit my doubts were all wrong, because it was proven to me conclusively after being in the show business for twenty years what a lucky thing it is for the actors to have such a wonderful organization as the N. V. A.

Four weeks ago I played Woonsocket. One of the three members of the act, Miss Ivy, was taken sick, but the Manager, Mr. McAvoy, informed us that it would be quite all right if I would do a double act and allow her to remain at the hotel and that we would receive our salary in full just the same. That part of it was all right, but when he insisted on procuring the best medical attention in town, and defrayed all the bills for the same, I want to say out loud that we are living in a great age as far as vaudeville is concerned, and I assure you that this kind of treatment accorded to the artists throughout the country is a real blessing from heaven. I hope and trust this condition will continue, that we may enjoy the growth of happiness and contentment from the seeds which have been sown.

Respectfully yours,

ED. FLETCHER

FLETCHER, IVY and MORAN

January 14, 1925.

My Dear Fletcher:

Yours of January 12th received. Actions speak louder than words. The National Vaudeville Artists' Association and The Vaudeville Managers' Protective Association are both fulfilling the promises made eight years ago to give the artists a square deal, to establish humane conditions in our business and to bring happiness and contentment by deeds of consideration and kindness.

Your letter is a frank admission of your doubt as to the value of these institutions to our business. There are probably many others who feel the same as you did, but they are gradually beginning to understand that no one has an axe to grind. It is a general awakening to the obligations existing on both sides. The artists and the managers can make vaudeville a wonderful business if they continue to give serious thought to these obligations. First the contract must be absolutely safe. The humane part of the treatment toward each other which both sides exchange in the spirit of Christian tolerance and unselfishness is the foundation of security and advancement for all who make their living in vaudeville.

I am writing Mr. McAvoy of Woonsocket, commending him for his gracious consideration.

Cordially yours,

E. F. ALBEE

Mr. Ted Fletcher,

N. V. A. Clubhouse,

229 West 46th St.,

New York, N. Y.

January 14, 1925.

My Dear McAvoy:

Enclosed herewith is copy of a letter from Ted Fletcher and my reply.

You know my sentiments in regard to this condition and I want to commend you for your splendid help to these folks at a time when they needed a friend.

Sincerely yours,

E. F. ALBEE

Mr. Albert McAvoy,

Manager Bijou Theatre,

Woonsocket, R. I.

INCORPORATIONS

New York

Washington Nights Theatre, Inc., New York county; amusement resort; capital, \$200,000; directors, E. N. Freiberger, H. Yaffa, J. J. Brooke, Attorneys Feinberg and Feinberg, 31 Chamber street.

Gramatan Operating Corp., Manhattan; theatre proprietors; capital, \$1,000; directors, D. Barko, E. F. Koh, Ruth Blundell, Attorneys Howell, McChesney and Clarkson, 152 W. 42nd street.

Bregu and Tobias, Inc., Manhattan; music publishing, theatrical motion pictures; capital, \$5,000; directors, E. Tobias, C. F. Tobias, J. Gladston, Attorney, J. Gladston, 5 Beekman street.

704-708 Broadway Corp., New York county; realty, theatrical, motion pictures, restaurant; capital, 100 shares, no par value; directors, H. L. Miller, H. Peterson and W. G. McGahan, Attorneys, Chabbourne, Stanchfield and Levy, 120 Broadway.

Julius Stager Productions, Inc., Manhattan; theatrical; capital, 1,000 shares \$100 par value preferred; directors, J. Stager, C. A. Levine, S. I. Hartman, Attorneys, Hartman, Sheridan and Tekusky, 152 W. 42nd street.

Bernard Productions, Inc., Manhattan; theatre proprietors; capital, \$4,000; director, D. Hines, R. I. Wilder, G. Fox, Attorneys, Dittenhoeffer and Fisher, 1433 Broadway.

Vanderbilt Theatre, Inc., Kings county; motion picture theatres; capital, \$5,000; directors, W. Small, A. Cohen, I. Cohen, Attorneys, Levy, Gutman and Goldberg, 277 Broadway.

Danestroom Amusement Corp., Kings county; amusement business; capital, \$25,000; directors, S. Strausberg, M. Blensie, R. Bloomgarten, Attorney, S. Strausberg, 676 Willoughby avenue, Brooklyn.

Hall and Connolly, Inc., Manhattan; manufacture motion picture lighting apparatus; capital, \$50,000; directors, T. Hall, J. Connolly, P. R. Bassett, Attorney, A. P. Wagner, 261 Broadway.

Academy Holding Corp., Manhattan; moving pictures, theatrical, real estate; capital, \$10,000; directors, C. Goldschlag, W. Goldschlag and R. Goldschlag, Attorneys, Buchahl, Maies and Lempel, 276 Fifth avenue.

Finger Lakes Athletic Assn., Inc., Ithaca, Conduct athletic games; capital, \$2,500; directors, D. Y. Sparrow, L. Spear, J. B. Urband, Attorneys, C. P. Coffey, 213 State street, Ithaca, N. Y.

Camp New York, Inc., New York county; establish camps, theatres, motion pictures, hotels, etc.; capital, \$7,000; directors, A. C. Denniston, H. Modell, C. Boorman, Attorney, S. Ryan, Albany, N. Y.

Davis Distributing Division, Inc., New York county; motion pictures; capital, 100 shares, no par value; directors, J. P. Browne, R. Voge, P. J. Swift, Attorney, Joseph Gavitt, Albany, N. Y.

Playland Whip, Inc., Freeport, L. I.; amusement devices; capital, \$20,000; directors, E. P. Goldman, Florence Goldman, H. Barasch, Attorney, G. B. Smith, 185 Broadway.

Long Beach Hanton Corp., Long Beach, L. I.; hotels, theatres, etc.; capital, 1,000 shares, no par value; directors, A. G. Veltek, C. V. Veltek, J. E. Valsummen, Attorney, A. G. Veltek, 141 West 73rd street.

The Stagers, Inc., New York county; theatrical, motion pictures, deals in plays, copyright dramas and operas; produce, manage and present, etc.; capital, \$50,000; directors, E. Goodman, A. Hecht, N. Vonnegut, Attorneys, Holmes and Bernstein, 44 Court street, Brooklyn.

Gross Word Film Co., Inc., Manhattan; motion pictures; capital, \$25,000; directors, R. Levin, M. Hammerstein and E. Zelenko, Attorney, L. Friedman, 1540 Broadway.

Goodwill Producing Corp., Manhattan; motion pictures; capital, \$20,000; directors, R. G. Herndon, J. Faller, A. C. Faller, Attorney, S. D. Shwitzer, 56 Fifth avenue.

Huron Picture Theatre Co., Inc., Illinois; construct theatres; capital, \$300,000; directors, B. J. Young, F. C. Whitney and G. C. Whitney, Attorney, A. D. Richardson, Illon.

The Lovers Leap Co., Inc., New York county; theatrical; capital, \$20,000; directors, M. K. Josephbaum, H. Evans, D. A. Leonard, Attorney, L. J. Finkelstein, 570 Ninth avenue.

Dan Quinlan All-Star Players, Inc., Elmira; theatrical moving pictures; capital, \$45,000; directors, Dan Quinlan, M. G. Kelly, J. R. Spillan, Attorneys, Danaher and O'Dea, Hulet building, Elmira.

New Madison Square Garden Corp., Manhattan; from 250,000 shares, no par value, to 325,000 shares, no par value. Attorney, F. J. Knorr, Albany.

Massachusetts Penny Sales Corp., Newton; vending machines; capital, \$50,000; incorporators: F. L. Ellis of Newton; D. H. Colby, of Watertown, and

Union Warns of No Jobs in New York

The executive offices of the International Alliance of Stage Employees and Moving Picture Operators of the United States and Canada have issued a notice to its members that there is no employment at this time for men in New York City, who are attached to outside localities.

The I. A. warns all stagehands and operators to bear in mind that New York localities have more than enough men to take care of all available employment in this section.

This general warning is issued not only to protect the local men living in New York permanently, but to also protect the men coming here to meet adverse and discouraging conditions.

Margaret M. Comey, of Dorchester. **Wald Golf Trust, Inc.**, Boston; athletic and amusement; capital, \$200,000; 750 shares, no par value; incorporators: C. A. Barnes, Mansfield; F. B. Carter, Delham, and Thomas Ashley, of Boston.

Springfield Arena, Springfield; skating rink; capital, 15,000 shares, no par value; incorporators, W. F. Perry, Anna M. Cullane and Clara H. Wiggins, Lynn.

Aerial Advertising, Boston; aerial advertising; capital, \$25,000; incorporators, Charles R. P. Scott, Arthur A. Towie and James L. Herbert, all of Boston.

Allston Land Corp., Boston; the street; capital, \$100,000; incorporators, Nathan Planksky, Fred Green and Jacob Louie, all of Boston.

Central Square Theatre, Boston; amusements; capital, \$100,000; incorporators, Frank Cronin of Arlington, Samuel S. Soul of Belmont and Julius Goodman of Allston.

Connecticut Dreamland Theatre, New Haven; capital \$100,000.

Michigan Braunart Theatre Co., Iron Mountain, Mich.; to lease and operate theatre or theatres; capital \$75,000; incorporators, August E. and Daley Brause, M. D. Thomas, all of Iron Mountain, Mich.

JUDGMENTS

William K. Ziegfeld, Jr. and **Robert L. Ziegfeld;** Clark & Kendrick, Inc.; \$243.68.

Knickerbocker Grill, Inc. and **Joseph L. Pani;** J. B. Cartwright; \$542.20.

Joseph L. Pani; A. H. Notman & Co., Inc.; \$370.48.

Walter Hast; H. Ascher; \$141.

Murray W. Garson; New Amsterdam Casualty Co.; \$1,237.08.

Broadway Jones; N. Y. Edison Co.; \$155.40.

Kentucky Derby Co., Inc. and **Arnold Noble;** A. Morfido, et al.; \$700.27.

Burr Pictures, Inc.; Travelers Ins. Co.; \$575.10.

Chas. O. A. Pollen; Broadway-94th Street Realty Co., Inc.; \$139.84.

Truair Film Corp.; Gotham Nat. Bank of N. Y.; \$529.30.

Bertram C. Whitney; Capital Trust Corp.; \$1,132.16.

Hotel Claridge, Inc.; E. Ritchie; \$1,137.30.

Felix Young; Katz & Friedman, Inc.; \$1,355.20.

Gleason Theatre Corp.; N. L. Amster; costs, \$108.60.

Wendall Phillips Dodge; S. Brenner; \$533.10.

Goodman Theatrical Corp.; D. Bennett; \$1,520.05.

Hughes Amus. Co., Inc.; V. Coricillo; \$1,152.22.

Warner Bros. Pictures, Inc.; Mercantile Factors Corp., Inc.; \$3,844.46; April 28, 1924.

Harry Collins, Inc.; 45 East 57th St. Co., Inc.; \$3,548.60; Jan. 5, 1925.

Washington Theatre Co., Inc.; A. Campagna, et al.; \$132.26; Jan. 19, 1925.

ILL AND INJURED

The wife of Capt. Irving O'Hay was recently operated upon for appendicitis at Dr. J. W. Amey's sanatorium, 308 W. 75th street, New York City.

Charles Moll, saxophone player with Gen. Oswald's Victor orchestra, is in the Clara Barton hospital, Los Angeles, suffering from a rheumatic attack aggravated by his tonsils. The tonsils are to be removed.

Frank Livingston (Florence Seeley Co.) was taken suddenly ill at Proctor's, Troy, N. Y., last week and had to be removed to his home at Unadilla, N. Y. He will be confined there for several months.

James Cahill of the Cahill interests, Syracuse, N. Y., and operating the Temple theatre there, is critically ill with pneumonia. Mr. Cahill

is a brother of John Cahill, State Fair commissioner.

John Black, Black and Lewis, received a broken nose and other injuries while riding through Chicago in a taxicab last week. He is at the Jackson Park Hospital.

William H. Cloutman, associated with M. H. Hanson in concert management, to Mrs. Bertha Guernsey Hayes.

William Brennan, treasurer of the Apollo, to Mary Macdonald, non-professional, in New York Jan. 31.

Jack "Whitey" Gordon, Chicago, ticket broker, to Edna Van Allen, Jan. 30. The new Mrs. Gordon was formerly Mrs. Ben Karpis.

Evelyn Carroll, daughter of Mr. and Mrs. Bobby Carroll, to Arthur J. Meador, non-professional, in Chicago recently.

William Preston Gibson, 42, playwright and author, to Evelyn H. Spaulding, 24, Haverhill, Mass., at Haverhill last week.

MARRIAGES

Jack Spicer, manager of the Majestic, Bloomington, Ill., to Ruth Anderson, "Revue La Petite, Feb. 2, Chicago.

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LONDON

London, Jan. 24. Frederick Harrison, of the Haymarket, is issuing a year's program of the doings at his theatre. After "A Kiss for Cinderella" comes John Barrymore in the guise of "Hamlet," then a new comedy by A. A. Milne under the title "Ariadne," or "Bushman's First," to be followed by "The Man With a Load of Mischief," by Ashley Dukes.

Basel Dean has scheduled "Rain" for production at the St. Martin's after "Spring Cleaning" has run its course and expects this to be some time next fall.

"The Punch Bowl," the revue at the Duke of York's, goes into a third edition shortly.

Charles B. Cochran's publicity agent is busy announcing that, after all, Alice Delphy will appear in the revue which is to be done at the Pavilion some time in March.

The Travelling Theatre, run by the Arts League of Service, having weathered two seasons in London, is planning for a town establishment which will act as a training center for travelling companies to rural areas. A grant has been given by the Carnegie Trust and the directors are negotiating a cinema hall which they will convert into a building for their own particular species of show.

After many changes, the cast of "Spring Cleaning" has finally been fixed. It consists of Cecily Byrne, Cathleen Nesbitt, Edna Best, Dorothy Bidcock, Nancy Parsons, Donald Squire, Ian Hunter, Edmund Breen,

Dennis Blacklock, H. G. Stoker. Both Fay Compton and Isabel Elton were considered likely starters for the role of the wife, but the choice finally rested on Cecily Byrne, while the part of the streetwalker has been allotted to Cathleen Nesbitt.

The Renaissance theatre, in process of formation by the evergreen J. T. Grein, has given out the first batch of plays intended to be produced for a three weeks' run each. They are all classics of bygone centuries. The list runs: Ben Jonson's "The Alchemist," Webster's "Duchess of Malfi," Congreve's "Double Dealer," Vanburgh's "The Confederate," Otway's "Venice Preserved," Dryden's "Marriage a la Mode," George Farquhar's "The Beaux' Stratagem," Beaumont and Fletcher's "The Maid's Tragedy."

At Daly's "The Dollar Princess" enters into revival. Evelyn Lays is the lady in this musical show, first done in London 16 years ago at the same theatre.

Following "When Knights Were Bold" at the Fortune comes another worn-out farce for revival. This is "The Next Best Thing," of German extraction and at which America laughed 24 years ago, followed by London.

A. Greville Collins, who is in a producing mood at Cardiff, has announced that he will try out to be "X02," under the authorship of Eric Forbes Boyd.

The next by the Repertory Players is "The Broken Thread," by Noel Scott. It will break the Sabbath at the Aldwych Feb. 5.

REVIVING OLD PLAYS NEW THEATRE VENTURE

**Alice Fredman and J. T. Grein
Combine to Organize "Renaissance Theatre"**

London, Jan. 26. The Renaissance theatre is the name of a venture to revive old plays.

To an extent it is the outgrowth of the Phoenix Society, which for the past five years has been reviving the Elizabethan and Restoration dramatists at private Sunday performances. The success of the Phoenix, with their own subscribers, has been great. Miss Alice Fredman, organizer, now that she has left the Phoenix, has associated herself with the critic, J. T. Grein, sometimes called the "Judith Uncle" of the British drama. They intend to establish a theatre to be called the new Renaissance, and their policy will be to revive these old plays, each for a period of three weeks.

FUTURE PARIS EVENTS

Paris, Jan. 28. We are promised a revival of M. Hennequin and P. Veber's farce, "La Grosse Affaire" at the Scala, with Lulu Watlier in the role of the leading lady.

At the Oeuvre dramatic society, "Le Baptême," by Albert Savoir and Nosiere. Also a revival of Ibsen's "Rosemørholm," with Lugné Poe. At the Comedie des Champs Elysees "Le Mariage de Le Troupe," by Jules Romains. A new mixed bill at the Grand Guignol, with four creations: "Sur la Lande," drama, by M. Solar; "L'Hyposse infernale," drama by M. Renard; "Le Renard," one-act sketch by Pierre Wolff; "Chabichon," comedy by H. Duvernois. A new version of "Faust" by L. Forest and Dumas at the Odeon.

"Pouchinette," operetta, music by Hirschmann, at the Theatre de l'Etoile, with Mlle. Pyralis. "P. L. M.," musical comedy at the Bouffes; "Pa sur la Bouche," by M. Yvain, at Nouveautés; "Penelope," by Paganini, at the Avenue; La Bayadere, adopted by P. Veber and M. Vianna operetta, music by Kelmán, to be presented in French for try-out at Lyons next month, with Ugon, Leonard and Margy Varma. The Odeon, Paris, will mount "Par la Force," adopted by Chas. Mere and H. de Weindel from English. Germaine Rouer will probably hold the lead.

PRIEST REPLACES ACTOR

Subs in "How I Killed My Child," Photoplay

Paris, Jan. 26. Abbe Loutil, known as Pierre l'Ermitte, novelist, who is pastor of St. Francois de Sales, replaced an actor by a screen version of his book, "Comment j'ai tué mon enfant" ("How I Killed My Child"). This is not the first time a priest has appeared in moving pictures, Cardinal Dubois having consented to be filmed in a film released as "La Tragédie de Lourdes."

PARIS VAUDEVILLE

Alhambra. Willy Pantzer and Troupe; Ivan Tzarevitch Co.; Felevois, M. Elvett, Caron Troupe, Gardinal, Walker's Academy Girls, Les Basileins, Dayrins, Kamakura Family, Reine-Marchais, Auroras, Miss Killy, Chloé and Chiquillo, Miss Ida's Gymnasts.

Empire. Joe Jackson, Andre Maryse, Athena Zizquet, Rigo (Tig), Renee & Godfrey, A. Carre and Horses, P. Sandrin's Ballet (with Mlle Delmare), Flying Bards, Four Serieres, Dira, Alia, Chassino, Mylos and Bouillot.

Olympia. Marie Therese Berka, Aldo Tamagni, Martha La Corse and Lions; Riveia Trio and Charlot; Eight Angels, Germaine Aeror, Leon Rogee, Les Medini, Les Zanetti, Jeanne Bruyere, Lucette Ninon, Rotaidos dancers, Damas, Simone Rotaidos.

Molnar's Wife Coming Over for Belasco

Vienna, Feb. 3. The Hungarian actress Sari Fedak, wife of the playwright Franz Molnar, is preparing to play in English in New York next fall for husband's Belasco's production of her husband's "The Red Mill." The part was created in Austria by Ida Roland.

Mme. Fedak is to star at the Raimund theatre here during the present spring season. She appeared at the Manhattan Opera, New York, last year.

"MARE NOSTRUM" ABOUT DUE

Paris, Jan. 26. Final preparation of the production of "Mare Nostrum," by Rex Ingram, are well in hand. Antonio Moreno has arrived here and proceeds to Nice, where the exteriors will be filmed in Paris.

Alice Terry is scheduled to arrive in February, but the other principals and superiors will be selected in Europe.

AUSTRALIA

Sydney, Jan. 8. Yuletide has come and gone, and the new season has started off with a big kick.

Now that most of the out-of-town visitors have departed, the pulling power of the new shows will be closely watched. Most of the new attractions look like staying for some time. Unlike England and America, Australia only sees productions that have first seen light of day in either country and only on very rare occasions has a new play been produced that has not been harkmarked in some city of another world.

MISS ROMA GAMBLE POTTER AND GAMBLE

Just finished playing Keith's Philadelphia; Orpheum and Bushwick, Brooklyn, and Riverside, New York.

Feb. 2-4, Keith's Fordham.

Will eastern houses follow, including the new E. F. Albee, Brooklyn.

Dir. THOS. J. FITZPATRICK

FRANCE REFUSES NEGRO PROS. LABOR PERMITS

Lizzie Mills, Lee Gaire and Danny Wilson Can't Work in Paris—Went Over on 'Spec'

Not since Paul Specht and band were refused foreign labor permits and had to leave the other side have entertainers been in a similar plight until last week when a trio of colored professionals were instructed to quit France.

The story is that Lizzie Mills, singer and dancer, and Lee Gaire and Danny Wilson, musicians, journeyed to Paris in hopes of landing revenue engagements.

They can't get labor permits, so it is alleged, and they are coming back to the States.

The Moulin Rouge, Paris, through Billie Field, colored agent, employs nine colored girls for its big show, the latter receiving bonded contracts and round-trip transportation. So far these New York girls have been treated handsomely by the management.

However, the musicians have bumped into the French working system that has them longing to be back on Broadway.

Miss Mills has been working for the French rate and has not been able to remain long at any one place. More than a half dozen times she has shifted scenes of work until now she must return here to await the time when she can go back under the regular contractual form.

The experience of Miss Mills and Messrs. Gaire and Wilson is expected to sound a word of caution to professionals contemplating travel to Paris on the "free lance" plan.

LONDON MGRS. & RADIO

(Continued from page 3) heard by the largest first-night audience ever known.

T. M. A. Objects

The Touring Managers' Association has threatened to ban any play broadcasted from London. The owners of provincial theatres also raise objections. If their public has heard "stars" etherizing the best numbers from London shows there will be a critical reception for the understudies who take the leading roles in the traveling number twos. The case is cited of a company at Glasgow which saw sawdust men parading the streets with this question: "Why pay to hear the show when you can listen-in at our cafe for nothing?" Meanwhile the entertainments joint broadcasting committee has appointed a subcommittee to meet the British Broadcasting Company and discuss the possibility of an agreement.

Calthrop's Situation

Donald Calthrop, who allowed "Voices" to be broadcasted, has resigned from the Society of West End Managers and since his resignation has been banned by the big provincial circuits. The No. 1 company of "Patricia," which was broadcasted from his Majesty's, has been banned, but the No. 2 company, which is booked for Ireland, has not been affected.

Fuller-Ward presented "The Rise of Rosie O'Reilly," at the Opera House with Dorothy Brunton and Charles Heslop. This show had a record run in Melbourne, but will pull big business in Sydney.

The show is very strong on dancers with Eddie Ray and Decima McLean, and Eddie Russell. The production is also very rich in dressing.

The last is good, mountings splendid. Harry Hall put on the show and Hamilton Webber conducts.

"Wildflower" at the Royal, has turned out a real hit. Williamson-Tait is running this attraction.

"Betty," at Her Majesty's, is doing fairly well, but will go out soon to make way for "Wimrose," with Maude Pate.

Guthrie Post has a winner in "The Great Goddess" at the Criterion. Nell Carter, from England, is leading lady and the cast includes Leslie Victor, Wally Grant, Warrington Barnes and Ashton Jarry.

"The Ten Commandments" at the Prince of Wales, is still pulling capacity. The feature is set for a long run.

Fullers are presenting pop vaudeville and revue at their vaudeville house to good business. Phil Smith's Revue film second half of bill. Show is only fair. Acts playing the house include Wee Willie Lancel, Will and Linda Newman, Lyons and O'Moore and Gracie Doran.

Middle Scott is still headlining at the Tivoli. The Hadji Kader Arabs, Vernon Watson, Four Ortons, Harry and Nevada, Norville Brothers and Rose and Al McLean make up the bill. House is pulling capacity twice daily.

Evidently knowing that their production would be the only pantomime produced in the city this year, Fullers have not given a very lavish show, under title of "The Bunch" (supposed a weird mythical tale from the Australian bush).

One scene in the show stands out. That of a bush fire raging in all its fury with falling trees.

Queenie Paul, much-dashing principal boy, well supported by Zoe Wenke. Comedy honors fall to Stella and the Australian bunch.

Clown, jugglers, and the Foy Bros. horizontal bar act, are the two features. Other acts in the cast are the Connors, Renee Barrie, Lottie Sargent, Peter Brookes, Vince Courtney, Dot Davis and Dan Dunbar. Nat Phillips produced.

Thurston Hall opened at the Palace last week in "So This Is London" for Williamson-Tait.

The dailies were flattering and the show should develop into a real hit. Hall's support includes Mary MacGregor, Alisa Gravano, Gladys Webster, Carleton Stuart, Reg. Carleton, and the Australian bunch.

Scenery and mountings high class. George D. Parker produced.

MELBOURNE

"Good Morning, Dearie" opened big here last week. Josie Melville and George Gee head cast. Show under Williamson-Tait direction.

Good business is being done at the Princess with Fuller-Ward presented "The Midnight Frolic" last week at the Palace, a swift-moving revue. Maurice Moscovitch is playing at the Royal in "The Outsider" for Williamson-Tait. Irene Vanbrugh and Dion Boucicault are playing at the Princess.

"The Ten Commandments" at the Capitol, is pulling all Melbourne. The film has passed its 150th performance.

Acts playing Tivoli include Six Brown Bros., Williams and Taylor, Lee Brannigan, the Daros, Dudley,

Dale, Reg Wentworth, S. W. Wyndham and Fred Hutchings.

The Bijou is playing the following acts: Hollander and Sanford, Jack Mills, Harry Pansy, Walter Vernon, Charles Lewis, Edwards and Hughes, Lampins, Howard and Wyndham, Victor Burke and Broadway and No.

After the run of "So This Is London" in Sydney, Australia, Thurston Hall will produce "The Broken Wing" for Williamson-Tait.

John D. O'Hara is to have two months' vacation before starting a tour of New Zealand for Williamson-Tait with big offers of "Kempy," "The Old Soak" and "Lightnin'" during his tour.

Melbourne would have none of Maurice Moscovitch in "The Merchant of Venice." With the switch to "The Outsider" business picked up immediately and the show looks good for a run.

Madame Gail-Curci will open her Australian season under Williamson-Tait direction in Melbourne this year.

Williamson-Tait are reopening in Adelaide with big times vaudeville next week. The opening show has Harry Weidon, Hilda Clyder, Vera-ana Three, Braughton and Creason, Rice and Gaby, Rupert Ingleside and Van Celio and Mary.

Tom Brown and his five saxophones opened at the Wintergarden, Brisbane, to capacity. The act created a furore.

Phil Wirth and Stella Martin Wirth are back in this country after an extensive season in America.

Ade Reeve has gone back to London to produce a new show, a few dates at some of the better class picture houses. It is reported she will bring another company to Australia for a series of revues.

COULDN'T WIN AND FIGURES SHOULD'N'T LOSE

Jack Hylton Being Sued by Harry Day—Band Leader Walked Out Dissatisfied

London, Feb. 3.

Jack Hylton, leader of England's foremost jazz-band, is being sued by Harry Day.

Day had a variety show at Gulliver's house in Leeds and signed a contract with Hylton to take the show over, putting in his band and assuming a supporting bill of \$14,250, playing the date at 50-50. During the week there Hylton discovered the total capacity of the theatre for the week was \$4,250 and if they played to house full business, his share would amount to \$2,250, leaving a margin of only \$500 for the band and all other expenses.

Hylton walked out without settling with the company, and on being ordered by Day for the salary has put in the defense of inequity.

The argument is that as 'he couldn't win he was not entitled to lose.

ENGLISH THEATRE AT NICE

Experimenting, and If Successful, Will Tour Riviera Resorts

Nice, Jan. 23.

Experiments are being made by Keith Kenneth and Betty Fairfax here for an English speaking theatre during the winter. A few performances have been given in the Salle Victor Hugo of "Anna Christie," "The Naughty Wife," and "Shakespeare."

The troupe comprises eight from England, with Harold Oakley Evans and Claudia Lascelle in the cast. Engagements for Monte Carlo, Cannes and other Riviera resorts, particularly patronized by the Anglo-American colonies, will be played during the season.

CHEVALIER MIGRATING

Paris, Jan. 26. Maurice Chevallier, who has played the Palace for three months, will be a week at the Saa Luis Theatre, Lisbon, from which port he sells for his season at Buenos Aires, this spring.

SEEIN' THINGS for the GIRLS

HARBINGERS OF SPRING

My correspondent in Paris is doing well—here are a few harbingers of spring that I just received from her: The Ensemble Costumes is quite the thing for luncheon or tea, with frock of printed crepe and coat lined to match.

Jenny is particularly partial to the ensemble with the high collar—a costume appropriate for dinner.

The smartest spring fabric for shopping or afternoon wear is natural kasha.

Lavin seems to be featuring black satin in long simple lines with the circular flare.

Callot accents lace and the long, graceful waist line in evening gowns.

Pastel colored felt hats are the rage right now.

Black elbow gloves with a frock of geranium or cerise is quite the last word in French modes.

FRENCH DESIGNERS NOW HERE

Wonderful news! Mme. Georgette, whose exquisite and original creations were the talk of Paris, has actually come to America and is now settled in one of the most beautiful shops in New York, just east of the avenue, 29 East 45th street.

Mme. Georgette has designed costumes for the "Folies Bergere," "Theatre Des Varieties" and many other productions in Paris. Associated with Mme. Georgette are the able Mme. Adeline, who was formerly with Andre Sherri, Inc., and the noted artist and designer, Cesar Giris, who for many years designed the costumes of the famous Mme. Rejane.

With such a triumvirate working in our midst, fashion, no doubt, will take a new lease on life.

SMART FOOTWEAR

"They're like old friends—they wear so well," I heard a smart young woman say the other afternoon when I was in Capesio's, 1634 Broadway. If you are looking for a chic pump, a beautiful Parisian brocade or a ballet, I suggest that you visit the Capesio Shop.

There you are assured of expert workmanship, originality of style and the best quality of materials. There is now a special offering! I do hope you will take advantage of—a stunning opera pump for only \$10, in all leathers and materials.

I will be happy to send you an illustrated copy of their models.

I am sure you will be interested in a beautiful new trunk I saw the other day. It was designed and built for the convenience of professional people. Besides the usual features, it has a water proof drawer with basin,

unbreakable mirror and the rest of the paraphernalia for make-up, a perfect joy for the crowded dressing room.

MME. MAY'S, THE BENEFACTOR

It is amazing the number of letters I receive asking me about a reliable beauty specialist. The most pardonable of feminine vanities is the desire to be beautiful—and Mme. May's, of 59 West 49th street, will help you realize that desire.

Really you will feel as though you had been born anew, after you have had the benefit of Mme. May's scientific treatment. Her marvelous method restores the smoothness, fairness and rounded beauty of youth. Do phone Bryant 9426 immediately for appointment.



ROBERT, THE INGENIOUS

"Beauty is as beauty does." And Robert can make you beautiful in his fashionable beauty salon, at 475 Fifth avenue. His marcel-like permanent wave has the soft and loose quality of a natural curl. His price is but a dollar a curl.



Robert's new fashion of a "new perfume a day will keep ennui away," has quite "caught on." For \$7 you may have seven bottles of what Lenore Ulric says is "sweet and alluring" perfumes. Mail orders filled promptly.

STUNNING PAJAMAS

I do so want you to know of some stunning lounging and sleeping pajamas—for men and women—I found the other day.

They are of the two-toned effect in a wonderful quality of fast settee, and so reasonable—just the thing for the road, for they dispense with the necessity of a robe. In Paris they are a sensation. They come in color combinations of brown and tan, purple and helle, navy and light blue and green and Nile. You will love them, I'm sure. Ask to see the new "Tudor City" at Brill or Weber and Hellbroner stores, prices but \$7.50. I would be happy to send you a pair.

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, 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.

Annette Lee.

STUNNING NEW FUR COATS

The Hudson Bay Fur Shop, at 662 Sixth avenue, has just received some perfectly stunning new models that are listed in the remarkable sale now going on in that reliable House of Furs.

One of the new models is a forty-eight-inch Hudson Bay Seal, trimmed with Mink Marmot, for but \$110; Mink Marmot coats—so practical for road use—now but \$95, that were \$160. There are no two models alike. It would be an impossibility to reproduce these values any place else, at such a low figure. There is an additional 10 per cent discount to the profession.

Cherry satin slippers are "very good," judging by the number one sees in the smartest dancing places.

BUSY MR. JOYCE

One of the most convenient and thoroughly comfortable hotels I know of, is the Hotel Coolidge, 131 West 47th street. There you will receive the most courteous attention from Mr. Joyce, who is not only managing the Coolidge, but his sister, the lovely Alice, now doing "The Little French Girl," Herbert Brenson's next production for Famous Players, and Little Vivian Glen as well, Miss Glen has been called the "world's greatest dancer" and is now with Leon Errol in *Louise XIV.*

The Coolidge makes a specialty of catering to the profession at the most reasonable rates.

Annette Lee

THE DRESSY SIDE

"Dick Turpin" Thrills

Suspense and interest revolve around "Dick Turpin," with its many thrills, laughs and chivalrous bandit (Tom Mix), who keeps the audience in a hectic state. The best thriller yet is Mix's rescue of "Lady Brookfield" (Kathleen Myers) from "Lord Churilton" (Philip McCullough) in a spirited race on his beautiful black horse.

Miss Myers was spirited away in a lovely velvet gown of the period, cut low and full, with a picture hat rolled of velvet with much plumage. Her delicate dainty ankles and thin feet were dressed in satin slippers with jeweled buckles. Tom Mix looked picturesque in high boots, velvet breeches, rough set neck and sleeves of blouse, fetching sash and a huge felt hat with flowing plume. These two on any horse would satisfy an eye.

The dressing of the livable old English living room is elegant in its simplicity. The picture is finely executed and the daring episodes stand out.

Miss Myers in her home is girlishly attractive in a taffeta dinner gown very full, long, low neck, short sleeves, and her hair is becomingly dressed.

Satisfying Concert

Pablo Casals gave an appreciative audience one of his rare treats Sunday afternoon at the Metropolitan. He is the cello soloist of the State Symphony.

Casals' interpretations of Dvorak's D Minor Concerto is familiar and was masterfully executed.

Ignatz Wazhalter conducted, rendering Goldmark's rustic wedding symphony superbly.

A Colorful Comedy

"The Firebrand" is certainly a comedy, worked up in colorful fashion with lavish expenditure of costumes and settings, leaving much or nothing to the imagination.

The cast is splendidly assembled and "Alessandro Duke" (Frank Morgan) gives one of the most finished performances seen in any play of the season. His blue breeches, red embroidered waistcoat, elaborately decorated cape, worn with velvet turban, bejeweled ornament in center, stands out. Nana Bryant's titian hair is glorious, especially coiled about her head with strands of pearls and worn with elaborate coronet, heavily jeweled. One of her costumes is beautifully colored in gold, orange and blue embroidered. "Angela" (Eden Gray) is an angelic-looking child in a green with silver brocade, high waist, long skirt, low neck gown. Her acting is as delicate as her looks. "Emilia" (Hortense

Alden) is animated and interesting, her brunette type dressed becomingly in Italian fashioned yellow skirt and velvet bodice. A touch of red lends character. "Benito Cellini" (Joseph Schildkraut) depicts in splendid fashion the artist that he is. He looks particularly well in his breeches of both yellow and green, worn with tiny little jacket with rough at neck. This play is both corking and different entertainment.

Mixed Program

A mixed program of never better vaudeville one sees at the Hippodrome this week. The program is dressy and interesting and with variety enough to make the mystery, jazz, comedy and foollamouth worth while. Houdini is there with his amazing repertoire and mystifies with his overboard box dressed in chains and ropes.

Eddie Leonard wearing his terra cotta satin full dress clothes with ruffled shirt and white waistcoat with white high hat slugs and dances in his graceful fashion to the music of a well groomed all banjo jazz band. His white waistcoat, studded in rhinestones and worn with his black evening clothes, is warm. The drop curtain of gold and black make this act unusually dressy and has plenty of ginger and pep.

The very best dressed of the Hip bill are the Sarottos Gymnasia. The grouping of these artists, dressed in white trunks of white satin embroidered, is as statuette an effect as could be hoped for. This family show hercules strength and are a decided novelty.

Mary Hay's songs are fascinating; her few clothes sufficient; one pretty white dress (seen before) of satin embroidered in silver with panel black and silver slippers and stockings is her only grooming. A new gown would add freshness to her act.

Bedini's girls in a restaurant scene look stunning in red breeches buttoned on to white blouses with red tams and black pumps.

Miss Rex, in a creation of white tulle very short with a huge pink sash, dances gracefully.

At the Riverside

Ned Wayburn is demi-tasseing with his bevy of chicks at the Riverside this week. Aggie Nell will always skip over decks through gardens, dancing his way into the hearts of the public with his cuties.

They wear the same dressing as the Hip bill for this act, sport clothes on deck, short with box coats, simply trimmed small hats and in their chiffons of various shades draped evening cut, silver slippers and some satin slippers, are very attractive. This act is peppy, but if cut down would be better. The boat and the moon are alluring and dress up the stage to its fullest.

Ward and Van with their fiddies dressed with bows and in their crude clothes are a big laugh.

Belle Baker usually gets the house. Her songs are catchy and her clothes talk for themselves, one white satin embroidered very much and cut semi-evening is most becoming.

Miss Baker is always well groomed. She responded to the usual Riverside encores.

"JUMPING" METERS GET POLICE ATTENTION

Drive Against Taximen Turns From Refusing Fares to High Totals

Fraudulent meters on taxicabs have stirred the Police Department to activity. Last week, in West Side Court, numerous taxi drivers were arraigned and fined. The questionable meters were found and the licenses of the chauffeurs suspended. In most cases the owners of the cabs stated that they were unaware of the false meters.

Vincent Auletta, Assistant District Attorney, in asking Magistrate McCandless to impose heavy fines, averred that the thieving chauffeurs were the first to have recourse in the Magistrate's Court. He scored them and said that often patrons were brutally assaulted when they refused to pay the exorbitant tariff, and pointed out the case of Dennis Kenny, son of Honorable Deputy Fire Commissioner in Brooklyn, who is lying in a Brooklyn hospital from a chauffeur's bullet when he refused to pay extortionate demands of a driver. A drive against taxi drivers who returned fares was also recently launched.

The Olympic, Brooklyn (formerly Hyde & Behman's), will shortly undergo alterations to increase its capacity to 3,000. The house plays independent vaudeville and is operated by the same interests controlling the Grand Opera House, New York.

BURLESQUE REVEALS

GO TO IT (COLUMBIA)

Ing. Prim.....Althea Barnes
Prima Donna.....Kitty Gardner
Straight.....Robert Sandberg
Principal.....Hazel Romaine
Principal.....Violet Sharpe
Principal.....John Marshall
Principal.....Ray Waizer
Comedian.....Tommy Lavin
Comedian.....Clyde Hunt

William S. Campbell's "Go to It" at the Columbia last week qualifies as an average show. The book contains plenty of comedy, the dialog being a perfect mass of released and familiar gags, a fault noticeable in burlesque this season.

The comedy scenes also contain the "animal picture book" bit which has been used by two other Columbias this season, proving the contention the producers are not any too discriminating in picking comedy scenes.

The show is blessed with two good comedians in Gene Shuler (Dutch) and Tommy Lewine (Hebrew). A strong straight is present in Robert Sandberg, the ingenue prima in Althea Barnes, a not so strong prima in Louise Barker. The straight is strong in Peggy Moran, Helen Du Ross and Violet Sharp.

The first scene, "Under the Old Apple Tree," is based on an old comedy idea but starts the show nicely. "The System" is the old story but with a new twist. The second scene is a comedy scene to show the comical how to cop a dame with an oily approach; the third scene is a comedy scene, "Day" was the aforementioned "animal pictures," which seems to go better with repetition. It consists of a straight male and a female to be interrupted by the comic's reading of the book to another. The straight is strong in "My heart is full of you." The comic reads from the "Bull."

The second scene is a comedy scene in one, based on mistaken identity, got over, and the "Corner Drug Store," which followed, was a comedy scene. The comedy scene is a burlesque boxing bout. In this bit Jake Kogan, an acrobatic dancer, earlier in the show, does a laughable bit of ring travesty as the champ. He fights an imaginary opponent and is finally knocked out. Al Schacht, the Washington baseball clown, is doing the same bit at private clubs and basketball courts but it's entirely new.

"Is Marriage a Failure" is another triumph for Althea Barnes as the girl with nerves who conceals one in the bathroom from which he emerges as the plumber for an exit party. The end of the scene, the Dutch comic goes up to inquire if he has gone yet. It was good for a fair measure of laughs.

Helen Du Ross, soubrette, clicked leading numbers, was peppy, and had the general average.

The show held numerous specialties, among them the added attractions, Four Hamill Sisters and a four-girl musical comedy, "Stress in the orchestra pit, leading. He turned in a cornet solo which sustained note in the world. The act was liked.

Greenlee and Drayton, colored, sang, jazzed and strutted their way to a good-sized hit in another specialty.

"Go to It" is good average entertainment on the whole but has the cast for a while of a show. It claimed an author and some thing to get away from the burlesque familiar with which the book and talk are now fraternizing. Con.

BATHING BEAUTIES (COLUMBIA)

Prima Donna.....Vinnie Phillips
Soubrette.....Kitty Madison
Straight.....Robert Sandberg
Principal.....Hazel Romaine
Principal.....Violet Sharpe
Principal.....John Marshall
Principal.....Ray Waizer
Comedian.....Tommy Lavin
Comedian.....Clyde Hunt

Rube Bernstein's "Bathing Beauties" is a better piece of work than last year, and then it was among the leaders. The show has everything, including a strong cast, good production and a book which includes plenty of comedy and joke.

Clyde Bates and Jack Hunt, the two comedians, do their thing, but without confusions, both being opposite types. The pair are working smoothly together and getting all their allotment of laughs. Dub Farnsworth, the straight, is a clean-cut chap who can lead numbers and hoof, and Ray Waizer is a high class juvenile.

The show is unusually well off in principal women, all four being look-

ers and talented. Vinnie Phillips, the prima donna, has one of the best curves in burlesque, wears oceans of wardrobe and looks immense at all times. Her dancing and leading of numbers stand out. Kitty Madison is a classy, peppy soubrette who can read lines, and Marie Hart is a sweet-looking blonde ingenue who can dance as differently as Hazel Romaine, the other of the quartet is new to burlesque, but fits great in this opera. She is a pretty bobbed-haired brute, with voice of a blue

oeduction. Her rendering of "blues" numbers augurs cabaret experience, which is never a burden. The show is fast all the way, with no evidences of stalling for encores. The scenic flash was a "rain" effect, used for a second act finale, and an aerial number, in which the girls looked cute in aviation one-piece suits. Vinnie Phillips was a dream in the short-up. The music is topped off by the specialty of Kathleen French and Dorothy Barrett in a corking routine on the merry-go-round double turn.

The show held plenty of laughs, the biggest laughing scene being the "Under the Red Bit," which is a holdover from last season, and which has been picked upon by one or two other burlesques. It is the bit where the suitors hide under the bed in a outdoor and become acquainted while hiding out from theirate husband who never appears.

Another strong comedy scene was the old "mixed drink" bit as handled by Clyde Bates. Bates mixes up a comedy cocktail, strains it through the seat of a cane chair and serves it from the toe of a rubber boot. Some sloppy dancing with the bar rag was greeted with heavy laughs.

A radio scene was similar to one now being used in vaudeville, but with a new twist. The comic is the radio fan (Bates) is trying to tune in Cuba. A murder is committed in the room and a burglar is caught, but he remains impervious to distractions.

The Bathing Beauty parade is a new scene. It had all of the principals in one-piece suits, with the choristers disrobing back of a scrim bathing booth doors for a shadowy scene, which was pretty and effective. Miss Phillips posed in a one-piece, showing the form in a copping pose.

The second scene opens with a pretty act showing a cabaret layout. The stage on the stage idea is used for a shadowy scene, which was pretty and effective. Miss Phillips posed in a one-piece, showing the form in a copping pose.

The act versus held sure-fire snappers, lines, and clicked. "Bathing Beauties" is a full evening's entertainment and one of the best Columbias has seen this season. Con.

BENEFIT FOR BANDIT'S VICTIM

St. Louis, Feb. 3. A midnight performance of "Speedy Steppers" at the Garrick was given last Thursday for the benefit of the victims of Frank Williams, an investigator for the American Railway Express company, who fought a fatal revolver duel with a notorious bandit Jan. 22. Manager Oppenheimer turned the proceeds, about \$600, over to the deceased's family.

Wilpee, during a holdup, killed his assailant after he himself had been shot through the abdomen and both legs. He died two days later.

FILL LAYOFF WEEK

The Empire, Lewiston, Me., has been added to the Columbia line. This will fill up the layoff week between Montreal and Albany, the Jefferson, Portland, having been added last week.

The show will now play Lewiston the first half and Portland the last half.

MORRIS & SHAW ASK RELEASE

Joe Morris and Winn Shaw have asked Hurlig & Seamon to release them from a pay or play contract so they may return to vaudeville.

Morris and Shaw, with "Temptations," the H. & S. Columbia attraction recently replaced on the wheel by the colored show "Seven-Eleven." They were transferred to "Nitties," another Hurlig & Seamon Columbia attraction.

Singer Managing "Rascod Breakers"

Jack Singer joined Jack Reid's "Record Breakers" at Paterson, N. J., this week as manager of the Columbia attraction. Singer was reported as having signed to manage the "Bringing up Father" company which goes into the Lyric, New York, in March.

"7-11" Breaks Records On Chi. Opening

Chicago, Feb. 3. "Seven-Eleven," the all colored organization that replaced "Temptations of 1924" as a Columbia wheel unit established two records on its opening at the Olympic Sunday. The matinee business Sunday exceeded any previous records made the night by \$126.

For the first time since the inauguration of burlesque at this theatre the top balcony was opened with the record for any Sunday business, getting \$2700 on the day.

PAINTER SEES BRONX MAD

Cops Visit Prospect and Stop Added Starter to "Giggles"

The special service squad descended upon the Prospect, Bronx, last week and arrested Elsie Lorraine, dancer, who was an added attraction with the Mutual attraction "Giggles." She was billed as the "Great Zona."

Detective August Schupp, of the special service squad, Leonard Burk and Policewoman Frances Simon made the arrests. The dancer and John Burke, assistant manager of the Prospect, were arraigned before Magistrate McKinley who held both in \$500 bail for special sessions.

Burke is reported as having offered the magistrate a chance to see Zona's performance which the latter declined. The dancer was charged with giving an indecent, immoral and obscene performance.

The house has been playing Mutual Burlesque attractions all season but lately has been using "cooch dancers" as added attractions.

No complaints against the regular burlesque performances have been filed before.

SLIM MIDNIGHT SHOW

The first regular weekly midnight show at the Columbia, New York, Thursday night, drew a slim house. However, the show will be continued.

The weather was against the opening, but the management considered the turnout encouraging. The regular burlesque route was given and several volunteer acts interpolated.

BURLESQUE CHANGES

Hilda Mack for Barney Gerard show.

Robert Sandberg for "Go to It." George Hart and Hazel Grant are new members of the stock burlesque at the State-Congress, Chicago.

Columbia Adds Portland

The Jefferson, Portland, Me., will be added to the Columbia route this Thursday as a three-day stand between Montreal and Boston.

The Columbia shows will play the house the last three days of the week, laying off the first half of the week out of Montreal.

Pantzer Scores at Alhambra

Paris, Jan. 27. Willie Pantzer, veteran acrobat, has a successful opening at the Alhambra, Jan. 23.

Arthur Hopkins for Canna

London, Feb. 3. Arthur Hopkins, the dancer, and gone to Canna for a brief stay.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

(Feb. 9-Feb. 16)

Bathing Beauties—9 Casino, Brooklyn; 14 Orpheum, Paterson. Best Show in Town—Empire, Toronto; 14 Gayety, Buffalo. Broadway by Night—9 Gayety, Rochester; 16-18 Avon, Watertown; 19-21 Colonial, Utica. Cooper, Jimmy—9 Gayety, Pitts-

Bloomfield, N. J. \$400,000. Bloomfield avenue. Owners, Joseph Stern, 207 Market street, Newark, N. J. Policy not given.

Chicago, Ill. \$1,000,000. Archer avenue, between 35th and Leavitt. Owner, Ambassador Building Corp., 522 West 71st street. Capacity, 2,500. Policy not given.

Chicago, Ill. \$1,000,000. Howard avenue, West of Malvern. Owner, Eve Building Corp., 1740 Birchwood. Pictures.

Chicago, Ill. Archer avenue, near Roby. Owner, H. I. Schoenstadt and Sons, 878 N. State street. Value and policy not given.

Chicago, Ill. 11 Sayre, near Chicago. Owner withheld, care of architect, Gallup and Joy, 646 N. Michigan avenue. Value and policy not given.

Davenport, Ia. \$700,000. 11th and Brady streets. Owner, B. J. Palmer, Palmer School of Chiropractic. Concertorium.

Dearborn, Mich. \$17,000. Michigan avenue, near Military. Owner, Mutual Investment Co., Inc., 538 Dime Bank Building. Policy not given.

Detroit, Mich. \$150,000. Corner Grand River and Schoolcraft. Owner, Farello and Tomasso, 1018 Randolph street. Capacity, 1,000. Policy not given.

Detroit, Mich. Charlevoix and St. Jean. Owner, Frank Calomint, 11213 Charlevoix. Value and policy not given.

Elmira, N. Y. State street. Owner, Southern Tier Theatre Co., Inc., 152 Lake street, Elmira, N. Y. Value and policy not given.

Glen Ellyn, Ill. Corner Duane and Main streets. Owner withheld, care of architect, Levine and Rupert, 822 West 70th street. Value and policy not given.

Hazleton, Pa. (Colonial) 216-222 West Broad street. Owner, Hazleton Theatre Co., 66 N. Laurel street. Value and policy not given.

Maywood, Ill. \$500,000. Fifth avenue, near Washington Boulevard. Owner, V. T. Lunch and E. D. Miller, 4100 West North avenue, Chicago, Ill. Policy not given.

Buettner, 120 Simmons avenue, Cohoes, N. Y. Policy not given.

Merrill, Wis. Owner, Merrill Amusement Co., A. Robarge, pres. Capacity, 750. Value and policy not given.

Newark, N. J. \$500,000. 409 Springfield avenue and East Fairmount avenue. Owner, Joseph Stern, 207 Market street. Policy not given.

Newark, N. J. Lafayette street and 878-880 Broad street. Owner, Union Building Co., Union Building. Value and policy not given.

Pittsboro, N. C. (alterations). 72 N. Main street. Owner, Harry Goldberg, 127 S. Washington street, Wilkes-Barre, Pa. Pictures.

Stamford, Ct. \$700,000. Gallia street. Owner, Moses Lehman, 932 Second street, and George Low, 537 Second street. Policy not given.

Rochester, Minn. Site not selected. Owner, Finkelshtein and Ruben, Hamm Building, St. Paul, Minn. Value not given. Pictures.

Shorewood, Wis. \$250,000. Atwater road. Owner, J. Goldman, 510 Mitchell street, Milwaukee. Policy not given.

St. Louis, Mo. 1111 and Jefferson. Owner withheld, care architect, Levine and Rupert, 822 West 70th street, Chicago. Value and policy not given.

Stata College, Pa. Owner, Maurice Baum, State College. Value not given. Pictures.

Tomahawk, Wis. (Princesses). \$25,000. Owner, Mrs. A. Kuehling, Tomahawk. Policy not given.

burgh: 16-17 Court, Wheeling; 18 Steubenville; 19-21 Grand O. H., Canton.

Fast Steppers—9 New London; 10 New York; 11 Lyric, Bridgeport; 16 Hurlig & Seamon's, New York.

Follies of Day—9-11 Avon, Watertown; 12-14 Colonial, Utica; 16 Gayety, Montreal.

Gerard, 16 Empire—9 Columbia, Toledo; 16 Golden Crook—9 Gayety, Boston; 16 Grand, Worcester.

Good Little Devils—9 Gayety, Watertown; 16 Hurlig & Seamon's, New York.

Go To It—9 Orpheum, Paterson; 16 Empire, Newark.

Happy Moments—9 Gayety, Montreal; 16 Hurlig & Seamon's, New York; 16 Stamford; 17 Holyoke; 18-21 Springfield, Mass.

Let's Go—9 Gayety, St. Louis; 16 Gayety, Kansas City; 16 Lyric, Macon, Ga.; 16 Lyceum, Columbus; 16 Lyric, Dayton.

Miss Tobacco—9 Empire, Brooklyn; 16 Lyric, New York; 16 Monkey Shines—9 Casino, Boston; 16 Columbia, New York.

Monkeys—9 Gayety, Detroit; 16 Empire, Toronto.

Peck-a-Boo—9 L O; 16 Olympic, Chicago.

Record Breakers—9 Empire, Newark; 16 Miners' Bronx, New York; 16 Red Pepper Revue—9 Stamford; 16 Lyric, Springfield, Mass.; 16 Empire, Providence.

Runnin' Wild—9 Miners' Bronx, New York; 16 Empire, Brooklyn.

Savon Elaven—9 Star & Garter, Chicago; 16 Gayety, Detroit.

Step Along—9 Gayety, Detroit; 16-18 Empire, Lewiston; 16-19 Empire, Portland, Me.; 16-19 Lyric, Dayton; 16 Olympic, Cincinnati.

Step On It—9 Casino, Philadelphia; 16 Palace, Baltimore.

Step Out—9 Casino, Philadelphia; 16 New London; 17 Middletown; 18 Meriden; 19-21 Lyric, Bridgeport.

Take a Look—9 Columbia, New York; 16 Lyric, Springfield, Mass.; 16 Lyric, Providence.

Talk of the Town—9 Gayety, Buffalo; 16 Gayety, Rochester.

Wheeling: 11 Steubenville; 12-14 Grand O. H., Canton; 16 Columbia, Cleveland.

Sliding Billy—9 Empire, Toledo; 16 Lyceum, Columbus.

Williams, Mollie—9 Gayety, Kansas City; 16 Gayety, New York; 16 Wine, Woman and Song—9 Empire, Providence; 16 Casino, Boston.

MUTUAL CIRCUIT

Band Box Revue—9 Star, Brooklyn; 16 Lyric, New York.

Basifish Babies—9 L O; 16 Pros-

pect, New York.

Beau Peas—9 Howard, Boston; 16 L O.

Bobbed Hair Bandits—9 Gayety, Brooklyn; 16 Trocadero, Philadelphia.

Cuddly Up—9 Empress, St. Paul; 16 Empress, Milwaukee.

French Follies—9 Cadillac, Detroit; 16-18 Park, Erie; 19-21 International, Niagara Falls.

Girls from Follies—9-11 Park, Erie; 16 International, Niagara Falls; 16 Garden, Buffalo.

Hallo Kaja Girls—9 Gayety, Louisville; 16 Broadway, Indianapolis.

Happy Day—9 Mutual, Royal, Akron; 16 Empire, Cleveland.

Kandy Kids—9 York; 10 Cumberland; 16 Lyric, New York; 16 Johnston; 18-21 Uniontown; 16 Academy, Pittsburgh.

Kelly, 16 Lyric, Philadelphia.

Kudding Kutties—9 Empress, Milwaukee; 16 National, Chicago.

Let's Go—9 Gayety, New York; 16 Star, Brooklyn.

London Gayety Girls—9 Garrick, St. Louis; 16 Mutual-Empress, Kansas City.

Love Makers—9 Hudson, Union Hill; 16 Gayety, Brooklyn.

Merry Day—9 Mutual, Royal, Akron; 16 Mutual-Empress, Kansas City; 16 Garrick, Des Moines.

Make It Pappy—9 Garden, Buffalo; 16 Corliss—9 Rochester.

Mary Makers—9 Gayety, Philadelphia; 16 Gayety, Baltimore.

Max New—9 Palace, Minneapolis; 16 Empress, St. Paul.

Moonlight Maids—9 Empire, New York; 16 Empire, Cincinnati.

Naughty Nitties—9 Empress, Cincinnati; 16 Gayety, Louisville.

Rad Hot—9 Gayety, Scranton; 16 Gayety, New York.

Raevae, Al—9 Lyric, Newark; 16 Gayety, Scranton.

Round the Town—9 Geneva; 16 Elmira; 12-14 Schenectady; 16 Howard, Boston.

Smiles and Kisses—9 Broadway, Indianapolis; 16 Garrick, St. Louis.

Snap It Up—9 Corinthian, Rochester; 16 Geneva; 17 Elmira; 19-21 Lyric, Bridgeport.

Speed Girls—9 National, Chicago; 16 Cadillac, Detroit.

Step Along—9 Gayety, Des Moines; 16 Palace, Minneapolis.

Step Along—9 Allentown; 10 Sunbury; 11 Willimant; 12 Lancaster; 13-14 Reading, Pa.; 16 Gayety, Philadelphia.

Step Lively Girls—9 Prospect, New York; 16 Uniontown, Pa.

Stepping Out—9 Gayety, Wilkes-Barre; 16 Allentown; 17 Sunbury; 18 Williamsport; 19 Lancaster; 20-21 Reading, Pa.

Stolen Sweets—9 Mutual, Washington; 16 York; 17 Cumberland; 18-21 Uniontown.

Whizz Bang Babies—9 Academy, Pittsburgh; 16 Miles-Royal, Akron.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Rine Silverman, President
164 West 45th Street New York City

SUBSCRIPTION: 12
Annual: \$7 Foreign: \$8
Single Copies: 10 Cents

Vol. LXXVII No. 12

Variety "Commanded"

Washington, Feb. 3. The "Times Square Daily," Variety's flop offspring, will do a nip-up in its grave at this on Variety is going to meet "Cal."

The Variety Bureau has been formally invited (embossed) to the reception which will be tendered by President and Mrs. Coolidge to the local newspaper correspondents this Friday, Feb. 5.

Has he got the nerve to go? Don't be silly, the frock coat is on the expense account now.

This, socially, tops the "Times Square Daily" being admitted to the Congressional press gallery, but—

"Cal" probably doesn't know about the "Clippier."

NEWS OF THE DAILIES

Charles H. Duell, Inc., applied for an injunction in Federal court, restraining Lillian Glasb's contract from appearing with any other company than Duell's. An alleged copy of Miss Glasb's contract with Inspiration Pictures covering the season in which her pay was listed at \$1,250 a week for the first year, \$2,000 a week for the second and \$2,500 a week for the third, plus 15 per cent of the gross receipts from all her pictures above \$500,000, was shown. The contemplated gross receipts on "Romola" are \$1,500,000. This would make Miss Glasb's salary for three years \$250,000 and her share of the receipts \$1,250,000, making a total of \$2,500,000.

Duell is president of Charles H. Duell, Inc., which bought Miss Glasb's contract from Inspiration Pictures. The petition says Miss Glasb refused to go to California to begin work, permitting herself to be advertised by another producer for a picture in which he planned to star her. Duell asks recompense for whatever damages he has suffered. Louis Levan of Chaboudine, Stanchfield & Levy, attorneys for Miss Glasb, accused Duell of saying in his petition that he hoped to marry Miss Glasb. There are no grounds for this presumption that she ever contemplated marrying him.

Stephen G. Clow, owner and editor of Broadway Brevities, Inc., was sentenced by Judge Mack in Federal court to six years on one day in Atlanta penitentiary and fined \$4,000. Andrew S. Brown, advertising solicitor, got two years in Atlanta, while Nat Kunes, another solicitor, was remanded to the Tombs for contempt Feb. 11. Clow was sentenced on eight counts for misuse of the mails, five years on each count, which will run concurrently, and one year and one day on a conspiracy count. The Brevities Corporation was fined \$11,000—\$1,000 for mail frauds and \$10,000 for conspiracy. Pending appeal Clow was held in \$15,000 bail and Kunes in \$7,500. Maxwell Mattuck, government prosecutor, urged the court to send Clow to prison immediately, on the ground that he would wreak vengeance on those who had testified against him. In pronouncing sentence Judge Mack said: "There is no question but that this sort of crime is meaner, nastier, more disreputable in every respect than the taking of money, even from the poor."

Marie Gaspar of the vaudeville team of Sinclair and Gaspar is suing her husband, Laurence Schwab, for separation. They were secretly married in Mount Vernon in 1921. Marie Gaspar also wants the custody of their three-year-old son, Laurence Schwab, Jr. She charges desertion and non-support. Schwab claims it was a marriage of convenience and that he had no intention of living with her, and that she knew it. Marie Gaspar denies any such agreement existed, and demands \$1,000 a month alimony for the support of herself and the boy, and she asks the court to pay, claiming Miss Gaspar gets \$250 a week salary.

Miss Ray Myers, actress, is suing Billy B. Van, comedian, for \$150,000. (Continued on page 22)

NEAR FUN

By FRED ALLEN

(Mr. Allen is appearing with the "Greenwich Village Follies")

A Fable

Once upon a time there was a boy who wanted to see the world. He could have joined the navy at \$30 a day (once a month), but he didn't think of that.

He had no money to travel, so he became a moving picture operator. This enabled him to see different cities in the Pathe News. But his eyes soon gave out, and, wanting to see more of the country, he ran away from home to join a circus. His hopes were soon shattered, the circus traveled at night.

While his journey took him from Portland, Maine, to Ditto, Oregon, he saw nothing. Eventually, he lost his job with the circus and became a tramp. One night, tired and hungry, he climbed into a freight car and fell fast asleep.

Two weeks later he awoke and crawled out of the freight car only to discover he had crossed the entire country, both ways, and was back in his old home town.

Moral: 2,000 (net) years ago Aesop said: "A boy who is fond of scenery should become a stagehand."

Famous Finns

The Flying—
—and Helman
Huckleberry—
—and Haddie.
—lashed performer.

A Reason

The reason some chorus men wear flowers in the coat lapel is because they can't wear them in their hair.

Wanted

A ventriloquist who can imitate radio programs, to install our sets for sale. Must have good guttural static routine, in event customer unduly suspicious. We stand in back of every radio set we sell.—Hudson One Tube Company.

Hush little Bragg Line
Don't you cry,
You'll be Hokum
Bye and bye.

Height of Absent-Mindedness

After the Monday matinee, the manager of the Gem theatre, Torrington, Conn., closes his wife and goes home to dinner with a single woman on the bill.

HEADLINES ARE DECEIVING to wit

Wife Finds Husband Supporting Other Woman

Max Mumm, well known undertaker, who was separated from his wife during the recent Red uprising in Russia, has been doing an act with Sadie Thompson, camp Lady Handstand Artist of the World. Mrs. Mumm returned to America this week and will work with her husband. The act will be called Maxie and Minnie Mumm.

Mary bought a special song
The price she paid was low;
In every house that Mary played
The song refused to go.

The Best Joke I Ever Heard

(Near Fun will owe a dollar to person sending in the joke published.) Today's winner, Ann Tique, Wetts, Wash.

Mugg, "We have a goat down at our house and he hasn't any nose."

Fall, "Think of the money he saves on handkerchiefs."

Embarrassing Moments

My racket is banquet entertaining. There isn't much money in it, but I generally pick up some silver after each number. In fact, the wife has more knives and forks in the flat than she could ever wear out, even if she used the forks.

One night I was blessed at the finish of my act. At that time I was closing with a song called "It Ain't Goin' No More." When the waiter paid me off, I happened to say to him, "What's the idea of these apes blaspheming that song?" He says, "Why shouldn't they blasphemize that song?" He says, "Why shouldn't they blasphemize that song?" He says, "Why shouldn't they blasphemize that song?"

Bill LeDoux. My billing is, "Fun With Your Calorifics."

Passes News

End Man, Pa. Professor Cluck, interlocutor at the Minaret University of Astronomy, says that epidemic of "Mummy" songs caused the eclipse. Man in the Moon wanted to do blackface.

Toronto, Can. Under auspices of the O'Sullivan Guild, Jole Ray gave an interesting talk entitled, "What I Know About Heels and Especially Nums."

Sydney, Australia. World's champion boxing kangaroo retiree undefeated at request of his mother who is appearing in America with a circus. Chicago, Ill. Acrobat closing the show at the Majestic theatre here, and doing four a day, goes to bed Friday night and dreams that his wife and baby walked out on him.

Gaining, N. Y. Warden at Sing Sing has been commended by the Governor for writing official jail song, "Over the Fence is Out."

INSIDE STUFF

ON VAUDEVILLE

Every type of athlete, at one time or another, goes "stale," but there's no corner on it. Even a vaudeville hooker can do that.

Recently a booking man hopped himself into a small time seat, plenty weary, and found the show paralleling his morale. Finally, one act seemed so bad the booking turned to a complete stranger in the adjoining chair and said, "How is this act?" To which he got the reply, "I think it's great."

The booker left the show flat.

A well known vaudeville single, originally hailing from the west and doing a rope turn, is causing much dissonance on some of the eastern bills because of his attempts to talk Ku Klux Klan propaganda. In Philadelphia last week he started his stuff and some of the Irish-Catholic players on the same bill became pretty sore.

It is a matter of talk among co-players as to this single's Klan activities, for it is said that he was at one time a Klan organizer.

RIGHT OFF THE DESK

By NELLIE REVELL

"Once upon a time there were two Jews—and now look at them," as someone said Sunday night at the Jewish Theatrical Guild dinner at the Hotel Commodore. Yes, I was among those who attended one of the wittiest and most convivial banquets of the year.

Ever since I've known Irvin Cobb he has been helping me through tight places, making opportunities for me and this dinner was no exception. After escorting me over there he jimmied me through the crowds in the reception room and we "crashed the gate" into the dining hall before the doors were opened, so that I was the first one seated.

In fact, I got there so early I caught Bert Cooper in the act of pinching cookies off the tables.

With all the "wisecracking" throughout the dinner, the one speech I heard was Will Rogers, who was the only one to make his speech in Jewish. I've always thought that guy (and no Irish printer had better change this word) attended church on Saturday, and now I'm sure of it. About the middle of his oration—I mean graying—Will met trouble. Somebody wiped the written speech he laid on the table in front of him and he was left waving his arms surrounded by Yiddish, and not a Yiddish word in sight.

Will's speech, according to Rube Goldberg, was deliciously Jewish, and must have been written by Reuben (free ad).

Congressman Sol Bloom, and two other gentlemen of the Hebrew persuasion (also conviction), held an isolated position down at the end of the speakers' table and were chatting confidentially, as though they might have been "plottin' again the whites." Mr. Cobb's comment was: "Three wise men from the East—side."

To say that I enjoyed it is like saying that Eddie Cantor is funny. Nobody can deny it. But why wouldn't I have been happy among so many friends of years standing? At the table with me were Irvin S. Cobb, Mr. and Mrs. John Pollock, Mr. and Mrs. Herbert de Bower, Mr. and Mrs. J. G. Jones, Mrs. Mabel Farber, Fannie Hurst, Vilhjalmur Stefansson, the Arctic explorer; Mr. and Mrs. John Flinn, Mr. and Mrs. Ernest Bochon and Mr. and Mrs. Rube Goldberg.

My satisfaction must have been complete if only Mr. and Mrs. Jack Pulaski had been at our table instead of sitting us from a box. But I suppose nobody can have everything. And no matter where I looked in the crowded room I saw men and women whom I have known and loved for years. It was a brilliant occasion. I never saw so many brilliants in my life.

It would be difficult to tell which sparked the most, the wit, the wine or the women.

Charles E. Bray has just finished a globe-gridding trip during which he saw most of the wonders that the world has to offer. But of them all he still thinks that California leads the list. He confided in me when he landed in New York recently that he was going back to the coast—and was going to stay there. Speaking of California, he told me also the tale of Chester Doyle and the Englishman, both of them fellow passengers on the trip.

All during the out-bound voyage the Englishman had been sneering covertly at things American. As they neared the entrance to San Francisco harbor, he turned to Doyle, who was standing at the rail next to him.

"And this," he said, "is your famous Golden Gate."

"Yes," replied Doyle.

"But I see no gold on it."

"No," was the response. "We had to, take it all off to pay for your war, but as soon as you pay your debt to us we're going to put the gold back on again."

In order to enjoy some of the most popular plays on Broadway this year, it is necessary for the auditor to understand two languages—English and profane. One play of this type is "What Price Glory." Apropos of this Broadwayites are telling a story.

A young man asked a ticket broker for two seats to a good play. He neglected to explain he was taking his rich, straight-laced aunt and the broker sent him to "What Price Glory."

The curtain had not been up two minutes before he began to fidget and grow pink around the ears. Aunt Fannie, he thought, would never stand for the rough talk of those marines. She would blame him for it and cut him out of her will.

When the curtain fell aunt seemed to crumple in her seat. "What's the matter, Aunt Fannie," pleaded the nephew. "Have you fainted?"

"Tell, no," was aunt's reply. "I just dropped my damned handkerchief."

INSIDE STUFF

ON LEGIT

A prominent leading woman, wanting a gown for a show produced by a multi-millionaire firm, selected one priced at \$750. The firm stood pat on a limit of \$500. The actress paid the extra \$250, took the gown and the balance of \$500 was charged.

She left the show a few weeks later and took the gown, claiming an equity in it. When the \$500 bill came due the firm offered \$250, saying the price was \$500 and since the actress had already paid \$250, the balance was \$250. Figure it out yourself.

Jane Cowl is said to have directed "The Depths," her current vehicle, herself, though the program does not quote "credit"; she also rewrote the piece from the German, almost entirely.

The settings for the late "Comic Supplement" hardly suited the taste of Flo Ziegfeld, although he endeavored to show them off to the best advantage. With that purpose in mind Ziegfeld telephoned Joseph Urban to hurry to Washington where the revue opened.

Urban was extended the greeting of "Say, Urban," explained Ziegfeld, "I certainly need you. I want you to light the show." Urban looked the piece over and immediately started for the station, with the remark to Ziegfeld: "A genius designed the production and only a genius could light it."

The conviction of Steve Clow, publisher of "Broadway Brevities" who was sentenced to six years and a day at Atlanta, and was fined \$5,000

(Continued on page 19)

2,100 ARES. THAT FOR JEWISH GOLD'S DINNER AT COMMODORE

**Largest Gathering of Kind Ever in That Hotel—300
Reservations Rejected—Event Huge Success—
Rogers, in Yiddish, Outstanding—Cantor as
Toastmaster**

The most brilliant dinner event of the theatrical season was held in the grand ballroom of the Commodore Hotel Sunday night under the auspices of the Jewish Theatrical Guild of America. There were 2,100 guests present, the diners overflowing into the annex room. It is said to have been the largest gathering of the kind ever at the Commodore. It was reported that about 300 last minute requests for reservations were rejected.

It was a night of sparkling speeches and the oratorical battery that was on the date would draw the envy of any function. Every speaker was cheered. William Morris, president of the Guild, turned the gavel over to Eddie Cantor as toastmaster, after a silent toast. President Cantor was drunk with empty glasses.

Cantor closed the festivities by singing several numbers. It was then close to ten o'clock, yet 85 per cent. of the guests were still present and many remained for the dancing. Ray Miller's band being in action. When he first arose, Cantor looked at the thought, "I have given the toastmaster's job to a Jew who was one of the few Jewish actors who owned a dinner suit."

Religious Revival Through Theatres
Augustus Thomas struck an important note, touched on by other speakers, when he echoed the prediction of a noted London cleric that a religious revival will come through the theatre. The existence and growth of the Jewish Theatrical Guild, Catholic Actors' Guild and other like theatrical organizations was taken as an evidence of that belief.

Senator James Walker, following Fanny Martin M. Faby, of the Catholic Actors' Guild was a delight. He referred to himself as "the first and most completely adopted young Irishman by the Jewish Theatrical Guild" and said "It certainly looks like a tough season for the K. K. K."

Will Rogers in Yiddish
The Rev. Dr. Nathan Krass spoke eloquently, but it remained for Will Rogers to spring a sensation. He made his address in Yiddish, and it was known on the inside that he had tutored for weeks to get it down. He belted at times, but because of the situation, no notes. It was laughter that really punctuated the Rogers' stint. During the "address," which he later translated into English, he spoke of Cantor's remarks about being Jewish, the proof being that Eddie blackened his face.

Cantor, before introducing the speakers, introduced some of the guests in a satirical way. He first called attention to Nellie Rovee and the famous patient arose to prove she is improving. Other prominent guests were asked to stand, including Joseph Gorker, Fannie Hurst, Judge Max Levine and Harry Hirschfeld.

Izzy and Moe Hissed
There was a roar when Cantor introduced Izzy Einstein and Moe Smith. The prohibition agents, both dressed as a wave of blues and being swept the room. But Cantor remarked they were both members of the Guild and "I expect you to do your business with them." He introduced were Irving Cobb, present with Miss Revell; Stephenson, the Swedish explorer, also at the table, and T. P. O'Connor, representing Washington and chairman of the Shipping Board.

On the Dais
On the dais were: Rev. Dr. B. A. Tintner, Rev. Dr. John Atkinson, Jacob P. Adler (who was carried), Hon. Arthur Levy, Arthur Lerman, Sophie Irene, Augustus Thomas, Joseph L. Buttenwieser, William Morris, Eddie Cantor, Rev. Dr. Nathan Krass, Sam Bernard, Will Rogers, Senator James J. Walker, Irving Berlin, Jefferson Seligman, Col. Walter Scott, Hugo Rosenfeld, Houdini, Frank Gilmore, Hon. Sol Bloom, Pedro de Cordoba and Father Martin M. Faby.

Those who participated in the

show were Orville Harrold, Irving Berlin, Mr. and Mrs. Norman Phillips and their son, Horton Spurr, Emilio Borero, Gladys Rice, Russian Meistersingers, Belle Baker, Shaw and Lee, Cantor Rosenblatt, Fannie Price, Eddie Cantor and Olsen's band.

The success of the event is credited to the labors of the committee of which Harry Cooper, secretary of the Guild, was the chairman. Cooper, with Loney Haskell as chief aid, is said to have handled most of the details personally. The work included the souvenir program, which approximated \$15,000 in advertising.

MAY DOUBT HER VOICE BUT OKAY WITH PEN

**Belasco Will Produce Dorothy
Spears' Novel—Concert Career
Authors' Ambition**

"Dancers in the Dark," said to be Dorothy Spears' maiden effort at playwriting and comprising a dramatization of her novel of the same title, has been secured for production by David Belasco, to be given in early spring.

Miss Spears, but 24 years old, had ambitions to enter the concert field as a singer. More or less discouraged, she embraced fiction writing as a means of financing her music career and has been ultimately successful, having already written two novels, including another that has not yet come off the press. The authoress recently married and is now in Naples studying voice culture. She will return, however, in time to attend rehearsals of her play.

STALLING'S OWN

**Martin Beck Will Produce New
Script Currently Untitled**

Laurence Stallings, who collaborated with Maxwell Anderson on "What Price Glory?" has completed a new play on his own which has been accepted for production by Martin Beck.

The piece is without title, and Beck received the manuscript just prior to his sailing for London last week.

It will be given production when the producer returns from abroad next month.

"QUEEN MAB" POSTPONED

Oliver Morosco has postponed his production of "Queen Mab" until spring.

Morosco's inability to secure the release of a well-known actress, currently appearing under other management, to create the name role, is given as cause of postponement.

Several players that held contracts have agreed to waive them until the production is ready.

SYSTEMATIC MISTREATMENT

Cincinnati, Feb. 3.
Charges that a year after their marriage, March 27, 1920, her husband began systematically to mistreat her and threatened to cripple and kill her, were made by Mrs. Clara Ingersoll, 24, ballet dancer, living here, to Judge Hoffman when she sought a divorce from John Wesley Ingersoll, bookkeeper.

Judge Hoffman took the case under advisement.

Hammerstein Postpones 'Mr. Bobby'

Arthur Hammerstein will not produce the musical "Mr. Bobby" this season, due to dissatisfaction with the play.

Dorothy Dalton (Mrs. Hammerstein) is to star in the piece.



IRVING EDWARDS

"Just Young and Careless"

This week (Feb. 2), Keith's 51st Street.

Feb. 9, Moss' Broadway, New York.

Feb. 16, Moss' Hamilton and Columbia, Far Rockaway.

Direction ROSE & CURTIS Associates, HARRY WARD

BENTEL TRIAL POSTPONED

Delay Due to Egan's Absence—Echo of Morocco Co. Bankruptcy

Los Angeles, Feb. 3.
Because Frank Egan, theatrical producer, is in New York and was unable to testify, U. S. Commissioner Turney postponed on Feb. 20 the hearing of an application to remove George Bentel, president of Acme Speedway, to New York to stand trial on a federal indictment which charges he and six other men used the United States mails for the purpose of defrauding the public out of \$250,000 through the sale of stock in the Morocco Holding Company, a Delaware corporation.

Bentel was vice-president and general manager of the holding company prior to his indictment.

Bentel is also facing legal entanglements here in connection with an automobile race he held at Acme on Thanksgiving Day, it being charged that he falsely advertised the event and amount of prize and also failed to pay help as well as the drivers some \$40,000 in prize money. Bentel and several associates are now out on bail on these charges.

After the opening at the Belmont Woods placed Miss Foster under a "three-year" contract. According to present plans, she will round out the present season in "Conscience," and will be starred next season in "Fair Play."

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Vajda's "Complex"

"Fata Morgana," the Ernest Vajda comedy which was a success in London, Berlin, Paris and New York, is a failure in Buda-Pesth, the home of its author, Ernest Vajda.

An interesting parallel is the failure in America of "The Confession," which concerned Americans, and its subsequent success in Buda-Pesth. This piece by the same author.

ACTOR REJOINS SHOW FOR THIRD TIME

**Ray Collins Back in "Conscience" at Washington—
Friction Plays Part**

Ray Collins is back in the fast of "Conscience" for a third time, having joined the company on tour this week.

Collins created the male lead in the production when the piece opened at the Belmont, after A. H. Woods had taken it over from the co-operative group which had primarily intended it for the Cherry Lane Playhouse, Greenwich Village.

Reported friction between Collins and Lillian Foster, featured in the piece, caused Collins' withdrawal from the cast in the midst of the metropolitan run, with Paul Harvey replacing at the time. Two weeks later A. H. Woods imported Collins to return. Three weeks after that Collins again relinquished the role to be succeeded by Crane Wilbur. The latter remained with it for four weeks, with Collins again returning to the cast in Washington last week.

An inside on the affair has it that "Conscience" would never have had reached production were it not for the implicit conviction of Collins in the play. Despite that the piece had been hawked around Broadway for months, and producers were none too anxious to take the gamble, Collins advanced the backing for the production, secured at the Cherry Lane. While it was in rehearsal A. H. Woods' attention was called to it and the latter took over Collins' financial interest when he sponsored a Broadway production.

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18-30 Age Limit

Favors Chorus Girls

Pittsburgh, Feb. 3.

Eighteen-year-old chorus girls should always receive first consideration when there is a problem of accommodating the chorus girl or the one-year-old business woman, according to Emma H. Phinney, national court-registry secretary of the Young Women's Christian Association.

Her reasons for making this statement, Miss Phinney declared, were that the business woman in many cases could afford to live in other places and did not need the services of the association as did the chorus girls.

"MARIONETTE MAN" FEB. 23

"The Marionette Man," scheduled as Brook Park's next production, has gone into rehearsal and will open out of town Feb. 23, coming to a Broadway theatre a week later.

The cast includes Bert Dorn, Eva Taylor, C. H. Gordon, Dwight Frye, Ralph Locks and Frederic March.

PAULINE FREDERICK'S JUMP

Pauline Frederick will wind up her stock engagement on the Coast the latter part of this month and set sail for Australia, where she will appear in a group of American productions.

Among those thus far selected are "The Lady" and "Spring Cleaning."

O'Neill Revival

A revival of Eugene O'Neill's "Diff'rent" has gone into rehearsal at the Provincetown and is destined to supplant the current attraction, "Beyond," in two weeks.

MGR-ARTIST TEST CASE

**Blair Gets Verdict Against
Allan Prior Who
Will Appeal**

A test case of vital importance to the profession in connection with the relations between the performer and his personal manager came up in the Municipal Court at Jamaica, L. I., last week when Sam Blair was given a \$1,065 judgment against Allan Prior, who sings the role of Jacques Offenbach, the composer, in "The Love Song," the Shubert opera-ballet based on Offenbach's life and music.

Blair holds an exclusive contract with Prior for five years calling for 25 per cent of Prior's income in exchange for services rendered as publicity, exploitation and business manager.

Prior was brought over here two years ago from Australia. Blair was instrumental in securing Prior's various engagements with Shubert's company. He is receiving \$1,200 a week in "The Love Song." The actor paid his commissions for over a year but refused lately on the ground that Blair was unlicensed as a broker.

The suit is a test case and involves thousands of dollars, and would have a wide effect generally in the event of an adverse decision on the appeal.

Albert H. T. Banahat (Banahat & Pembleton), with Fred Francis Weiss and Sam Altman of trial counsel, appeared for Blair. Nathan Kane, for Prior, will appeal the decision, arguments thereon, being slated for the April term.

THREE SHOW ROYALTY CLAIM AGAINST MARCIN

**Thomas Kane Asserts Interest
in "Silence," "Badges" and
"Fakir"—May Go to Court**

Thomas Kane, for the Century Play Co., has died claim against Max Marcin for an interest in his royalties in "Silence" and "Badges." The claim is in return for advancing Marcin \$5,000 in 1923, in return for which Kane was to receive 15 per cent of the author's royalties in the two plays mentioned, also "Fakir," which was listed for production sometime ago.

The matter became complicated when Marcin recently sold all royalty rights to "Silence" to Crosby George and H. K. Welskopf, producers of that show, for the sum of \$50,000. Galge and Welskopf have offered to pay Kane \$7,500 in lieu of the claim, and that sum was held out of the payment to Marcin when the royalty rights were secured.

Kane contends the royalties are worth more than Marcin sold for and threatens to place the case in the courts. The owners assert Marcin has every right to dispose of his royalties regardless of the agreement with Kane. The offer of \$7,500 pertains only to "Silence," with Kane and the Century Play Co., continuing to own 15 per cent. of the author's royalties on "Badges" and "Fakir."

Fritzi Scheff Opens In Miami Cabaret

Miami, Feb. 3.
Fritzi Scheff has opened at the Silver Slipper here at a salary reported to be the highest outside of Gilda Gray's, ever paid by a cabaret in this section. The prima donna is in on a four-week contract. Miss Gray is drawing \$3,500 weekly at the Country Club.

DAVENNY DIVORCE SUIT

Pittsburgh, Pa., Feb. 3.
Mrs. Fay Davenny, well known local singer, has started a divorce action here against her husband, Hollis E. Davenny, playing with "Blossom Time" on the Pacific coast.

Mrs. Davenny charges her husband with desertion. The couple were married Feb. 1, 1911.

FIVE MORE LEAVE B'WAY

Four Counted Failures— "Stork" Lasted One Week

Five attractions are off Broadway's show list, counting one additional closing last Saturday. The others will leave at the end of this week. Four withdrawals are counted failures.

"Til Say She Is" leaves the Casino for the road after a run of 38 weeks. The attraction, produced by J. P. Buery, was offered last spring as a summer musical, but caught on so strongly that it rated with the musical leaders of its class throughout the heated period and fall. The attraction averaged over \$20,000 for a goodly portion of the engagement. The show will play repeat territory.

"The Stork," produced by Schwab and Mandell, was taken off at the Cort Saturday, the engagement lasting for one week. Business estimated at about \$5,000 and the producers figured the show had no chance.

"THE STORK"

Unanimously panned, with "E. World" (Osborn) quoting "despite of humor." Opened Jan. 26. Variety (Lait) said, "will not be a box office hit."

"Isabel" will close at the Empire Saturday. It is a Frohman attraction and was coupled with the one-act play of Barrie's "Shall We Join the Ladies." Business was about \$5,000 the first two weeks, but inability of the attraction to climb led to its closing notice.

"ISABEL"

Approved by most with special comment in favor of Margaret Lawrence. Included one-act not particularly well thought of. Opened Jan. 13. Variety (Fred) said, "Should remain around three months to nice business."

"Beyond," a two-person drama of German origin, was presented last week at the Provincetown Playhouse. It was announced for two weeks only, and will pass out Saturday.

"BEYOND"

Mostly bad notices, though some thought piece had a chance because of its novelty. Only two in cast. Opened Jan. 26.

The "Ritz Revue" will again leave for the road from the Winter Garden, according to present plans. It was pulled in as a stop gap when Al Jolson fell ill and "Big Boy" was forced to temporarily suspend.

CRITICAL DIGEST

Out of Step

Likely by the majority but wholeheartedly qualified. "Post" (Anderson) quoted "Good enough to be much better."

The Small Timers

Good and bad notices with most all agreeing the play has possibilities.

The Depths

"Fanned" from all sides and regrets that Jane Cowi was in it. "Sun-Globe" (Woodcock) deemed it "ridiculous," and "Post" (Anderson) thought it "a trifle silly."

Beyond

Conflicting opinions but the balance showing thumbs down. Remarks of the piece being a curiosity were frequent. Only two in the cast.

The Stork

Avanche of depressing comment although "Post" (Anderson) believed it had a chance.

JURIES CAN'T AGREE

Customers Suit Against "G. V. F." Must be Tried for 3rd Time

For the second time in the City Court, a jury could not render final judgment in the \$400 suit by Gilbert Clark, Inc., theatrical costumiers, against the "Greenwich Village Follies," alleged due as a balance for costumes furnished the Dolly Sisters in the last edition of the revue. The show management is counteringclaim for \$1,238 alleged overpaid on costumes, the defense being that the workmanship and material were defective.

A jury before Judge Finelle last week could not agree, which means a new trial, representing the third. It was later announced that six of the jury stood for awarding the plaintiff and six for giving the "Greenwich Village Follies" the amount of its countercclaim.

A previous trial, several weeks ago, had the favorable verdict for the plaintiff set aside after William Kaufman's motion on behalf of his clients, the show management.

Can't Hold Amster For 25% of Losses

The complaint in a \$2,823.50 loss by the Classic Theatre Corporation, against Nathan L. Amster is dismissed, as the Appellate Division ruled Friday, in upholding the New York Supreme Court. Joseph Lawren, co-defendant, must now, alone, defend the action.

The Classic Theatre Corporation operates the Yiddish Art Theater (Maurice Swartz, director) and in bringing "Anathema" uptown for three weeks under Equity auspices, the loss sustained was \$12,294.03. Amster held 25 per cent. interest in the venture and the plaintiff corporation contended he was liable to that percentage of the losses, as well as profits, and sued for a quarter of the \$12,294 loss.

Amster was credited with \$500 and the difference claimed.

Lief Heads "Daily News" Dramatic Dept.

Max Lief last week succeeded Arthur Yokum as dramatic editor of the "Daily News." Yokum has retired to do independent press work.

Lief has been with the "News" for some years in the editorial department and as a special feature writer. He is also a lyric writer having turned out in collaboration with his brother, Dr. Nathaniel, the lyrics for the forthcoming Avon Comedy Four show.

Burns Mantle remains as critic and general supervisor of the department.

"Up" in All Male Roles

Leslie Jones has been appointed general understudy of the male roles in "My Girl" at the Vanderbilt.

UPHOLDS DISMISSAL OF FLEISCHMAN LIBEL SUIT

Appellate Division Sustains Edict to Throw Out Mrs. Hopkins' Complaint

The Appellate Division of the New York Supreme Court, last Friday, upheld an order by Justice Ford dismissing the \$50,000 complaint by Mrs. Dorothy N. Hopkins in her suit for alleged libel against Joseph Fleischman, part owner of the baths bearing his name.

Mrs. Hopkins began the suit after Fleischman had filed his answer to the sensational \$500,000 suit for alleged alienation of her affections begun by Robert Thompson Hopkins, her husband. The statements of which she complained were contained in Fleischman's answer to the alienation suit and were held privileged by Malcolm Summer, Fleischman's attorney. It was on that ground that Justice Ford dismissed the libel suit. That part reads: "The plaintiff and his wife are collusively acting together in this action in an attempt to blackmail and extort money from me."

FORGOT DAUGHTER'S AGE

Charged with permitting his 14-year-old daughter, Margaret, to work as a chorus girl, Edward O'Connor, actor of 15 East Plimrose street, Corona, Queens, was held in bail of \$25 by Magistrate McKinley in the Morrisania Court for trial in the Court of Special Sessions.

O'Connor explained that he had made a mistake in the girl's age. He said that he thought his daughter was 16 years old. The girl is big for her age, and it was after the S. P. C. C. had received an anonymous letter of the girl's age that the parent was brought to court.

TRACY STILL OUT

William Carey has succeeded Lee Tracy in "The Show Off" pending the latter's recovery from a severe beating he met at the hands of two unknown assailants two weeks ago while leaving the stage door of the Playhouse.

Tracy has been confined to his home and although the case has been reported to the police, neither of his assailants has been apprehended.

WATERFALL OUT

No More Shubert Tickets—Side-walks Cleared

Chicago, Feb. 2. It begins to look as if the boys "on the street" that the Shubert offices in New York have taken a big hand in the activities of their local ticket man, Joe Feinberg. The Waterfall agency is the greatest loser. It is reported that after this week Waterfall will not call at Feinberg's office for the weekly stock of tickets.

Feinberg may have been and may not have been following orders concerning the way the Waterfall representatives have been used up to what appears to be the "breaking of the ways."

It looks as if Feinberg intended to loan to the "boys," with the result that the sidewalks in front of the Shubert theatre became impassable around certain time for the theatre-going public without running into "street apes," who could be seen to be probably misunderstood Feinberg about the arrangement to get tickets back.

Female Impersonator's Road Show Touring N. E.

Lawrence, Mass., Feb. 3. Tommy Martella, female impersonator, and his own company will open for a week's run at the Colonial Opera, Feb. 8, with "Some Girl." The theatre, the only home of the spoken drama in Lawrence, was considerably damaged by fire in December and the stock company, then playing, was forced to disband.

"Some Girl" is a road show and had its premiere in Bridgeport, Conn., early last week. The tour will include several New England cities.

LOUISVILLE'S NEW HOUSE

Louisville, Ky., Feb. 2. Work was started last week on the new Brown theatre, to be located directly east of the Brown Hotel at Fourth street and Broadway. J. Graham Brown, who is building the house, announced it will be ready not later than October. The theatre, for generations, has prompted the building plans for the new house, which will play legit attractions. The theatre will seat 1,500.

"MAZIE BUCK" RETITLED

"Mazie Buck," the play by Roland Oliver, which, recently was taken over by Mulligan and Treibsch from the Independent Theatre, Inc., has been retitled "The Night Hawk" and goes into rehearsal next week.

ANOTHER FOR BECK

Before Martin Beck sailed for Europe he secured the rights of Marc Connelly's new comedy, "The Wisdom Tooth." It is not due on Broadway until next season.

ENGAGEMENTS

Mary Newcomb, Byron Beasley and Leonard Doyle, "Night Hawk." George Nash and Basil Sydney, "Wolves." Florens Ames, "Sky High." Frieda Inescort, Laura Hope Crews, and Orlando Daly, "Ariadne." Spencer Bentley for "The Swan." Herbert Sears and Alda Bartlett, for Flete O'Hara's "The Big Mogul," at the Central, Chicago.

William J. Maloney for "Saint Joan" (on tour). "Hickman and Lynch, Helen Newcomb, "Knick Knacks of 1923" (vaudeville). James McLaughlin, William Love, Fifth Avenue stock, Brooklyn. Jack Taylor, Edwin Brandon, Rialto stock, Hoboken. Julia Steger, "China Rose." Victor Bayard, "So This Is Paris" (vaudeville). Ann Winston, Judson Langwill and Gay Hanna, for "Is Zat So" (Chicago company).

William Carey, replacing Lee Tracy in "The Show Off." F. F. Proctor has engaged 15 players for the stock companies to play Proctor's "Twenty-third St." and Proctor's East Jersey St. They include Wilfred Lytle, Mary Louise Walker, Alice Buchanan, James Durkin, William Russell Parker, Nell Hansen, Mary Marsh, Esther Somers, Lawrence O'Brien, Ruth Kitching, Edgar Mason, Olga Hanson, Joseph Crehan, Charles Dingle, Joseph Morgan, Frederica Goling, Frances Morris, Jessie Brink and William Russell.

Geraldine Garrick for "Grounds for Divorce," on tour.

Earl House, for "Loggerheads."

SUES PENN ROAD FOR DEATH OF ACTRESS

Estate of Mrs. Jean Fagan, Killed by Train, Files \$50,- 000 Damage Suit

Eaton, O., Feb. 3. The estate of Mrs. Jean Fagan, actress, Bridgeport, Conn., who was killed here, Nov. 29, in a crossing crash, is suing the Pennsylvania Railroad for \$50,000 damages. Mrs. Fagan and a party of show people, including her husband, Charles Fagan, comedian, occupied two automobiles that crashed into a speeding train at the Main street crossing at an early morning hour. Another woman was killed, two show girls and a man severely injured while several other persons slightly hurt.

CHL. TREAS.' SMOKER

Max Hirsch, company manager of the "Musio Box" was tendered a supper-smoker last week by the Treasurers Club of Chicago. The event was one of the best entertainment of its kind ever staged here by a theatrical organization. Mr. Hirsch has been active in show business for approximately 40 years and is one of the organizers of the Treasurers Club of America. He is the only living charter member.

Among those who spoke, including the guest of honor, were, Lou Houseman, Col. William Roach, Frank A. P. Gasolito, Ray West, Lester Jones, Joe Laurie, Jr., Joseph Bentley, "Doc" Wilson, president; Carl Randolph and innumerable others.

"Apple Sance" Aftermath

Chicago, Feb. 2. Joe Feinberg, the Shuberts personal ticket manipulator here, and Joe Glick, company manager of "Appearance," had a row at the Shubert office with no damage being done.

The controversy started when Feinberg forbid Glick to talk to the treasurer of the La Salle, where "Appearance" is playing, claiming the manager interfered with their work.

Upon entering the Shubert headquarters Glick demanded an explanation of the attitude taken, one word led to another and both men stepped outside for what was supposedly to be a fistio combat.

However, nothing happened.

"MAGIC RING" HOLDS PACE

Mitzi Musical Gets \$20,500 on Second Week at Biltmore

Los Angeles, Feb. 3. Mitzi in "The Magic Ring" led the legit grosses of the town, getting \$20,500 in its second week at the Biltmore. "Just Married" in its fourth week at the Majestic bettered \$2,900, while "The Goose Hangs High" at the Playhouse brought \$4,000 in its second week. "Nightie Night" in its third week at the Morocco held to \$6,500 on the week.

MASON, L. A., REOPENING

Leonard Bergman will leave for Los Angeles this week to represent his uncle, A. L. Bringer, at the reopening of the Mason Opera House, which is now under Bringer's direction.

The house has been remodeled at a cost of \$125,000. The first attraction will be "Seventh Heaven."

MISS SYLVA'S CONCERTS

Marguerita Sylva, former musical comedy star but now devoting her time to the concert stage, is scheduled for three Sunday concerts in Wallace's theatre, the first slated for February 8.

Wall Changes Play Title

Fred Wall's comedy, "The Carpenter," has been captioned "Odd Job," and will shortly reach the stage via Sam Cumby, Inc.

Cumby, figuring as the producer, is the motion picture editor of the "Morning Telegraph."



JULIE BARNARD

PUNCH AND JUDY, NEW YORK

"SMALL TIMERS" A sensitive interpretation of an ingenue role by Julie Barnard is more refreshing than many, and the petite and beautiful young actress makes her passive role the feature of the show from beginning to end. The play might have been written around her, although it is obvious that small timers were the subject.—Telegram-Mail.

Not unknown to the theatre, Miss Barnard was with "The Better Off" and produced, among other vaudeville ventures, acts for Anita Stewart and Enid Markey.

"Small Timers" staged by Henry Stillman at Punch and Judy, New York, now.

BROADWAY BUSINESS REVEALS 50 PERCENT OF SHOWS A HIT

(Continued from page 1)

lists an unusual number of successes and ticket experts declare there is no stimulant for attendance better than hits.

Last week two severe snow and sleet storms struck New York, but the count-up proved nearly every gross leader, both musical and dramatic, bettered the takings of the previous week. Business Friday and Saturday was excellent all along the line with standee trade reported in many instances.

A check-up on the number of current successes shows that 12 musicals and 15 non-musicals are aimed at the top, and are weekly drawing big money. That means approximately 50 per cent of the total number of offerings are consistently earning exceptional profits. The percentage may be increased by the entrance the week of several promising productions.

Last fall the musicals had the call but the dramas and comedies have forged ahead as to number, which is a natural condition.

"Love Songs" \$44,000. The musical leaders continue to pile up astonishing grosses. "The Love Song" at the Century was claimed to have grossed nearly \$44,000 last week, and the same. Some cut-rating applies to the upper floors but that is expected in the big capacity house. "The Student Prince" was quoted in second place with \$41,000, with the same security in total capacity business, grossing nearly \$35,000.

"The Follies" was credited with \$35,000 last week with "Music Box Revue" over capacity and a count of \$30,000. "Kid Boots," closing with a rush, got \$30,000. "Topsy and Eva" moved up for a gross of \$17,500, with "Betty Lee" as gross. "My Girl" has a \$12,000 pace, which is excellent for small theatre (Vanderbilt). "Chauve-Souris" is the outstanding novelty among the musicals and is again credited with better than \$15,000 at the limited 49th Street.

"China Rose," with cut rates, got \$11,000 for its second week. It must leave the Martin Beck after next week, but the management is reported seeking another house. "Cape Smokey" booked into the Beck Feb. 16. "Big Boy" which was forced to lay off two weeks ago when Al Jolson became ill, is announced to return next Monday. The attraction's business equalled anything on Broadway when forced to suspend.

Non-Musicals Improve. The non-musical leaders again improved last week, with "What Price Glory?" still holding its lead and grossing over \$19,000. "The Harp" was over \$18,500. "The Evening" bettered than \$17,000, as was "The Firebrand." "Silence" leaped, with the takings nearly \$16,000. "They Knew What They Wanted" topped \$15,000, and the "The Guild" attraction. "The Guardsman" was also capacity, with over \$13,000 at the Booth; "Is Zat So?" at the 39th Street, beat \$11,000, and is being moved to a larger house (the new main 48th Street), Saturday. "The Piker" was slightly better at \$11,600, but is not among the leaders; "Candida" held to strong takings of \$12,000, and the Astor Theatre is looking for another house for it. "My Impromptu" is getting about \$10,000, which is claimed profitable in a small house (Belmont); "Quarantine" got nearly \$12,000 last week, with the run of "Able's Irish Rose" is credited with \$15,000. "Othello" has played longer at the Shubert than heretofore on Broadway. Its business last week at \$11,500 was only fair in comparison to other attractions.

There was no outstanding entrant last week. Jane Cowell in "The Depths" was estimated over \$11,500 at the Broadhurst in seven performances, and may improve. "Hill's Bella," with mixed notices, got between \$6,500 and \$7,000 at Wallack's; "Out of Step" also arousing diverse opinion. However, the show drew \$11,000 Saturday matinee and night at the Hudson; "The Storm" was yanked off at the Cort at the end of its first week; "Beyond" was listed at the Provincetown for two weeks only and goes off Saturday. "Smash" "Timers" are the first production of a new producing unit at the Punch

and Judy and has attracted little interest to date.

New Chamin Opening. Closings this week are "Isabel" at the Empire which gets "The Dove" next week; "Till Say She Is" touring from the Casino, the latter house getting "Artists and Models" which moves there from the Astor; "The Dark Angel" will debut at the Longacre which now has "Milgrim's Progress." "Is Zat So?" will be moved to the Chamin permitting "Progress" to switch down to the 39th Street, its third house to date. The Astor will get "The Lost Woman," a picture. "The Good Bad World" will relight the Comedy, which was dark last week following the closing of "Lass O' Laughter." "The Comic Supplement" though closed at Newark last Saturday drew around \$18,000 or more, which was best on the subway circuit; "Sally, Irene and Mary" was estimated at \$11,000; "The Student Prince" at the Broadway Opera House; "Till Heaven" playing a repeat at the Broad Street, Newark, was credited with over \$12,000.

Cut Rates Outnumber Buys. The cut rates this week outnumber the buys by one or old Tuesday. The arrangements at that time uncommon on the new George George and the "The Student Prince" at the Janis "Puzzles" is a buy for 300 a night, while Jane Cowell's "The Depths" is on the list for 200 nightly. The buy on "Silence" expired Saturday, and was not renewed. The complete buy list now stands: "The Harp" (Belmont), "My Girl" (Ridgely), "The Student Prince" (Broadhurst), "The Love Song" (Century), "The Follies" (49th St.), "Isabel" (Empire), "Puzzles of 1925" (Empire), "The Grab Bag" (Globe), "Topsy and Eva" (Harris), "Rose Marie" (Imperial), "The Student Prince" (Jolson's), "Lady Be Good" (Liberty), "Ladies of the Evening" (Lyceum), "The Firebrand" (Morosco), "Music Box Revue" (Music Box), "What Price Glory?" (Plymouth), "Ed English" (Ritz), "Othello" (Shubert), "Is Zat So?" (39th St.).

The cut-rate list now holds "Hodge" (Revue), "Valley of Content" (Apollo), "My Son" (Bayes), "Desire Under the Elms" (Carroll), "The Love Song" (Century), "White Cargo" (Daly's), "Finding Mothers" (Maxine Elliott's), "The Piker" (Eltinge), "Isabel" (Empire), "Betty Lee" (48th St.), "Youngsters" (Gaiety), "Patience" (Greenwich Village), "Topsy and Eva" (Harris), "Out of Step" (Hudson), "The Harp" (Belmont), "Quarantine", "China Rose" (Beck), "Quarantine" (Miller's), "Silence" (National), "Small Timers" (Punch and Judy), "The Guild" (Wallack's) and "Ritz Revue" Winter Garden).

Argentina Offers Colon Theatre for Rent

Washington, Feb. 3. The Argentine Republic, through its embassy in Washington, is offering to lease its municipal theatre, the Colon, in Buenos Aires. The lease is for a period of three years and will be operative in conjunction with the municipal authorities. The theatre is reported as one of the most magnificent structures in South America. Its stage is one of the largest in the world, while the theatre will seat 3,750.

BOLAND-STARLING SETTLE

Mary Boland and Lynn Starling has ended their legal difficulties, which reached litigation in the court of Starling's play, "Meet the Wife," produced by Stewart and French with Mary Boland starred. Mary Boland claimed a royalty interest for helping rewrite the script but Starling, through O'Brien, Malinsky & Driscoll, contended her contributions were the usual leading lady's suggestions. The court claimed 5 per cent of the royalties, but a settlement out of court washed up the differences.

Adler's Testimonial

Jacob P. Adler, dean of the Yiddish theatre, will be honored Feb. 23 with a testimonial performance at the Manhattan Opera House.



CHARLES WILLIAMS
The diminutive eccentric comedian who is characterized as an excellent aid to Mr. George Hamsel in "The Student Prince" at the Jolson Theatre, New York.

"WHITE COLLARS" ENDS YEAR IN LOS ANGELES

Begins 54th Week in 311 Seater—Year's Gross Estimated at \$125,000

Los Angeles, Feb. 3. "White Collars," which opened at the Egan Little theatre, Jan. 31, 1924, is now in its 54th week and has broken all local records for long runs. The previous record was held here by "Civilian Clothes," which ran 37 weeks at the Morosco, and second place was awarded "Able's Irish Rose" which ran 36 weeks also at the same house. Of the original cast in "White Collars," Zillah Covington is the sole survivor, although Blanche Douglas, who was also in the show from the beginning, is now in the San Francisco company so is entitled to share honors. The Egan is a small house seating 311 and it is said a gross of around \$125,000 was obtained during the first year's run of this play.

\$100,000 POSTER

Justice Giegerich in the New York Supreme Court has taken under advisement the motion by the Bolmans, Inc., sponsors of the "Greenwich Village Follies," to dismiss the complaint of Adele Kennedy in a \$100,000 damage suit which also prays for an injunction. Miss Kennedy, who claims she is the assignee of an artistic poster created by Clara Tice, well-known Greenwich Village artiste, complains the revue management appropriated the idea in its own advertising. The value of such poster is placed at \$100,000.

Equity Counsel Gets Judgment for \$75

An interesting suit was adjudicated in the Third District Municipal Court yesterday morning when Paul Turner, the Equity counsel, was given a judgment for \$75 and interest against Lawrence Grant. The latter, an Equity member, objected to Equity counsel charging him for legal advice, but the court ruled that since the matter consulted on was a picture contract and not one with a theatrical manager, Turner's duties were private and not officially connected with Equity. The A. E. A. counsel concerns himself only with legal legal details. The judge suggested to Turner that \$50 would be a fair amount, but upon Turner's insistence for the full \$75, he conceded that Turner was justified in demanding what he thought his services were worth and gave him judgment for the full amount.

ERROLL FAILS TO DEFEND

Reo R. Suyematsu, a Japanese of American citizenship, took judgment by default this week in the New York Supreme Court for \$12,523.25 against Leon Erroll, the comedian. Suyematsu was receiving \$125 weekly from Erroll as confidential man and general assistant and sued for a balance of \$11,700 due for services rendered from Nov. 15, 1920 to Dec. 8, 1923.

3,000 Miles in Saddle

Frank McGliyn, who played Abraham Lincoln in the Drinkwater drama of that title, is preparing to ride horseback from California to New York, over the Lincoln Highway, lecturing on the Great Emancipator, with the purpose of reviving interest in that American hero. McGliyn intends to write a book on his experiences.

MAJESTIC, J. C., CLOSING AS ATTRACTION HOUSE

Leaves Subway Circuit for Vaude and Film Policy—Has Had Several Dark Weeks

The Majestic, Jersey City, will pass out as an attraction house after this week. The former burlesque house will take on a vaudeville and picture policy. It was made a spoke in the "subway circuit" early last season. M. L. Schlesinger, of Newark, took over the Majestic with his associates figuring Jersey City as a spot overlooked for Broadway shows at popular prices. The first season the house did well and turned an acceptable profit. This season however, started badly and attractions have been reported dodging the Jersey City booking, as indicated by several dark weeks. But under the terms of a peculiar lease the Schlesingers could not effect a change in policy. That came when Frank Henderson, of the Majestic Amusement Co. suggested withdrawal from the "subway circuit." John Coots will book the Majestic under the new policy, while the Newark showmen retain their interest in the house.

"IS ZAT SO?" MOVING

Goes to Chamin and Larger Capacity—"Milgrim" Replacing

"Is Zat So?" will be moved from the 39th Street to the new Chamin theatre on West 46th street, which is under the direction of the Shuberts. The Gleason-Taber comedy has been drawing capacity, but the switch to the Chamin, a surprise, as that house is regarded best suited to musical attractions, having a capacity of about 1,400. "Is Zat So?" will make the move Saturday matinee. The 39th Street will get "Milgrim's Progress," now at the Longacre. It will be the third house for the latter attraction.

DIDN'T LIKE REMARKS

Los Angeles, Feb. 3. Charlie Gannon, who complained to Deputy Labor Commissioner Lowy that Harry Carroll failed to pay her \$25 for services, did not like remarks made about her by representative of the theatre during the hearing of the case because excited, matched up the complaint lying before the Commissioner and ran out of the hearing room. With Miss Gannon gone the complaint was dismissed.

BELLE BENNETT WILL STAR

Belle Bennett, former stock actress, will be starred in "Half a Chance," a new play by Blanche Upright, which will reach the stage via a new producing firm. Mrs. Bennett appeared in a stock showing of the piece on the Pacific Coast.

LESLIE CARTER'S RETURN

Mrs. Leslie Carter, who recently concluded her vaudeville tour, will return to the stage under the direction of Joseph E. Shea, in a new comedy, by William Hurlbut, entitled "The Laugh." The piece is now being cast and is scheduled to go into rehearsal next week.

Groppe's "Every Minute Counts" Milton Groppe, author of "Belas" "Ladies of the Evening," has another new one, "Every Minute Counts," which is being given a stock presentation by the Brockton (Mass.) Players at the City Theatre. Grant Mitchell is playing the lead in the Brockton production.

AUGUSTA PUTS BAN ON "PETER"

Brady Show Prevented From Opening

Augusta, Ga., Feb. 3. Broad street seethed with excitement last night when hundreds who came to the Imperial theatre for tickets for the performance of "Simon Called Peter" were confronted by a squad of police who, acting under orders from the mayor, refused to allow anyone to enter the house.

The company arrived here Sunday and the company manager, Dayton Stoddard, hearing there was to be trouble, arranged for an interview Monday morning with Mayor William P. Little. Stoddard offered to give a dress rehearsal for the benefit of the mayor and the clergy and to make any changes or eliminate the scenes that might be suggested by them. The mayor's only answer was that he had no suggestions to make, had previously expressed himself as being unalterably opposed to the showing of the play and would use every official means in his power to prevent it. However, the sale of tickets was proceeded with and all arrangements made backstage.

Monday afternoon Stoddard definitely decided to ask Judge A. L. Franklin, of the Superior Court, for a hearing in the matter, and applied for an injunction against the city authorities so the company could play. This hearing was granted late Monday afternoon, and curiously denied in a few words. Stoddard announced it was the intention of Mr. Brady to bring a civil suit against the city authorities. The company is booked at Athens, Ga.; Birmingham, Ala. and New Orleans; and are worried regarding the reaction of these cities to the closing of the show by the Augusta authorities.

LIKED FAMILY

Cleveland, Feb. 30. Everett H. Burnside, nephew of R. H. Burnside, once courted the sister of Dorothy Rose, "Greenwich Village Follies," but was rejected. Just how much he thought of the Rose family may be gleaned from the fact that on Jan. 24 he married Dorothy in this city.

\$100,000 in MANUSCRIPTS

Lucy Cleveland, Cousin of Former President, Sues Hotel for Loss

What is the value of play manuscripts of still unproved value? Lucy Cleveland, a cousin of the late President Cleveland, estimates such value at \$100,000. This is the amount for which she has started suit in the New York Supreme Court against the Broadway Central Hotel. Miss Cleveland lost a trunk in the hotel containing many play manuscripts which she had been working on for several years.

COLLIER IN ELMIRA

Elmira, N. Y., Feb. 3. "The Frame-Up," featuring Willie Collier, will open a three-day stand here Feb. 26 under the direction of John Golden.

The show is heading for Buffalo, where it is due the week of March 2, after which it will go to New York.

TAYLOR HOLMES READING

Los Angeles, Feb. 3. Taylor Holmes is reading a new play, "The Great I Am," by an unknown author. It is to be the next attraction at the Playhouse following "The Goose Hangs High."

BROWN'S NEW DRAMA

"In the Dark," a new drama by Martin Brown, has been accepted for early production by L. Lawrence Weber. Casting for the piece begins next week at the Playhouse set for the work following.

SINCE N. Y. ARTIST

Figures estimated and comment point to some attractions being successful, while the same gross accorded 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 and consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (142d week). Two miniature blitzed last week did show business no good. Attendance was down Friday and Saturday, however. "Abie" quoted at \$15,000.

"Artists and Models" (192d). Astor (17th week). Moving to the Casino next week and may stick there into spring. Business continues satisfactory. Claimed around \$23,000.

"Badges," Ambassador (10th week). Another two or three weeks listed for this comedy drama, which has drawn but moderate business since the start. \$6,000 to \$7,000. Cut rates aiding.

"Betty Lee," 44th St. (7th week). With a small crowd, under the Washington's Birthday; rated a strong road attraction with business here rather good though not big. \$17,000.

"Candida," 48th St. (5th week). Lifted from special matinee showing to regular performance, Shaw and Countess are doing well. Son's surprise successes. New show due in after two weeks, but "Candida" has chance to move to another house. \$12,500 to \$15,000.

"Chauve-Souris," 49th St. (4th week). Not the novelty sensation of the original presentation but still along to excellent business with takings estimated over \$15,000 last week. Playing to \$5.50 top.

"Chicago Rose," Martin Beck (32d week). Another week here; management seeking another house. Some cast changes. Business about \$11,000 with cut rates counting.

"Dancing Mothers," Maxine Elliott's (38th week). Getting nice trade with box office agency. Business even, though there is no ticket buy. Claimed around \$11,800.

"Desire Under the Elms," Earl Carter (14th week). Probably a third of the gross comes from cut rates. Very frank drama, strong language, offering an asset. Profitable at \$9,000.

"Episodes," Bijou (1st week). Drama by Gilbert Emery; opens tonight (Feb. 4).

"The New Amsterdam" (33d week). Denied that new Errol show is framed to succeed here. "Follies" listed for balance of season. According to management. Around \$33,000 last week.

"I'll Say She Is," Casino (38th week). Final week. Marx Brothers revue will play repeat in Boston. Business \$16,000. "Artists and Models" will move down from the Astor next Monday.

"Is Zat So," 39th St. (5th week). Is in the capacity. With the weekly pace now over \$11,000. Comedy written by actors has caught on so well that it looks a chance for season. Moves to the Chaslin Saturday afternoon.

"Isabel," Empire (4th week). Final week. Margaret Lawrence show is taken up. "Stall" joins the Ladies', now given as a curtain raiser. "The Dove" will succeed. "Isabel" about \$6,000.

"Kid Boots," Selwyn (38th week). Another two weeks for Eddie Cantor show, which is closing to business. Takings \$33,000. "The Two Faces of Eve" succeeds Feb. 23. Opened under name of "Beginner's Luck."

"Lady Be Good," Liberty (10th week). Set for a business last week \$26,000. Excellent cast in agencies while upper locations really sold at box office.

"Ladies of the Evening," Lyceum (7th week). One of the non-musical leaders. Business usually staid proportions, with the takings beating \$10,000 right along to 39th Street Monday.

"Hell's Bells," Wallack's (Frazee), (2d week). Not well regarded, attendance being very light to date. Probably a run at the most attractions do at this house. First week hit under \$7,000.

"Milgrina Progress," Longacre (3rd week). Set for a business to 39th Street Monday. "The Dark Angel" succeeds next week.

"Mrs. Partridge Presents," Belmont (4th week). Big attraction with night business very good. Takings around \$8,000. Good figure of this house.

"My Girl," Vanderbilt (11th week). Been using a few cut rates but last week removed allotment from bargain agencies. Business excellent at \$13,000 is getting a reprieve, says indication of success.

"My Son," Bayes (21st week). Is spotted in a roof house with tak-

ings regularly between \$4,000 and \$5,000, profitable both ways. Small cast drama.

"Musie Box Revue," Musie Box (10th week). Smashing business since the start and last week was over capacity. Gross nearly \$39,500.

"Old English," Ritz (7th week). Last week's gross about \$16,600. That is slightly under pace because of theatre party sell out. Galesworthy play looks like a clean hit.

"Othello," Shubert (5th week). Walter Hampden's engagement calls for eight weeks. "Othello" never given as many consecutive performances before. Last week nearly \$11,000. That is good for such an attraction though it does not rate highly against the field.

"Out of Step," Hudson (2d week). Opened Thursday night last week. Critics sharply divided in opinion but heavy Saturday trade when matinee cards on the list. Heavy trade late last week sent takings to between \$11,500 and \$12,000.

"Peter Pan," Knickerbocker (14th week). Was to have gone out this week but an additional week assured. Around \$14,000. "Nativity" failed to succeed, probably Feb. 16.

"Pigs," Little (23d week). Going along to excellent business and making a profit at this time. Season. Gross approximately \$5,000; house is limited in capacity and there is no room for more.

"Processional," Garrick (4th week). Another two weeks for Guild production which is a subscription business. Brought in through subscribers. Around \$7,000. "Arizona" due Feb. 23.

"Puzzles," Fulton (1st week). Elsie Janis revue produced by Charles Dillingham. Out of town reports favorable. Opened Monday night.

"Quarantine," Henry Miller (3th week). One of the strongest matinee cards on the list. Heavy trade late last week sent takings to between \$11,500 and \$12,000.

"Ritz Revue," Winter Garden (stop for engagements). Brought in from road for one week because of Al Johnson. Next week expected to resume next week.

"Rose-Marie," Imperial (23d week). None of the other new musical heavyweights has affected tremendous business of this operetta. Regularly between \$37,500 and \$38,000.

"Sallya Pitzza," Frolie (6th week). Russian comedy with Yushin. Opened around \$4,000 last week. House may break even at that sum but business is good. New bill presented last Thursday.

"She Had to Know," Times Square (1st week). Grace George starred with a new McGee featured. W. A. Brady production. Opened Monday night.

"The Guardsmen," 15th week. Jumped materially last week, the gross going close to \$16,000. One of the outstanding dramatic successes and a summer holdover candidate.

"Student Prince," Johnson's (10th week). Last week's gross diminished, with weekly takings quoted better than \$40,000. Exceptional for house spotted off Broadway.

"The Depths," Broadhurst (2nd week). New Jane Crowl drama. Business was offered in Chicago. "Who Knows." Opened Tuesday last week and got \$11,500 first performance. Figures to have a chance.

"The Firebrand," Morosco (17th week). Moved upward like all the other last week. Last week's gross claimed around \$17,200. Another all-season attraction with a good chance to run through summer.

"The Grab Bag," Globe (18th week). Last week's gross here or four weeks, with Boston the first out of town stand. Last week between \$21,900 and \$22,000.

"The Guardsmen," 15th week. Excellent business continues without a sign of weakness. Last week's gross again topped \$13,000, which means standee trade.

"The Love Song," Century (4th week). Last week's gross here or four weeks, with Boston the first out of town stand. Last week between \$21,900 and \$22,000.

SHURA RULOWA

"Prima Ballerina." Third consecutive season playing the B. F. Keith theatres. This week (Feb. 2), Keith's Palace, New York. Direction NORMAN JEFFERIES.

"The Show-Off," Playhouse (53d week). No stopping this one from completing a second season. Business \$9,000 and more, very good for this stage of run.

"The Sterk," Cort. Was taken off last Saturday; played but one week. Taking probably \$5,000. "The Undercurrent" followed in this week.

"The Undercurrent," Cort (1st week). Quick booking succeeding. "The Sterk." Was written by W. H. Masters. Boston newspaper man. Opens tonight (Feb. 4).

"The Youngest," Galey (7th week). More than holding its pace which is profitable though not big. Last week jumped; gross nearly \$11,000.

"They Knew What They Wanted," Klav (11th week). One of Theatre Guild's two hits which were moved from Garrick to Broadway houses (the other is "The Guardsman"). Capacity at \$15,000 and better.

"The Valley of Content," Apollo (4th week). Takings last week \$8,100, which is improvement. One week more, house getting "Qo Vadis" (film) Feb. 15.

"Topsy and Eva," Sam H. Harris (7th week). Better here as with most of last week; business around \$17,500. Good money for musical of the type. Should receive in spring.

"What Price Glory," Plymouth (23d week). Bettered \$19,000 last week takings improving and standee trade. Business of this operetta. "White Cargo," Daly's 43d St. (68th week). Not worrying about this week. Business around \$9,000; good profit both ways.

"Outside Times Square and Little Theatre." "The Way of the World" moved from Cherry Lane to Princess Monday. "Patience," at Greenwich Village, attention of critics; "Beyond," at Provincetown Playhouse.

"The Little Clay Cart," at Neighborhood Playhouse, has another week. "The Rat," at Small Times' opened Punch and Judy last week.

CARROLL'S TOUGH WEEK

"If 'Vanties' Showed Profit in Wash." "The Rat" Consumed It. Washington, Feb. 3.

If, with "Vanties," Carroll was able to pull out a little profit on the week, he dropped it with an awful thud over in the other theatre where he was giving the first show of "The Rat," an English importation.

It was a week of bad breaks for Carroll. Monday night he had for opposition the Washington Opera Company at the new civic auditorium, which pulled out somewhere around \$18,000 on the one night and all the dress suits in town. The rest of the week was stormy, cold and generally of the kind of weather that kept the folks at home. Saturday came along with fairly decent weather and brought the best day for Carroll. It was not until Sunday that he had a girl and music show in Washington, owing to the jump from Boston. Monday night he had for opposition the Washington Opera Company at the new civic auditorium, which pulled out somewhere around \$18,000 on the one night and all the dress suits in town. The rest of the week was stormy, cold and generally of the kind of weather that kept the folks at home. Saturday came along with fairly decent weather and brought the best day for Carroll. It was not until Sunday that he had a girl and music show in Washington, owing to the jump from Boston. 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BIG MUSICALS "ROSE-MARIE" "ABIE" WINDS UP BUSINESS AFTER 58 WEEKS— "MUSIC BOX" AND "SCANDALS" BOTH DID \$30,000— "HIGH STAKES," "PARASITES," "APPLE SAUCE" BIG

**"Abie" Winds Up Business After 58 Weeks—
"Music Box" and "Scandals" Both Did \$30,000—
"High Stakes," "Parasites," "Apple Sauce" Big**

Chicago, Feb. 3. They couldn't draw 'em in with any assurance of a run engagement at the Great Northern for "High Stakes," but a different story exists at the Adelphi, somewhat deadening the worth of the tradition that a transfer of theatres acts reverse to ambitions.

"High Stakes" is galloping along nicely, having settled itself at the Adelphi with good prospects of sticking. "High Stakes" was nursed and has landed.

Auto week visitors paid considerable attention to the theatrical calendar during the past week, endorsing the sort of box office made that made their presence felt particularly at the musicals. It was the first time, in three years that the auto show patrons helped show business here. As the result of the crowded conditions of the hotels, grosses all over town were benefited over the previous week.

"Scandals" and the "Music Box Revue" ran neck and neck for a week. A break came Saturday night when the "Music Box Revue" charged \$5.50, while "Scandals" held at \$4.50. It was a great test week for the two, resulting in the greatest glory the White organization ever picked up in this town. More or less dissatisfaction has centered around the "Scandals" in other years, first from a disappointing show and then from ticket distributions among the "specs." This time the show was proclaimed in the newspaper reviews as the best White ever put in Chicago. A clean sweep of the first week's ticket racks resulted, giving the attraction the full capacity of the theatre, some \$30,000. The Selwyn desperately kept the tickets out of the hands of the independent brokers, practically everything going to the Outbush stands. This made a disappearance of the sidewalk speculators who leaped the worth of the "Scandals" last year at the Colonial. The system also saved the independent probable losses by over-buying. What the independents wanted they purchased, first, the Outbush stands, but these purchasers were few, since they were quite fussed up when they were left out in the cold.

"Music Box Revue" finished up probably the best engagement the town has ever seen. It has been as long as five and six weeks are just long enough for \$44,000 attraction in Chicago. It has been held to the \$4.40 scale nightly with \$3.30 matinees.

On the balance of the musical play field wasn't hurt by the two fast stepping high-priced shows. "No, No, Nanette" has gone beyond averages for strength, pulling 'em in. Nothing seems to hurt the Harris attraction, and it begins to look as if the stop clause holding this one away from New York, this town will have "Nanette" well into the summer. "Sitting Pretty" holds in the Apollo because of previous switch of the bookings of the "Ritz Revue." "Sitting Pretty" finished the season, and the same pull from the campaigning of the Dolly Sisters. A sorrowful inclination toward the "Ritz Revue" of "Sitting Pretty" for it was also the "closing date" in the life of "Dick" Richards, a good and highly respected press representative who worked like a trooper to put the show over.

Capacity gave the "Show-Off" the lead in the non-musical field for the regular number of performances because of capacity over the "Laurel" or "Apple Sauce." "Abie's Irish Rose," with everything done in a big way, including number of performances, was the only piece of showmanship to get every body in for the final week, rattled off a farewell gross of 12 performances of \$21,000. "Abie" went smilingly out of town, leaving behind a profit for Frank Gazzo at the Barker that was worth more than any worry for experimental attractions for some time to come.

Carl Barrymore restored activity to the Blackstone, for the first time in many months. Miss Barrymore pulled a gross of \$17,000 and \$18,000, which equalled the pace she set at the Harris on the previous week.

"Charlotte's Revue," "The Rivals"

and "The Dream Girl" were the premieres of this week. "Rose-Marie" enters the musical play competition next week, appearing at the Woods. The pace of the combined musicals has been the phenomenal incident of the whole season. The musical field again fattens up with the approach of "Arcturion and Models" (return engagement) at the Auditorium next week also. Popular prices will prevail.

Last Week's Estimates
"Charlotte's Revue" (Garrick, first week). Another instance of attraction waiting too long, reaching here after terrific Broadway popularity. Big premiere gross, but slight advance sale. In for four weeks, then come to England.

"The Rivals" (Hollins, first week). Big grosses elsewhere on road preceding premiere last night in advance sale. No doubt of striking high here, too. "Music Box Revue" went over \$30,000 for final week, showing better strength than usual matinees.

"The Dream Girl" (Studebaker, first week). First new attraction at this theatre in five weeks, length of run held by "Abie's Irish Rose," which went out like a lion, figuring \$21,000.

"Scandals" (Selwyn, second week). Struck the town as being White's best effort, looking smart in this house because of intimacy. Great window sale attraction around certain time. Like all \$4.40 attractions, doubtful if advance sale is heavy. Figured \$30,000, full capacity.

"No, No, Nanette" (Harris, 4th week). Has only seven weeks to go before ending its "topping and tailing" record. Will not only do this, but promises to snatch the 67 weeks record held by "Lightnin'." Again full capacity, slightly under \$25,000.

"Parasites" (Princess, 3d week). In winning channel for expense incurred, reaching close to \$12,000, if it drifts over. Not going out just yet.

"High Stakes" (Adelphi, 7th week). Going with right kind of appeal, holding nice engagement. Saved from going out of town by live showmanship. Pulled up for \$15,000 gross, fine in this house for prices.

"Sakura" (Playhouse, 7th and final week). Picked up visiting trade, perhaps giving best gross of season. Went over \$7,000 was estimated.

"Show-Off" (Cohan's Grand, 6th week). Hard to get a seat at any time, holding firmly in full class with bright future to be here well into spring season. Went up \$18,000, a phenomenal trade of auto week visitors.

"The Second Mrs. Tanqueray" (Blackstone, 2d week). When balcony trade was heavy, however, thing is O. K. This Miss Barrymore did. Grossed between \$17,000 and \$18,000.

"Chocolate Soldier" (Great Northern, De Wolf Hopper, repertory engagement). Followed the "Pinafore" week, the line going along for fairly good profits on trade around \$11,000. High for 2d prices asked.

"White Cargo" (Cort, 15th week). Gained a gross of \$4,000 over previous week, giving gross little better than \$12,000 another tip-off that piece is still in the groove.

"Apple Sauce" (LaSalle, 13th week). Creeping into the wonder class, for smashed once more for \$11,000, close to \$12,000, giving capacity on week. Managerial activities by Glick and Harris making the attraction the talk of the town, everybody pulling.

"Passing Show" (Apollo, 6th week). Two weeks added to engagement, which will probably give it a gross of \$12,000 since the pull of attraction is gone. Has nothing to kick about after the New York season, as phenomenal gross of extra two weeks came through filling or bookings with Jolson's exit out of New York.

"Plain Jane" (Woods, 10th and final week). Buried beneath avalanche of cut-rate tickets with personnel still a matter of much uncertainty as to about to do next. Figured \$13,000. "Rose-Marie" awaited for next week with much interest.

"The Big Mogul" (Central, 4th week). Profit time for Carl Barrymore's staff, since cut-rate system is filling up house nightly, just good enough to yank out gross of around \$5,000.

"SEDUCTION'S" \$8,500

Hits Figure in Fifth Week—Judith Anderson, "Conscience," \$8,000

Baltimore, Feb. 3. The town had no distinction of getting two of Broadway's latest attractions high lights in one week. Lillian Foster was the Auditorium "Conscience" while Judith Anderson opened at Ford's as a featured player Monday night and advanced to stardom the following day when the critical reports convinced Mr. Belasco that she was ready for that distinction.

Lillian Foster was new to Baltimore, although word of her recent success had filtered through and there was a good Monday night turnout. Weather interfered Tuesday, and the offering failed to build to anything big, although it grossed about \$8,000.

"Belasco's" "The Dove" opened "cold" at Ford's Monday night, and there was a large and expectant assembly out from the recent premiere of the impresario's "Ladies" in the same house evidently led many of the customers to expect something of that sort. They didn't get it.

Up at the Lyceum "Seduction" had its fifth phenomenal week. Weather interfered with receipts somewhat, but the offering kept well ahead financially, with a gross of about \$8,500. One more week to go, with "White Cargo" following.

Shows in Boston

(Continued from page 14)

Horseback," booked in there for next week.

The final two weeks is advertised for "Meet the Wife" at the Hollis. In the first week at the Plymouth "Grounds for Divorce" did better business than any other than any of the other non-musicals could show for the week.

Last week's estimates: "Meet the Wife" (Hollis, 2nd week). Show has this and one more week here. Did \$10,000 opening week.

"White Cargo," Selwyn (3rd week). Reported traveling along at a fast pace, but not getting stronger and looks good for a run if the strength keeps up.

"New Brooms," Park (1st week). The showing of "The Haunted House" wasn't a big money maker, \$7,000 reported for last week.

"De Yourselves" (Tramont, 6th week). Despite the opposition and the bad breaks the Donahue musical keeps pulling in a respectable manner with \$12,000 listed for last week. Two more weeks with "Peter Pan" booked for the house.

"The Show of Divorce" (Plymouth, 2nd week). Show grossed \$11,000 last week, leading the non-musicals. "Faded Faces" (Plymouth, 1st week). Did the biggest business any legitimate show has done in the city this season with a gross of \$4,000 for the first week.

"Greenwich Village Follies" (Shubert, 3rd week). This show got \$22,000.

"The Dark Angel" (Wilbur, 1st week). In at the house for a single week following the "Faded Faces" which only grossed \$6,000 last week.

"Chicago Opera Company" (Boston Opera House, 2nd week). Gross for the first week, \$90,000.

The Majestic will reopen again next Monday with "I'll Say She Is." House closed last week after sliver of "The Dutch Girl."

RUSSIAN BALLET AT MONACO

Nice, Jan. 22.

Serge de Diaghilev has returned with his ballet troupe after their visit to the London Coliseum and will give a short series of performances at the Monte Carlo Casino theatre prior to the regular opera season.

Nijinska is quitting the troupe and Massine is rejoining as ballet master.

"POMPADOUR" IN SPAIN

Madrid, Jan. 23.

All news in this country is severely censored by the government officials at present, and the press has little liberty, but there is no interdiction in reporting Leo Fall's "Madame de Pompadour," which will be played here in Spanish at the Alcazar theatre.

NEGOTIATING FOR DEMPSEY

Paris, Jan. 24.

Negotiations are in hand for the appearance of Jack Dempsey at the Empire, music hall, here during the present season.

INSIDE STUFF ON LEGIT

(Continued from page 14)

with an additional fine of \$11,000 against the Brevities corporation, was to have been cast handed by Maxwell Mattuck as Assistant United States Attorney. Mattuck was ready to withdraw from the governmental berth some time ago, but stated he would see the Clow charges through.

When amassing evidence against the monthly which will probably permanently suspend, Mattuck had no easy time of it. The disinclination of witnesses to testify even before the grand jury made the case a tough one. To more than one witness Mattuck is reported having stated that if the evidence was not forthcoming, his office would never again listen to a Broadway complaint against "Brevities."

He warned witnesses that unless curbed similar publications would spring up and "Brevities" would become more brazen than ever. The exhortation of Clow from the bench in answer to Attorney William Fallon's plea for clemency was one of the most severe on record.

Around Jimmy Kelley's Greenwich Village cabaret, long odds were offered that Clow would beat the case.

A Variety man eased himself into the Treasurer's Club "Old Times" dinner at the Astor Jan. 17 and pulled a "Merkle" in the matter of gathering names by forgetting to tab the guests at his own table.

They included Al Hogan, Tom Norton, Geop Bowman, Frank Weir, Leonard E. Bergman and Frank McNamee.

Down at Great Neck, L. I., the children of a number of prominent theatrical people are attending a private school for stage dancing of their own. It started with Ed Wynne's son, Keenan.

Wynne first became aware of the boy's ambition when dancing instructors visited him and agreed to give Keenan free tuition provided they could use his name in their advertisements. Wynne thereupon decided to give the boy free rein and accordingly engaged Tom Nip who, in addition to doing his specialty in the Wynne show, supervises the Follies Dancing Studio in the Broadway Central building.

A gymnasium in the Wynne home, at Great Neck, was decided upon for the scene of activity for the youngsters and the second week the class was enlarged through the addition of Earl Benham's son, Jimmy, and the two sons of Ernest Truex.

Nip is staging the annual Harvard University show held in Boston yearly, the Wynne show playing there in March when it is staged.

Although "The Grab Bag" is due to leave for the road next month, Ed Wynne, financially interested in the production with A. L. Bringer, has objected to using cut rates for the show.

It was explained to Wynne that cut rate ticket sales for a success approaching the end of its Broadway run, generally added \$4,000 weekly to the gross, even when confined to balcony and gallery sales. The company, however, declared he did not seek that kind of money, and is reported threatening to close the show rather than use the bargain ticket idea.

A. H. Woods' offices, atop the Eltinge theatre, are all dolled up, newly painted, carpeted and such. But Marty Herman's reception room is a "dab" in tapestry furniture. There is a history about the latter, for the furniture originally graced a set in "The Yellow Ticket."

In one arm chair once sat the late John Mason, another held Julian L'Estrange, also deceased, while a third was used by Emmett Corrigan. Also John Barrymore made love to Florence Reed on this same settee in that show.

In the cast of "The Yellow Ticket" it may be mentioned that Macey Harland is another who has passed on.

The "con" men of Chicago, having run out of ideas of fleeing to general public, have ventured into theatricals with a view of securing "butter and egg men," more commonly known as suckers.

A recent advertisement, placed in all of the Chi dailies, called for a capable man with a capital of \$500 to buy a half interest in a theatrical engagement. Small office space was secured by the "con" men, and upon investigation it was revealed that no such agency ever existed. It was intimated that several prospective agents were lined up before the kibosh was put on the whole thing.

However, no one had the necessary \$500 so the affair proved futile.

Mary Ellis, currently appearing in "Rose-Marie," is working under a "nom-de-stage" in that her actual surname is Elias.

Miss Ellis' father is Herman Elias, president of the Continental Paper and Bag Mills Co., which is a subsidiary of the International Paper Co.

Since Doris Finn, the auburn haired secretary in Gus Hill's office, bobbed her beautiful tresses, Hill's friends have been kidding him because Gus had bragged about Miss Finn as the one girl who would never bow to fashion's decree.

The Cheese Club, an organization of press agents and newspapermen, will hold a dinner at the Commodore. To advertise the event a show was broadcast by WOR Saturday night. Two press agents attempted to withdraw acts which they promised to deliver. That brought on verbal chastisement on the part of Harry Hirschfeld.

In answer to the objector's ideas that broadcasting was not good for show business, Hirschfeld charged the press agents with walking out on their organization.

The talent appeared before the microphone as originally planned.

The 42nd Street Country Club, a sort of organization which lifts its outdoor activities strictly to indoor events, is getting all steamed up about the annual breakfast, to be held Feb. 22 at the 49th Regiment.

The anxious guests will be nicked \$10 a plate, but notice is given that not a penny more will be charged. Some prospective guests have already cracked that the club would have to change any extra assessment out to profit and loss.

Every guest will be assured of his own loud speaker. Thomas C. Naughton is treasurer of the affair.

When "Uncle Tom's Cabin" played its lone week at the Punch and Judy recently three press agents were programed as connected with the attraction. They were Robert Wilder, Dixie Hines International Bureau and Lillian Genn. No salary was mentioned paid to any of the trio. "Uncle Tom" moved back to the Triangle following the uptown attempt.

It closed at the tiny village house last Saturday.

It is understood a young revue producer and his press representative have quarreled as the result of a press agent story in one of the dailies. The yarn mentioned a revue which left Broadway some weeks ago, commenting on the fact it got very little press matter in the papers.

INSULL'S RE-ELECTION IN CHI OPERA HELD IMPOSSIBLE

Heavy Contributors Lined Solidly Against President—Discord Continual Recently and Mrs. McCormack Opposed to Him

Chicago, Feb. 3. There is practically no chance that Samuel Insull, president of the Chicago Civic Opera Co. will be re-elected to that office when his term expires in 1936, it is officially reported here. "Gold-coasters," who stand back of the civic institution and pour thousands of dollars each year into the coffers to keep the institution from falling, say they will not contribute if Insull again heads the organization.

Some time ago Variety published a story telling that Stanley Field, of Marshall Field, would be the next president of the Chicago Opera Company. It now looks as though Mr. Field will be unable to duck the presidency, despite all he may do to the contrary.

Mrs. Rockefeller—McCormack, perhaps one of the heaviest contributors to the opera company, is against Mr. Insull as are many others here, whose words and checks carry great weight. One of the hardest things to fight in the Chicago Civic Opera Co., it has been proven, is the guarantors, especially the ones who contribute heavily.

Sunday Society's Fourth

The fourth free Sunday concert of the winter season, was given last Sunday by the Sunday Society in the Criterion theatre, where Caesar Franck's symphony in D minor was the principal work played. Liszt's "Les Preludes" was also rendered.

Joseph Zuro, conductor of the orchestra, spoke briefly on the aims of the society, and Raymond Delanois, of the Metropolitan Opera Company, sang two songs by Fanny Berchman.

The next concert will be given at the Criterion, Feb. 15, and at that time an orchestral suite by Frederick Stalberg, with the Muehle composed especially for the occasion, will be played. Bernard Steinberg, baritone, and well known cantor, will sing. Mr. Zuro will conduct.

CONCERT NOTES

Sascha Jacobson will play a benefit performance for the Jewish Workers' National Alliance at Carnegie Hall, Feb. 7.

Alberto Sciarretti, Italian pianist, will give his second New York recital at Aeolian Hall, Feb. 8.

Marguerite Namara, who recently stepped from the cast of "The Love Song," will resume her concert work around New York, appearing the morning of Feb. 6 at the Billmore Hotel musicale.

With her will appear Tina Milpina, Italian pianist, Donald Thayer, the baritone, will also be heard.

LEVITSKI TOURING ORIENT

Mischa Levitski, one of the best known of the major concert pianists, will not be heard in America during the greater part of next season. Instead he will make a tour of the Orient with China, Japan, Java and the Philippines. The tour opens at the Imperial theatre, Tokyo, next Nov. 27 and concludes Jan. 3 some months later.

His last New York appearance of this season will be in Carnegie Hall, March 14. Levitski's tour was arranged by his manager, Daniel Mayer.

ONE MORE "FIND"

There is much elation over the individual success scored by Maris Mueller, Czech-Slovakian soprano, upon her debut last week in "Waltz" at the Met. It is now the belief the diva will become a long-time fixture.

Miss Mueller opened with little advance "familiarity" and her success was pronounced.

NEWS OF THE DAILIES

(Continued from page 14)

for breach of promise. Miss Myers alleges that Van asked her to marry him in 1923, and, instead of marrying, married Miss Grace Walsh on Sept. 2, 1923. Letters written by Van to Miss Myers will form an important part of the case. Van denies he ever promised to marry Miss Myers. Van was married to a girl named Elsie Smith before he married Miss Walsh.

Dorothy Wallace, film actress, and Millard Webb, director, were married in Los Angeles Jan. 28 after an acquaintance of two weeks.

Anne Morrison, co-author with "Pips," has been engaged for leads in the Seventh Ave. Stock Co.

Dr. Lee de Forest, inventor of the Audion, in answer to the attacks of theatrical managers, defended radio and asked the broadcasting stations to present the kind of programs to forestall possible censorship.

The announcement that Mrs. Charlie Chaplin's lawyers have been in conference with Chaplin's lawyers for the last week was made known Saturday. It has been rumored that they have been living apart since their return from Mexico, where they were married in November. The financial consideration under discussion are about the coming of a baby and its future welfare, according to Edwin McMurray, attorney and a relative of Mrs. Chaplin.

Mary Miles Minter has instituted suit against her mother to obtain an accounting on large sums of money her mother is said to have received in trust for Miss Minter.

Six extras were injured when a motorcycle plowed into a car in the Long Island studio of Famous Players-Lasky. The driver lost control of the motorcycle in a race-track picture in which Bebe Daniels is being starred.

Elvir N. Edwards, counsel for Mrs. Catherine F. Edwards, Judge, in the Illinois Supreme Court that the trial of the suit against Wilda Bennett, actress, be put on the court calendar until June. Mrs. Frey alleged that Miss Bennett alienated the affections of her husband, Charles C. Frey, turned her back on him, and abandoned her husband in September, 1924. Negotiations are under way for a settlement. Mrs. Frey is suing for \$100,000.

Minta Durfee has been granted a divorce from her husband, Roscoe (Patty) Arbuckle, on the grounds of desertion, in Paris.

F. F. Proctor will open a stock company at Proctor's Twenty-third street Monday, Feb. 9. The company will give two performances daily and several vaudeville acts and a feature picture will be given three times a day.

Glorie Swanson, film star, was married in Paris, Jan. 27, to Marguerite Henri de La Flaise. Miss Swanson will not retire from the screen.

Alma Rubens, film star, received an uncontested divorce from her husband, Dr. Dan Larson Goodman, executive head of the Cosmopolitan Films, in the Superior Court, of Judge Walter Gates, in Los Angeles, Jan. 27.

The separation trial of Mrs. Edna Tinney against her husband, Frank Tinney, in Queens County Supreme Court, has been postponed. Attorney Harry Oshrin, counsel for Mrs. Tinney, went to London. Belief and asked that the case be marked off, and his request was granted. Tinney is in England. The case will be reopened in April.

Stella Mayhew, vaudeville actress, had Thomas A. Watkins brought before Judge Kocher, in the Long Island City Court, on the charge of stealing a \$2,000 diamond ring belonging to her. Miss Mayhew says she found the ring in a New York restaurant and took him to

MENDELBERG'S PREMIER

William Mendelberg, one of the most unanimously praised conductors in the United States, is coming to America, will make his initial appearance of the season tomorrow (Wednesday) evening as conductor of the New York Philharmonic Orchestra at Carnegie Hall.

CONCERT POSTPONED

Syracuse, N. Y., Feb. 3. The concert to be given by Rosa Ponselle and her vocalists, called off as a result of the recent and terrific snowstorm. The event has been postponed to Feb. 14.

OBITUARY

RICHARD R. RICHARDS

Richard R. Richards, 52, well known publicity man, died at the Mercy Hospital, Chicago, last week as a result of illness of the stomach. Richards has played the trail for many road attractions and five years ago became general press representative for A. L. Jones and Morris Green, New York theatrical producers, handling publicity for the

the late home and burial was made in Akron.

MRS. FANNIE KELLY

Mrs. Fannie Kelly, 46, vaudeville and motion picture actress, died at her home in Hollywood, Cal. Jan. 27.

Prior to entering motion picture circles, Mrs. Kelly appeared in vaudeville, on the Keith Circuit, with her husband under the team name of Ted and Fannie Kelly. For the past three years both have been employed in the Mack Sennett productions.

Besides her husband, a brother, Harry McGraw, vaudeville actor

SACRED TO THE MEMORY OF MY BELOVED SON EDGAR

Who Passed Away February 4th, 1924

"They are not dead who live in hearts they leave behind."

ELIZABETH LOTHROP

series of "Greenwich Village Follies" and other attractions sponsored by this firm. When the Dolly Sisters were sent on tour in "Sitting Pretty" he was assigned to handle their publicity and was connected with that attraction, currently appearing in Chicago when stricken.

His wife was at his bedside when the end came. The remains were shipped to Harrisburg, Pa., last

TO THE AFFECTIONATE MEMORY OF MY BELOVED HUSBAND

EDGAR LOTHROP

WHO DEPARTED THIS LIFE FEBRUARY 4, 1924

MARIE LOTHROP

Sunday, where interment was made in the family plot at the Harrisburg Cemetery.

Richards was a member of the Lambs and several other clubs.

J. THOMAS WARD

J. Thomas Ward, 65, died at Akron, O., Jan. 31, following an operation.

Ward was a pioneer in popularized vaudeville. He was the first director of the National Vaudeville Managers' Association, which was formed in 1907. He was also the first person to introduce motion pictures in the Chinese Empire, having gone there before the war.

IN LOVING MEMORY OF MY DARLING SISTER Mrs. May Jack McKay (MAY TOURBILLON)

Who passed away Jan. 19, 1935, Dec. 31, 1935

May be soul at peace

CECIL O'HENRY

during a trip around the world. He was born in Baltimore, Md.

He is survived by his wife, one sister and three brothers. Funeral services were held from

her home in Beechurst, L. I., and gave him odd jobs about the house. Watkins admitted he took the ring and sold it for \$600 to a man in Newark, who resold it for \$1,140.

Mollie King, musical comedy and former picture star, rode up to the Mineola Supreme Court in an expensive limousine and told the court that she was "broke," and could not pay a judgment for \$2,833.33, obtained against her about two years ago by the Fitzgerald Manufacturing Co., of Manhattan.

Miss King says she owns no jewelry, and that she has sold about \$65, and a \$50 bank account. The Fitzgerald company charges that Miss King sold to them the exclusive use of her picture and signature for a year for advertising purposes, and they went to the expense of preparing advertising matter before they found out their rights to the picture and signature were not exclusive.

Miss King will appear in court again on Feb. 8.

Vincenzo De Falco, an actor, who was accused of the shooting and killing of his daughter, Elizabeth, in his home on Mott street, Sept. 3 last was discharged by Judge Allen, in General Sessions, because of lack of evidence. De Falco was indicted for first degree murder and held in the Tombs for five months.

MONUMENTS

MAUSOLUMS — HEADSTONES ERECTED ANYWHERE IN THE WORLD BY THE OLD AND RELIABLE CHAS. G. BLAKE CO.

Write to Le Sothe House, CHICAGO Send for Free Booklet, "MONUMENTS"

of New York survives. Funeral services were held at the Los Angeles crematory, Jan. 30.

R. A. GIBLER DEAD

Robert A. Gibler, 53, former assistant director of Sousa's Band, dropped dead Jan. 27 while visiting the home of a friend in Hollywood, Cal. Gibler of late has been in charge of the musical and of motion picture presentations and productions for the Writers' Club of Hollywood. During the war he directed the Great Lakes Naval Band.

Death was said to have been due to heart disease, and funeral services took place in Hollywood, Jan. 30.

WARD HAYES

Ward Hayes, picture director, 39 years old, died following an appendicitis operation at the Clara Barton Hospital, Los Angeles, Jan. 28. Peritonitis, which developed after the operation, was responsible for the death.

Hayes, for the past two years, has been employed at the Ben Wilson Ltd. directing comedies. Funeral services were held at a Hollywood undertaking room Jan. 30.

VICTOR ST. J. WHITCOMB

Victor St. J. Whitcomb, well-known organist and composer, died last week at his home in Watertown, Mass., after a week's illness, aged 41. He is survived by his widow and son.

G. H. GLOVER

G. H. Glover, founder of Glover's Band and the old Melrose Orchestral Association, died last week at his home in Melrose, Mass., aged 72.

IN MEMORIAM of my darling son

JAMES J. MEDLEY

Who passed away one year ago, Dec. 19, 1934

Never to be forgotten

MY BELOVED MOTHER

GRACE FLETCHER

He is survived by his widow, Mrs. Frits Boeckh, a daughter, a son and a brother.

FRITZ BOECKH

Frits Boeckh, 53, prominent in Los Angeles musical circles, died Jan. 21 at Tucson, Ariz., after an illness of two years.

William A. Morse, prominent Boston lawyer and trustee of the estate of the late Lotia Crabtree, died suddenly at his home in West Roxbury, Mass., Jan. 28, aged 61. Until a few days previous to his death he was engaged in preparing the defense of the Crabtree case.

He is survived by two sons, Courland G. and Nathan.

Daniel Mackesey, former owner of the star theatre, Herkimer, N. Y.

IN LOVING MEMORY OF MY Darling Sister

MAY MCKAY (TOURBILLON)

(MRS. JOCK MCKAY)

Who passed away in Watertown, Mass., Jan. 19, 1935

HER HEARTBROKEN SISTER

QUEENIE DUNEDIN

and the Ilion Opera House, Ilion, N. Y., died Feb. 1, aged 61.

Thomas Travor Evans, 41, leader Rhonda Welsh Club, died in San Diego, Cal., Feb. 2.

VITAGRAPH'S RESIGNATION CASE OF HISTORIC REPEATING ITSELF

**Accusation Against M. P. P. D. O. Brings Back
Memories of Motion Picture Patents Co. with
Vita on Top**

The case of Vitagraph withdrawing from the Hays' outfit, seems to be history repeating itself.

In the old days of the picture business, Vitagraph was the big member of the Motion Picture Patents Co., and organization which dominated the business at the time, which included Vitagraph, Selig, Edison, Pathe, Lubin, Kessany, Kline, Kalem, and Biograph. Opposed at the time was the Mutual group, with Tannhäuser, Imp, Kay, Bee and others.

M. P. P. D. O. At this time the Picture Patents group held the business in the hollow of their hand, and today Vitagraph accuses the Hays' organization of "trustifying" picture business.

"Ben-Hur" and "Camille" was made as a single-reeler by Sid Ocott for Kalem in one day, with Pathe's Firework Co., assisting. This production was stopped by an injunction, the first ever issued, obtained by Klaw and Erlanger, and Dittenhofer, Gerber and James, represented the legitimate producers. In their action against the Kalem firm, the action was won. J. McCarthy was handling the Sarah Bernhardt film, "Camille," through New England. This was a European production and its producers were not members of the M. P. P. D. O. As this film was licensed by them, it was tough for McCarthy to find a theatre, unless an okay could be worked through "the powers." In those days Vitagraph stood where Famous Bookends stands today. One by one, however, a group of men, who included Carl Laemmle, W. A. Powers, David Horsley, William Steiner, Joe Miles, Edward Forster and others, were turning up their minds to get into the film producing business.

Laemmle and Fox's Fight Then began the long fight against the iron rule of the Patents Co. Two men, Carl Laemmle and Wm. Fox, both powers in the industry, overcame the violent methods used by the Patents Co. in their mad effort to keep the business unto themselves. Fox and Laemmle fought, and with their associates overcame the edict that the Patents Co. made when it is said it would not license these men to use their patents. So independent pictures were made along the bootleg plan. Cameras were hidden, the locations were kept secret, and although strong-arm methods were used by the opposition, the independents kept on producing. Fox doggedly fought the Patents Co. for many years, and he finally obtained a settlement which ran into hundreds of thousands of dollars. Then the Patents Co. refused to sell Fox film, so Fox went into the producing business. Then came more litigation, dissension and other hardships, and the Patents Co. was finally abandoned, and there was much joy among the exhibitors and the theatre owners.

Theatre Chains Up to this time, the chain theatre, or theatre combination plan, had progressed in but a meagre way until J. D. Williams, in forming First National, worked out the first big plan. He started by having theatre owners become members of his organization, which hired stars and produced films, and the First National chain became so large in size and scope that it set Adolph Zukor, of Famous, thinking, until he went out and grabbed a whole lot of houses. Today Famous has 600 theatres of its own, First National has 300, Metro has about 150, and Fox and Universal trail along with about 30 each.

But this doesn't lessen the fact that at one time Vitagraph was the controlling power in the industry. Today, it is a relatively small concern, with no theatres of its own, and few Broadway pictures, although an arrangement with Famous and that runs out shortly. However, its accusation of "trustifying," brought against the Motion

MARY WOULDN'T TRAIL COLLEEN

**Confection in Stories
Postpones Next Pick-
ford Film**

Los Angeles, Feb. 3. Mary Pickford's plans are upset and she has given up all ideas of beginning production upon her next picture for the next few months at least.

This was brought about through the fact that a story which Marshall Neilan had submitted, and in which he was to direct Miss Pickford, conflicted with Colleen Moore's present vehicle, "The Desert Flower," and Miss Pickford refused to go ahead with the production. It is said as a result of this situation Neilan has been eliminated as a director for Miss Pickford in the future.

At present Miss Pickford is working with a scenario and continuity writer on a story she has conceived, "The Rooney Family," and anticipates having the script in shape about April 1. Another problem that confronts Miss Pickford is a director for the picture. She has made overtures to Alfred B. Green and Frank Borzage to handle the megaphone, but both are at present under contract and unable to respond. It is likely that Green, however, will be chosen for the task of making "The Rooney Family."

JUDGE SETTLES SUIT

Morgantown, W. Va., Feb. 3. Judge Lazelle (Circuit Court) in the case of Frank W. Rogers against George M. John and others decided in favor of the plaintiff. The action was an injunction granted Rogers some time ago to restrain John and others from interfering with the plaintiff in operating the Arcade theatre leased from John.

The case got before the court on a motion by the defendant to dissolve the injunction.

Picture Producing and Distributing Organization, handled by Will Hays, brings back many stories of the days when the Motion Picture Patents Co. ruled.

It is also recalled that at one time there was a story that the Famous Players' houses guaranteed to play a year's output of Vitagraph pictures in consideration that the latter would drop a Federal suit for \$100,000. The consideration was to be that Vitagraph pictures would get Broadway showings in either the Rivoli or Rialto, and this plan was carried out, although most of the Vitagraph films have played to decided losses.

It was also understood that Famous offered Vitagraph \$100,000 to call off the agreement, but the latter organization refused. One angle advanced as to Vitagraph's resignation is that that company became peeved at Hays over the Mexican situation. That country barred all Vitagraph pictures following the shooting of "Mile, Midnight" down there. It is understood that Hays worked to "square" the Mexican condition, but could only get that government to allow Vitagraph pictures into the country if each and every film carried a subtitled apology for "Mile, Midnight." This picture was considered insulting to Mexico as a whole.

FILM GIRL'S PRIDE

Los Angeles, Feb. 3. Lucille Rickson, 17, one of the 1924 Wampas baby stars, has been living in her Hollywood home since last June as a result of a nervous breakdown.

People in the industry had lost sight of Miss Rickson during the past six months, but the girl who was too proud to have her mother inform the picture colony she had succumbed to overwork.

Director Al E. Green and Myron L. Karmy visited the Rickson home and to their surprise found the young star in bed where she had been since she became stricken. They consulted her physician who stated it might be another year before Miss Rickson would be able to resume her screen career.

COSMO DEAL IS HELD OFF

**Heart Will Handle
M-G-M Matter—Leaves
Instructions**

Los Angeles, Feb. 3. The deal which has been announced between William R. Hearst and Metro-Goldwyn-Mayer whereby the latter would make six of the publisher's stories each year and release them under the Cosmopolitan brand as yet is not closed.

Hearst left town Saturday for his ranch and before going instructed Dr. Daniel Carson Gossard not to do anything until he returned when he personally would take up the matter regarding M-G-M, also sponsoring Marion Davies productions.

FIRST NAT'L ON RADIO

Stars of First National pictures, including Milton Sills, Doris Kenyon, John Bowers, Ben Lyon, Viola Dana, Gladys Brockwell, Myrtle Stedman, Lincoln Stedman, Marguerite de la Motte, Dorothy Mackall, Hobart Bosworth, Ben Alexander and Jacqueline Logan, and also executives including Earl Hudson, A. E. Schumann, Lambert Hillier and Florence Strauss, broadcast recently from WIP in Philadelphia.

The scheme was purely a First National publicity stunt, and as such seemed successful from the telegram returns. Eli M. Growsitz, of WIP, put the project over for Gimble's in conjunction with W. J. Heenan, Philly branch manager for F. N.

Coast Press Agent Slipped One Over

Los Angeles, Feb. 3. The Metro-Goldwyn-Mayer press department slipped a story over on the papers here and which also went east for publication when it was printed that Loretta Thompson, screen actress, had taken a liquid, said to be poison, upon her legs because they were too beautiful and prevented her from getting work in the pictures.

When Miss Thompson was taken to a hospital a doctor announced that it was not poison, and the Metro-Goldwyn-Mayer came forth with an announcement that Miss Thompson would play a part in the next King Vidor picture.

SPURNED KISSES

Los Angeles, Feb. 3. Chaiming that Frank Eugene Lowry, casting director, had refused her kisses and in turn had beaten her, Geraldine Lowry filed suit for divorce on grounds of cruelty in the Superior Court. Mrs. Lowry, in her complaint, alleges her husband earns \$350 a month and asks the court to grant her temporary alimony in proportion.

STUDIO DRUG SELLERS GET PRISON TERMS

**Federal Judge Sentences
Coast Men for Narcotic
Law Violations**

Los Angeles, Feb. 3. Two years each in Leavenworth prison were given Guy L. Rockwell, local attorney, and Ercole Maglione by Federal Judge Bissell, who were convicted for conspiracy and violation of Harrison narcotic act. They were arrested in February last year by Federal inspectors, posing as movie studio employees, and charged with drug selling among the employees of the Famous Players-Lasky studio.

For some time complaints had been made against the drug dispensing among the employees and in the arrest of Rockwell and Maglione, the "system" in the F-P-Lasky studios was nipped.

The pseudo employees obtained cocaine from Rockwell and thereby caught him with the goods.

First National Takes Over Cosmopolitan Studios

First National has signed a lease on the Cosmopolitan Studios at 127th street and Second avenue and two production units, under Earl Hudson, will be placed in action this week.

John Francis Dillon's act, making "Chickie," will go to the new studios and Milton Sill's vehicle, "Making of Malle," will go into the same place.

WARNERS OFFER GLORIA \$17,500

**Bank Guaranteeing Year's
Contract—Also Going
After Directors**

Los Angeles, Feb. 3. Warner Brothers have offered Gloria Swanson a full year's contract at \$17,500 weekly.

A local bank is guaranteeing the payment. The Warners are also credited with having offered tempting salaries to "big" directors, reported as drawing \$1,000 weekly for their work. Several are reported offered \$2,500 by Warners.

SUMMONS AWAITS GLORIA

Marchioness de la Flaise Forgot to Pay Housekeeper

Los Angeles, Feb. 3. At the same time that Gloria Swanson was becoming the bride of the Marquis Henri de la Flaise in Paris, Mrs. Laury Clark appeared at the office of Deputy Labor Commissioner Charles F. Lowy and filed a claim against the screen star for \$500, which she said was due her for back salary as manager of the actress' home in Beverly Hills.

Mrs. Turk charged that since Miss Swanson has been abroad she has failed to pay up, so she felt that possibly the Labor Commissioner would see that she did.

Lowy told Mrs. Turk that as soon as Miss Swanson returns to Los Angeles he will summon her to appear before him.

LA MARR'S "TEMPTRESS"

Barbara LaMarr's next production, according to further report, will be called "Heart of the Temptress," now under way at the Universal Studios, Fort Lee, with Phil Rosen directing.

This is the "Hall and Farewell" piece played in the legit two seasons ago by Florence Reed. First National will release the film.

"Salvation Hunters" on Coast

Los Angeles, Feb. 3. "The Salvation Hunters," Josef Von Sternberg's production, has been booked by the West Coast Theatre, opening at the California Theatre March 7.

MRS. CHAPLIN'S STUDIES CAUSE RETAKES

**Georgia Hale Replaces—
New Film Now Due
Next Summer**

Los Angeles, Feb. 3. Though Charlie Chaplin figured he would complete the making of his latest feature, "The Gold Rush," last month, it is reported it may be late summer before the product will be finished.

Due to the fact that the Board of Education has insisted his wife, Lita Gray, give attention to her studies (she is only 16 years old) Chaplin is now taking over all scenes in which Mrs. Chaplin appeared with him. It is said the footage of these scenes is around 4,000 feet and about three months will be consumed in the retakes. Many of these scenes were shot on distant exterior locations and the company will have to visit them again. Georgia Hale has taken the place of Mrs. Chaplin as leading woman.

There are about 20 actors who have been on the Chaplin pay roll for the past 10 months, with one of them not either having donned his make-up or appeared on location for 36 weeks. A substantial pay check nullifies any tendency he has to worry.

Charlie Chaplin has called off all negotiations in settlement with his young wife, Lita Gray, for the care of their trust and for the Chaplin baby that is expected to arrive at the Beverly Hills home in May.

The report says Chaplin desires Nathan Burkan, his attorney, to handle the matter with his wife's attorney, Edward McMurry, who is also Miss Grey's uncle.

It is also believed that Chaplin does not want any further publicity in the domestic matter, as it is said he fears it would injure his next picture, as well as his popularity with the public.

A public announcement, emanating from his home, says Chaplin is living there with his wife.

FOX MGRS. CHANGE

Philadelphia, Feb. 3. Harold Shadbolt, for the past year resident manager of the Fox theatre (pictures) here, has been transferred to New York, where he will assume management of the Central, also a Fox house.

Shadbolt succeeds David Roth, who will go to the Fox house in Denver, Col., and is to be followed here by Jack Eaton, assistant of John Zant, general manager of all Fox theatres.

14 Trucks Moving Films Over New York State

Syracuse, N. Y., Feb. 3. Movie patrons in towns and villages from Albany to Buffalo can thank a woman for the fact that the not being denied amusement during the blizzard tie-up, the worst in this part of the state in years.

Mrs. Clara Spence Smith, manager of the local Film Transportation Company, which moves practically every case of film traveling from theatre to theatre in this district, has kept her fleet of 14 motor trucks in daily operation.

The trucks, manned by a crew of 20 men, handle six tons of film daily.

"BEN-HUR" CAST RETURNS

"Ben-Hur," now in the making by Metro-Goldwyn, is practically completed, and the company returned from Rome this week.

Among the cast this week were Ramon Novarro, Fred Niblo, Emil Bennett, Francis X. Bushman, Kathleen Key, Claire McDowell, Anders Randolf, Nigel de Brulier and Frank Kelly.

It is scheduled for a New York debut showing the latter part of this month in one of the Erlanger houses.

✓ A FEIST HIT!

"I'll See You In My Dreams"

A Cyclonic Fox Trot Sensation

by GUS KAHN and ISHAM JONES

✓ 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! //

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!

"HAUNTING MELODY"

The accepted Waltz
EVERYWHERE

by BEN RUSSELL LARRY SPIER and LARRY SCHLOSS

"You can't go wrong
with any 'FEIST' song"

No Wonder
We Are Raving

"NO WONDER"

by Bennie Davis

The Fox-trot
and You Know
Songs Are R

711 Seventh Avenue

LEO FEIST

SAN FRANCISCO
Futuro Theatre Bldg.
BOSTON
281 Tremont St.

CINCINNATI
707-S Lyric Theatre Bldg.
TORONTO
208 Yonge St.

PHILADELPHIA
1338 Market St.
DETROIT
1870 Randolph St.

er
ng About

O
DER

and Joe Burke

t Wonder-
w Wonder-
are Birds.

✓ A FEIST HIT!
"Honest and Truly"

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B & K'S CHICAGO GROSSES NEARLY UP TO FIVE OTHER HOUSES

Its Figure of \$51,300 Compared to \$54,800 Biz of Combined Outlets — "Janice" Faltering Despite Publicity

Chicago, Feb. 3. The combined figures of five loop picture theatres last week were just a little in excess of those garnered by the Chicago. The latter, with "A Thief in Paradise," piled up a gross of \$51,300, with the other five theatres accumulating a grand total of \$54,800. The Chicago figure was the largest obtained in months with just an ordinary program.

"Janice Meredith" failed to show any improvement in its second week, falling off slightly despite the extra publicity and advertising. It just can't seem to get started, and it is doubtful if business will pick up during the remainder of its stay at the Roosevelt. McVickers, with "The Devil's Cargo," continued to retain the business that this house garnered for the past four consecutive weeks, when the receipts went close to \$24,000. Last week's feature screen attraction falling off around \$4,000.

"Charley's Aunt" for "Run" "The Thief of Bagdad," having fallen into the "Oh, Doctor" slot, will be taken off Friday and replaced by "Charley's Aunt." The latter is in for a "run," with no definite period stipulated. The Randolph and Monroe ran neck and neck last week, each registering \$4,500. The former house's "Secrets of the Night" over for a second week, and the latter showing "Gold Heels."

Estimates for Last Week
Chicago—"A Thief in Paradise" (First National) (4,500; 50-75). One of the biggest weeks in months. The feature was well liked, had three good presentations and an exceptionally good all around program, which caused a consistent draw, grossing \$51,300.

McVickers—"The Devil's Cargo" (Paramount) (2,400; 50-75). Monday and Tuesday business was down here, the house barely reaching \$5,000 on the two days. Business picked up, but not enough to overcome the early slump; around \$22,000.

Monroe—"Gold Heels" (Fox) (975; 50-65). Billed as a successor to "Checkers," hardly maintains the standard established by the latter. Good advertising responsible for last week's gross, which reached \$4,500.

Orpheum—"The Thief of Bagdad" (United Artists, 5th week) (776; 50-65). Feature fell off slightly, netting \$2,000 last week. Terminates a six-week run Friday; \$3,800.

Randolph—"Secrets of the Night" (Universal) (580; 50-65). Special lobby decorations no doubt were responsible for some of the business; \$4,500.

Roosevelt—"Janice Meredith" (Cosmopolitan, 2nd week) (1,400; 50-65-75). Not hitting on all six. Without the rush, the picture is the Hearst "dailies" it is questionable if it would have remained for the contracted dates. Receipts \$17,500.

DENVER BUSINESS

"Merton" Tops Week With \$6,775 at Rialto—Other Grosses

Denver, Feb. 3. "Merton of the Movies" finally got to Denver last week and hit the local celluloid fans with a program that did the work. The Rialto (Paramount) ought to have had three times the seating capacity to take without the rush. It did not all week, and still going strong on the last day.

Last Week's Estimates
Rialto (Paramount; capacity, 1,950; 30-40). "Merton of the Movies" and a couple of "Play Safe." Gross topped \$6,775.

Victory (Paramount; capacity, 1,250; 30-40). Bob Dand in "Miss Bluebeard," a comedy, and Kinetograms. Gross around \$5,125.

Elaborate (Rialto; capacity, 2,750; 30-40). "The Millionaire" in "So Big," with comedy. International News and entertainment unit. Grossed near \$5,000.

America (Universal; capacity, 1,550; 30-40). Laura La Plante in "Smouldering Desire." Fredrick Willey in "Wandering Sweetheart" and International News Events. Grossed about \$5,100.

BOB SCREEN ARTIST'S HOME

Los Angeles, Feb. 3. Burglars forced an entrance into the Hollywood home of Fredrick Morck, screen actor, during his absence on location, and departed with jewelry and clothing valued at \$965.

"Film" Is Now French

Washington, Feb. 3. "Film" is now a French word. It has been adopted as such by the French Academy, which body is revising that nation's authoritative dictionary.

Word reaching Washington through official channels state that the decision to incorporate the word "film" into the French national language was at the instigation of the literary, as well as political leaders.

WEATHER HURT BALTO.

Mae Murray's \$12,000 Topped Mix's \$10,000 Surprised at Garden (Drawing Population, 250,000) Baltimore, Feb. 2.

A week of the winter's worst weather howled about the box office, although the attendance figures down the tube.

There was nothing sensational in the way of screen fare for the week, although the booking of Mae Murray's "Circus" into the big Century marked a departure, the star heretofore being aloof from the theatre. The picture saw nothing sensational as a draw.

Estimates for Last Week
Rivoli (2,300; 25-75). "If I Marry Again." Picture well received, but lacking any big name. Manager Wonders booked a big musical in Hurdado's Royal Marimba Band. Business up, but not as strong as last week, with exception of Tuesday and Friday, storm nights.

Century (3,300; 30-75). "Circus." Picture well received, but lacking any big name. Manager Wonders booked a big musical in Hurdado's Royal Marimba Band. Business up, but not as strong as last week, with exception of Tuesday and Friday, storm nights.

Hippodrome (3,300; 25-75). "Butch of the U. S. A." Picture well received, but lacking any big name. Manager Wonders booked a big musical in Hurdado's Royal Marimba Band. Business up, but not as strong as last week, with exception of Tuesday and Friday, storm nights.

Metropolitan (15-50). "The Lost Lady." Irene Rich scored heavily in this one. House was heated for an excellent week when weather interfered.

Parkway (1,400; 25-55). "East of Suez." Moved up from the Century and managed to boost house figures slightly in spite of weather with gross of about \$4,500.

Century, "He Who Gets Slapped"; Parkway, "Vanity's Price"; New, "The Legend of Hollywood"; Garden, "Life's Greatest Game"; Metropolitan, "The Early Bird"; Rivoli, "The Week"; Parkway, "Babe's Inferno."

Dispute Over Musical Director of Film House

Washington, Feb. 3. Bailey F. Alart, who closed Saturday as musical director of the local Rialto, Universal picture house, has brought charges before the local musicians' union to the effect that Magenta Guterson has secured the position as musical director of the company to Washington, and that Guterson was taking the place of a member of the local union in good standing and whose work was satisfactory. Alart has directed the Ambassador, Elks and Rialto orchestras here for the past year and a half.

Alart's New York attorney's report that Guterson was to come here as if unemployed and then seek transfer to the local union.

The local union has apparently taken no cognizance of Alart's charge up to this writing, and the former conductor was replaced on Sunday by Guterson. Alart now plans a two weeks' rest, when he will close with one of the three others he has received from theatres outside of Washington.

M. G. M. HAS "THE MONSTER"

"The Monster," made independently by Roland West from the Crane Wilbur stage play of some years ago, will be distributed by Metro-Goldwyn-Mayer, it was announced.

Willard Mack adapted the play to the screen and Lon Chaney plays the title role.

'GOLDEN BED,' L. A. FLOP; 'ROMOLA' KEPT ALIVE BY GRAUMAN'S PULL

Conditions Generally Below Normal — "Thief in Paradise" Disappoints — "Greed" In for Short Run at Criterion

"MARRY AGAIN" LEADS WASH. BIZ; STORM HURT

Waring's Pennsylvanians' Aid Draw When Weather Breaks Come

Washington, Feb. 3. (Estimated Population, 450,000; 150,000 Colored)

It was rather tough sledding for the picture houses last week. Receipts first three or four days were null and void. On Monday, Tuesday, a blizzard; Wednesday, same blizzard; Thursday, Burries of snow and rain; streets practically closed to traffic and the temperature the coldest since 1913. Friday cleared and a sunny spring, with a quick rush of business.

Waring's Pennsylvanians, coupled with Doris Kenyon in "If I Marry Again," a light comedy affair that appealed, got the best break on the week.

"The Thief of Bagdad," at the Columbia, did well enough to make a third week.

The two "weak sisters" were Agnes Ayres in "Tomorrow's Love" (Palace) and "Barbara Frichette" (Rialto). Of the two the latter fared the worst.

Estimates for the Past Week
Columbia—"Thief of Bagdad" (United Artists) (2,325; 35-50). Quite a tumble from the gross first week; weather blamed; around \$10,500.

Metropolitan—Doris Kenyon in "If I Marry Again" (First National) equally featured with Waring's Pennsylvanians. (1,545; 35-50). This was a combination that "brought home the bacon," even under the most trying conditions. Normal weather would have surely added another two or three "grand" to the estimated gross of \$12,500.

Palace—Agnes Ayres in "Tomorrow's Love" (Famous Players-Lasky) (2,425; 35-50). When this large capacity house plays to a half-gross week it is indeed noticeable. The picture was liked, but not to such an extent as to make up too much "word-of-mouth" advertising. Could not have gone much above \$3,000.

Rialto—"Barbara Frichette" (Universal) (1,387; 35-50). The gross tumbled a good \$4,000 from the business the previous week with "Smoldering Fires." This one did about \$4,500.

This Week
Columbia, "Thief of Bagdad" (United Artists) (3d week); Metropolitan, "The Thief of Bagdad" (First National); Palace, "The Devil's Cargo" (Paramount); Rialto, "Oh, Doctor!" (Universal).

Von Stroheim Still

Directing Mae Murray

Los Angeles, Feb. 3. Eric Von Stroheim and Mae Murray had a tilt during the taking of the dance scene in "The Merry Widow" at the Metro-Goldwyn-Mayer studio in Culver City and the star got real angry at the director.

Von Stroheim marched off the set into the office of Harry Rapf, said he was through, and Rapf said, "Sold!" with Von Stroheim leaving the lot and Monte Bell, another director, being sent to the studio to shoot scenes Von Stroheim had not completed.

That evening Louis B. Mayer, Rapf and other studio diplomats got busy and had Von Stroheim and Mae Murray brought together. Von Stroheim agreed that he would go back to work the next day.

MACY'S CANCELS FILM IDEA

Macy's department store heads have decided to do business without the aid of film shows in the store. The idea was taken up, but the advertising department is said to have thrown cold water upon the proposition.

Another reason given was that customers would be spending too much time looking at films, thereby hurting shopping.

(Drawing Population, 1,250,000)

Los Angeles, Feb. 3.

Conditions remained below normal again last week, with little prospect of a change until after Lent. Though many tourists have flocked here, there is hardly the number expected over the winter season. Los Angeles is simply shy of tourists, despite that some of the roads bring three section trains in nearly every day with the cars about half filled.

Metropolitan managed to regain top position in the intake field last week with a jump in trade being around \$10,000. This was due to the fact that the house celebrated its second birthday and a better than average show and presentation was offered. The other houses did not fare so well. All started off okay, but Sunday they got a walloping when it started raining early in the day and kept going until late in the evening.

Lover's State, with Sam Goldwyn's "A Thief in Paradise," did not seem to run anywhere near the pace here as his "Greed" did. De Mille's "The Golden Bed," in its second week, began to "tarnish" a bit. This picture just took to the "run" and the picture business is normally done here by a picture for the corresponding time of a run. It was withdrawn at the end of this week.

Grauman Still Plugging

Sid Grauman is entitled to all the credit in the world for keeping the nose-diving "Romola" on the map at his Egyptian. He has been a forceful business here, and Sunday night he stole a march on the local gang by having the National Cash Register built at the house, giving a special show in their honor in addition to the regular program. It was in line with the business managed to hold up.

"He Who Gets Slapped" finished its run at the Criterion to fairly good business, remaining one week. The picture might have gone another week to profit, but due to bookings for this house being a bit congested "Greed" was brought in on Saturday for a short run. Irene Rich in "The Lost Lady" seemed to be a long attraction at the Rialto and was taken off after its first week.

"The Little Cane" more than held its own with the Columbia production, "The Midnight Express." "If I Marry Again," First National, with an English cast at the California, also held its own. "Excuse Me" at Miller's did about the same. "The Grandest Game of Wits" product at the Forum did not do so bad either. At least it carried the house above the "red ink" figures on the week.

Estimates for Last Week

California—"If I Marry Again" (First National) (2,000; 27-35). Started off fairly well and kept going by drawing.

Miller—"The Golden Bed" (Paramount) (2,200; 25-35). Did not mean a thing. Were its well-come out on the first week and appointed, \$14,400.

Metropolitan—"A Man Must Live" (Metropolitan) (3,750; 25-35). Business was down, but came through the fact that the house had a birthday. The picture, though not a big name, was a good one. Egyptian—"Romola" (Inspiration) (1,800; 50-\$1.50). In its ninth week, still bolstered by Sid Grauman's Egyptian in special prices, which held returns to a profitable figure, \$15,100.

Lover's State—"A Thief in Paradise" (First National) (2,400; 25-35). After a record-breaking week this Goldwyn product brought the house down to less than normal, \$18,800.

Criterion—"He Who Gets Slapped" (Excuse Me) (Metro-Goldwyn) (900; 25-75). A second week in the downtown district was played to fairly good returns, \$3,200.

Forum—"Gerald Cranston's Lady" (Fox) (1,300; 35-65). Did just a bit better than regular business, \$5,200.

Rialto—"The Lost Lady" (Warner Bros.) (1,500; 35-65). Started off slow, and did not gain as it went along, \$2,900.

BITTER COURT FIGHT PENDING OVER "WIZARD OF OZ" RIGHTS

National Film Corp. Threatens Injunction—Film Opening on Coast Feb. 7—Chadwick Pictures Plan Counter Suit to Enjoin LaPlante's Firm

Los Angeles, Feb. 3. Court action threatens to tie up the proposed countywide presentation of the new Larry Semon production, "The Wizard of Oz," by the Chadwick Pictures Corporation. William LaPlante, president of National Film Corp., New York, has notified the management here of the Forum theatre that it makes any public exhibition next Saturday of the "Oz" picture that his concern would institute injunction proceedings and damage action against the theatre.

LaPlante claims the National made "The Wizard of Oz" 10 years ago, starting "Smiling Billy" Parkins and that his concern had never disposed of either the American or foreign rights.

Upon receipt of the LaPlante claim, Julius Johnson, managing director, Forum, communicated with the heads of the Chadwick Pictures. The latter informed Johnson that Chadwick would ask the court for an injunction restraining LaPlante with interfering with the Forum opening of the Semon picture.

The Chadwick Pictures Corporation, I. E. Chadwick, president, is making extensive plans for the releasing of the Larry Semon picture and had advertised "claims" that six months were spent in its making and that more than \$300,000 was spent in its production.

The Chadwick offices recently laid plans to "road-show" the "Oz" film, with a New York legitimate theatre opened under consideration for its Broadway showing.

The LaPlante action indicates that the Chadwick offices face a lot of court action, with Chadwick to fight it through and go right ahead with their big releasing campaign among state rights buyers and "road showmen."

FOX SETS BACK RELEASE DATES

Entire February Schedule
Now Due in March

The Fox Film Corporation is setting back release dates and the entire February outlay has been pushed back to March.

The postponement in releases affects nearly every forthcoming special on the 1924-1925 program, and starts with the current film picture, "Dick Turpin," which will be released generally Feb. 3 instead of being shown Jan. 18 as announced.

"Folly of Vanity," now playing a pre-release two weeks at the Central, New York, will come out Feb. 8, which is over a month past the date first set, while "The Hunted Woman," featuring Seena Owen, is set back from Jan. 25 to Feb. 15.

Of the February productions set back there are "Tainted Souls," "She Wolves," "Everyman's Wife," and "Hunting Wild Animals in Hollywood." The most important release, however, to be held back is the Tom Mix special, "Riders of the Purple Sage," made from the Zane Grey novel.

"Riders" will be released March 8, but will in all probability have a New York run at the Piccadilly about two weeks previous to that time.

AGRI. DEPT.'S 182ND

The Department of Agriculture has made another educational film which has just been released. This one, the 182nd of the series, deals with the milk-teaching organizations throughout the country.

The film is in three reels and is being circulated through the film distribution service of the department and by co-operating state institutions.

PROVIDENCE TIE-UP INCLUDES 152 STORES

Emery Classifying Merchants—Intended Time Saver and to Ease Connections

Providence, Feb. 3. Systematizing motion picture exploitation is the newest wrinkle in Providence.

The system is intended to save time and facilitate tie-ups on pictures. It got Fetti of the Emery enterprises, has been working on a list of downtown merchants and department stores, feeling them out on co-operative gags and listing them accordingly. Every business house on Westminster street has been visited and when all were tabulated, each was visited again and co-operative stunts explained in detail. These houses have been classified. Among them are the Outlet, Shepley and an Boston store.

The tie-up includes 152 stores, including the Liggett stores, the newsdealers, music stores, women's apparel shops, men's haberdasheries and three candy kitchens. These are all involved in an arrangement that will practically ensure the Emery interests pages of co-operative ads and window displays without cost.

COSMIC'S BOOST SCHEME

Sending Out Cast for Personal Appearances Ahead of Film

Los Angeles, Feb. 3. Cosmic Productions, of which Harry Tighe, former vaudeville; Billy Papke, ex-pugilist, Harry de Vaux and Warren Kessler are members, has worked out a plan whereby they will take 10 motion picture actors on tour and have them make personal appearances at entertainments and balls to be held under the auspices of Masonic and Elk lodges. The tour is scheduled to open Feb. 15 at El Paso, Tex., and will last eight weeks. The troupe is to travel in two special Pullmans and make three appearances a week.

Engaged for the trip are Cullen Landis, Wanda Hawley, Bryant Washburn, Anna May Wong, Carl Miller, Ema Gregory, Helen Holmes, Ruth St. Denis, Silvershire McGuire and Jack Dougherty.

The plan calls for from \$3 to \$5 a ticket with the lodges making a minimum guarantee.

The company, not a stock selling concern, figures their film product will be pre-advertised in this way. They say they have studio space and will begin their first production, "Some Mother's Son," in May.

Rich Film Cowboy Gets "Road Gang" Term

Los Angeles, Feb. 3. Charles Westcott, known as "the millionaire film cowboy," who pleaded guilty to statutory offense against Olive Fern Elliott two years ago, was sentenced to two years' servitude with the "road gang."

Judge Hardy imposed Westcott's penalty.

GEORGE MELFORD DIVORCED

Los Angeles, Feb. 3. A final decree of divorce was entered in favor of Louise Leroy Knauft against George Henry Melford, known as George Melford, director.

The suit was brought on a desertion charge and the interlocutory decree of a year ago was made permanent. The couple were married at Salt Lake City in 1904 and separated in 1922. Melford, in a property settlement, agrees to pay his former wife \$200 a week as long as he earns twice that amount.

COULDN'T AFFORD MATE

Hubby Walks Out When Wife Refuses to Pay Expenses

Los Angeles, Feb. 3. Olive Ann Akora, dancer, model and picture actress, was granted a divorce from Louis H. Sherer, her former manager, on a charge of desertion by Superior Judge Summerfield.

She testified she hired her husband as her manager at a salary of \$50 a week after their marriage, but he felt that besides she should defray all of the household expenses. This she did not like to do, so her husband left.

Miss Akora said he was a nice fellow, but that she couldn't afford him as a luxury.

RAPEE SELECTED BY FOREIGN ORCHESTRAS

Picture House Director
Invited Abroad as
Guest Conductor

Philadelphia, Pa., Feb. 3. Erno Rapee, managing director of the Fox (pictures) here, and former musical director at the Capitol, New York, will sail for Europe this Saturday to be guest conductor with the Berlin Philharmonic, the Vienna Philharmonic and the Budapest Philharmonic orchestras.

Mr. Rapee will conduct these orchestras by invitation, a distinction never before granted a musician whose specialty has been in preparing musical scores for picture theatres. While abroad he will introduce an American cycle into the Berlin concert, where it is expected that George Gershwin's "Rhapsody in Blue" will be played for the first time abroad. Works by Hadley, Carpenter and Griffis will also be given in the American Cycle.

Mr. Rapee will be abroad seven weeks.

"Iron Horse" Will Not Be Road-showed

William Fox will not road-show "The Iron Horse." Instead, it will be released direct to the first-run houses in September.

In addition to calling off road-show plans, the Fox company will devote money to have been otherwise expended to an extensive national exploitation campaign which will include radio publicity, the night-flying airplane stunt, billboards and national magazine advertising.

Joe Lee left New York Monday for a swing to the eastern key cities, where he will begin to make arrangements for the bill-posting, radio stuff, and secure locations for landing and starting the night-flying airplane.

Couples Await Divorces

Los Angeles, Feb. 3. There are two couples in film circles who are awaiting divorce decrees from their present spouses to make it possible for them to marry their true loves.

Edwin Carewe is waiting for Mary Akin, now playing in "My Son," to get a decree so that they may marry. Carewe says that both he and Miss Akin hope to be before this year is over.

The other couple are Percy Pembroke, film director, and Gertrude Short, screen actress. In this instance, it is necessary for the man to obtain his freedom.

ON VANDERBILT'S NEW TAB.

Los Angeles, Feb. 3. Lindsay MacKenna, former New York newspaperman and motion picture press agent, left last week for Miami, Fla., where he is to perform the triple task of handling music, drama and motion pictures on Cornelius Vanderbilt's new paper, the "Illustrated Daily Tab." MacKenna has been out here the last five years.

NEW ENGLAND MOVIE OWNERS FORM THEIR OWN T. O. C. C.

Pattern New Body After New York Organization of Same Title—Plan Meetings Monthly—Importing Speakers as a Feature

TOO MUCH LEGAL EXCITEMENT FOR CARR

Actor Goes From One "Jam" Into Another—Finishes in Cell

Los Angeles, Feb. 3. Alexander Carr has had more legal excitement than he could stand during the past 10 days. First, Carr and his second wife, sued him for divorce after three months of living with him. Carr's lawyer went before Superior Court Judge Gates and asked that the suit be dismissed on the grounds that Mrs. Carr had not lived in the State one year and therefore had no right to bring suit. He also pointed out that from December, 1923 to December, 1924, she had divorced two former husbands and separated from her current one. The court agreed and dismissed the suit.

Carr was happy until a little after midnight. He was telling all of his friends of his victory when up stepped a gentleman and told Carr that he had a warrant for his arrest on a charge of contempt of court in having failed to appear and make a deposition and testify in the divorce action brought by his first wife. Deputy Sheriff Jack was the man. Carr was taken to the county jail and lodged in a cell.

He remained there all night and most of the next day. Finally a relative appeared with the \$400 required and Carr was permitted to go until he is called before Judge Crall to explain the contempt charges.

Alexander Carr, after serving two days out of his three-day sentence imposed by Judge Craig for contempt of court, was released on promise of his attorney that Carr would file proper affidavits next Friday in the action brought by his first wife, Mary Carr, for \$2,500 back alimony in New York Supreme Court.

When Carr left jail his second wife, who had instituted divorce proceedings against the actor that were thrown out of court on Carr's attorneys' plea that she was not a resident of the State, rejoined him and is again living with Carr.

The second Mrs. Carr is reported as calling off her dog and separate maintenance which was filed by her Monday.

MANN ACT CASE CLOSED

Los Angeles, Feb. 3. Irene Dalton, screen actress, and John Raymond Owen, millionaire, of Toledo, will not have to go back to that city and face trial on a charge of violation of the Mann White Slave law. This was the decision of United States Commissioner R. L. Turney.

The couple were indicted in Toledo because of a charge, in 1921, that they made a trip from Chicago to Los Angeles on the same train, and later took another trip together from Toledo to Detroit to attend a New Year party.

Last May the couple were suddenly placed under arrest here by Federal officials who wanted to take them back to Toledo to stand trial. Removal was fought and the decision of Commissioner Turney ends the case.

It is said that when Turney divorces his present wife he will marry Miss Dalton.

WIFE WOULDN'T MIGRATE

Los Angeles, Feb. 3. Wilfred A. Pollard, picture actor, was granted a divorce from Lydia N. Pollard by Superior Court Judge Thompson on grounds of desertion. Pollard testified that in 1912 he came to America from England alone, after his wife refused to come along and still refuses to make the trip.

Boston, Feb. 3.

Picture theatre owners of New England have completed their organization of the New England Theatre Owners' Chamber of Commerce, with officers as follows: Chairman, Michael A. O'Leary; secretary, Edward J. Farrell; treasurer, Charles Williams. A committee has been appointed to draft a constitution.

The new organization has been formed along lines similar to the New York Theatre Owners' Chamber of Commerce and the work of the latter body will be followed closely.

Meetings will be held the first Tuesday of each month with a speaker from the New York organization as a feature.

The committee is as follows: David Adams, Concord, N. H.; M. A. O'Leary, Boston; M. White, Dover, N. H.; Abraham Goodale, Portland, Me.; W. A. Graves, St. Johnbury, Vt.; Edward M. Fay, Providence, R. I.; H. R. Williams, Jamaica Plain, Mass.; Louis M. Bosa, Boston; George E. Bellum, Cambridge, Mass.; J. Emery, Bar Harbor, Me. The new organization has established headquarters at the Hotel Arlington, Boston.

CHL'S NEW CAPITOL SHY OF FEATURES

Hits Congested Booking Condition—Is Oppositive to Aschers' Cosmopolitan

Chicago, Feb. 3.

The recently opened Capitol theatre is in a bad way for feature pictures through playing "opposition" to the Ascher Bros' Cosmopolitan. The Aschers have the entire output of Famous Players, Metro-Goldwyn and First National sewed up for another year.

This week the Capitol is playing "Barbara Frietche" (Independent), which has lately been seen in many of the local daily change houses. The Capitol is a full week with de luxe presentation and a 50-cent scale.

The Cosmopolitan gives no stage show, but has a 30-cent scale with the cream of the picture market.

Judge Drops Author From Damage Suit

Los Angeles, Feb. 3. After hearing the evidence of counsel on both sides, Judge Elias, United States District Court, allowed a motion to be entered which dismisses Booth Tarkington, author, as a \$500,000 damages action, Maude Greenwood, Palestine, Tex., brought against the author, J. K. McDonald and First National Pictures Corporation, for alleged plagiarizing of an idea for a picture which she had submitted as "My Day," and which was released as "Boy of Mine."

The dismissal was made on the ground that Tarkington is not a resident of this district, but lives in Indianapolis, which is out of jurisdiction of the local court.

MALLOTTE AT McVICKER'S

Succeeds Welch at B. & K. House As Organist

Chicago, Feb. 3. Albert Hay Malotte, vaudeville organist, recently concluding an engagement as part of the Moore-Megley unit, has been engaged as feature organist of McVicker's, filling the vacancy left open by J. Remington Welch, resigned. Malotte will assume his new position at the same time that B. & K. take over the management of the house, which will be Feb. 16.

WE'RE NOT SKIMMING THE CREAM OFF THE MILK, MR. EXHIBITOR!

YOU'LL GET THE BENEFIT OF THE TOP OF THE BOTTLE. AS A MATTER OF FACT WE'RE DOING OUR VERY BEST TO MAKE THE MILK A WHOLE LOT RICHER FOR YOU AND YOUR THEATRE. THAT'S THE ANSWER TO THE PHENOMENAL EXPLOITATION RUN OF

"THE IRON HORSE"

A YEAR ON BROADWAY

IT IS TRUE THAT YOU, MR. EXHIBITOR, WON'T GET THE PICTURE UNTIL THAT YEAR'S RUN IS COMPLETED, BUT WE ARE SPENDING THAT TIME IN BUILDING UP BOX OFFICE VALUE FOR YOU, SO THAT YOU'LL GET THE

PRINCIPAL and INTEREST

AT YOUR BOX OFFICE

THE YEAR'S RUN WILL BE PLAYED AT ONE BIG BROADWAY HOUSE RIGHT IN NEW YORK

BUT THERE'LL BE

NO ROAD SHOWS INVADING YOUR TERRITORY

THERE'LL BE NO TAKING THE GRAVY AWAY FROM YOU. YOU'LL GET IT ALL

REMEMBER THIS

FOX FILM CORPORATION MAKES PICTURES FOR THE MOTION PICTURE THEATRES. THE EXHIBITOR IS THE ONE TO BE CONSIDERED FIRST, LAST AND ALWAYS. NO MATTER HOW MUCH MORE WE COULD MAKE BY ROAD SHOWING

"THE IRON HORSE"

IT IS COMING TO YOU FIRST, SO THAT YOU CAN HAVE FIRST WHACK AT YOUR PUBLIC

"THE IRON HORSE"

AFTER SEVEN MONTHS AT THE LYRIC THEATRE, NEW YORK CITY, HAS BEEN SELECTED AS

ONE of the TEN BEST MOTION PICTURES SHOWN IN 1924

BUT IT WON'T BE "ROAD SHOWN" TO DEATH BEFORE YOUR THEATRE GETS IT

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FOR YOUR BENEFIT \$250,000 HAS BEEN EXPENDED ON A NATION-WIDE EXPLOITATION CAMPAIGN THAT IS REACHING EVERY PART OF AMERICA THROUGH NEWSPAPERS, MAGAZINES, RADIO, BILLBOARDS, ELECTRIC SIGNS AND AIR ADVERTISING

RUNNING STRONG ON BROADWAY SINCE LAST AUGUST, WITH MANY MORE WEEKS TO FOLLOW

THAT'S THE REAL ANSWER TO THE PULLING POWER OF

"THE IRON HORSE"

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

FASHION SHOW (43)

Fashions and Musical Review
40 Mins. (6 Scenes—Special),
Fox, Philadelphia.

Philadelphia, Jan. 30.
With Florence Walton and Leon Lettman as the mainstays, it is immediately apparent that the Fashion Show which Erno Rapee put on last week at the Fox was head and shoulders above the ordinary run of such affairs. As a usual thing, the fashion events are dull, proxy and more or less matter-of-fact proposition once run for the reason that the co-operating department store foots all the bills. This one, however, was different. It combined a truly interesting fashion display with some pretty fine entertainment of the sort which appealed instantaneously to picture house patrons. First, there was a display of lavishness seldom seen in any picture house. Secondly, every entertainer in the troupe was more than capable. Third, the stage direction was above board and the settings effective. Fourth, and last, the sum fashion knowledge gained was exceptionally high.

In other words, Rapee put something over that Philly had never seen before, a worthy successor to such notable presentations events

as Cantor Josef Rosenblatt and the eminent pianist, Percy Grainger.

Strawbridge & Clothier, Philly department store, worked in collaboration with Rapee and furnished all the costumes and for the tremendous advertising which they received, it is to assume they footed most of the bills. That's not the important thing, however. What they did receive for the expense incurred, was pictorial and vivid advertising and the theater, on the other hand, was enabled to offer a presentation of truly imposing lavishness.

The first scene was called "On the Sands at Palm Beach." For this, a boardwalk setting was used. Opening, various groups were seated in beach chairs, while the Eight English Mascots did a drill of calisthenics that later went into specialty dances. Next, the Criterion Male Quartet sang, "On Miami Shore," which planted some more of the Florida idea. Then the Mascots came on again, following which the curtains were drawn in the center and from side panels the models paraded down steps to group before the curtains, not staying too long or so briefly that the audience couldn't digest the gowns.

Between waits, the orchestra, one of the best ever heard in any pic-

ture house, played a knockout jazz rendition of the Scotch Hungarian Rhapsody, a number which was used to feature the house drummer. Where he goaled the house was when an ordinary window curtain was used to tear and the tearing sounds used to fit in with the rhythm.

The next scene was the Coconut Grove and the scene was opened by the Eight Mascots again, who did a Spanish routine, clothed in shawls, etc. Then Mills and Oswald, a corking male dancing team, followed with a pretty far down South Charleston. The quartet, next, with a recitative Scotch number that for its choruses depended upon vocal bagpipe effect.

There was also a hit. Next Florence Walton and Leon Lettman.

This pretty expensive team worked here, four shows a day and did two dances in each show. Their effort in this section was some what of a jassy affair and its ease and perfection brought applause.

Followed once more the parade of the mannikins, with more costumes of the post-book busting type.

Between this wait, the orchestra played from a show which had opened in Philly earlier in the season. This interlude was set for honors.

The last scene was at the Royal Polcinna, and the setting was a ballroom interior with three large paneled windows lending the impression of size. Here Mills and Oswald started off with a novelty song called "Prince of Wales" strut, an eccentric number. It registered and the quartet did the same with a "Jungle Joe" number, a comedy song. Then Walton and Lettman again and the final parade of the mannikins, a great looking bunch of girls—individually and collectively. The gals and the others of the troupe came together for a finale that started enough applause to satisfy any long-bowing expert.

This Fashion Show didn't depend altogether on its fashions. Rapee had sense enough to know that fashions don't interest men, and so he put in the entertainment. That he didn't squeeze some nickels in shown and yet something more than lavishness stands out from the whole thing. His stage is but 12 feet deep. His lighting effects are but standard, yet he put over a revue that would make some of the deep-stage boys lie awake and wonder. Considerable ingenuity was used in putting this one on. The revue itself, combined with that wonderful orchestra, should create a lot of talk and if one or two of the Broadway houses could hear his orchestra, they'd know the meaning of a perfect ensemble.

Slisk.

PROLOG, "SALVATION HUNTERS"

Song
2 Mins.: Full (Special),
Strand

New York, Feb. 1.
For a setting a silhouette acrodredge is shown against a green background, and on one side of the stage various other appearances of a mechanical nature are also seen in the cut-out silhouette.

That set is effective and in line with the picture, but the song, "Sea Fog," by Cochrane, as sung by Edward Albano was not put over, the lyrics being indistinguishable even way down front. The effectiveness of the scenery, with its suggestions of the futuristic, carried this one across.

Slisk.

"LITTLE MARY ANN"

Musical Comedy
66 Mins.

Grand Central, St. Louis

St. Louis, Feb. 3.
The most beautiful stage presentation ever offered by a local moving picture house is Larry Conley's miniature musical comedy, "Little Mary Ann," opening at the Grand Central theatre Saturday.

The show tops all previous stage offerings at the Grand Central. In the sets, costumes and cast Ralph Nicholls, production manager, has scored sensationally. Conley's libretto and score clinch the argument.

The cast of 30, includes Morton Downey, tenor; Don Carlos Sebastian and Evelyn Nord, Oscar Moss and the Manning Sisters, Kendall Capps, Lorna Doone Jackson, Jimmy Dunn and Grace Brinkley.

A musical introduction by Rode-dich's orchestra opens the show. Scene one shows a beauty shop

with Miss Jackson, proprietress, and Mary Ann (Grace Brinkley), cashier, with hairdressers, manicurists and customers. "Little Mary Ann" is the song. A white-coated masseur drives up in a taxi and wears a massive raccoon overcoat. Following some amusing patter by Dunn, the proprietress announces she wants several girls for models at the hairdressers' show. Mary Ann speaks up—with the rest. She is refused. Then the song hit, "Poor Unfortunate Me," by Miss Brinkley, accompanied in the close by the chorus. Enter the hero, Downey, with "I'm Sorry for You." He tells Mary Ann he is going to take her out for her "first date." "Dreams," by Jim Dunn, chorus by the ensemble, including Mary Ann charmingly dressed.

Morton Downey brought down the house during the entr'acte by playing his own accompaniment to "Forever and a Day" and "An Irish Ditty."

Senor Sebastian and Miss Nord scored heavily in their dance divinement. The prettiest costumes (and the most lavish) of the show were introduced in a style show, presenting girls of Colonial days, from Barcelona and from China, and the modern American girl. Oscar Moss and the Manning sisters were fine in a dancing act. Dunn's "Who's Been Hangin' Round Since I've Been Gone?" is clever. Dunn has a wonderful personality. Kendall Capps dancing went big. Downey and Miss Brinkley came

on for "I'm Sending Some Roses to You," tenored by Downey. A huge bouquet of American beauties, a pretty face in each of the buds, is the background for this number.

Larry Conley, the composer, is trombonist in Rode-dich's orchestra. He is co-composer with Rode-dich of "Easy Melody," "My Sweetheart," "Honolulu," "One Stolen Kiss," and other melodies.

Ross.

"SALLY" (6)

Singing and Dancing

10 Mins.: Three (Special)

Chicago, Chicago

Chicago, Jan. 29.

An effective presentation, also a good plug for "I Wonder What's Become of Sally," is introduced by a male quartette singing the latter number and a dancing team. The scene discloses a street in the ghetto with a billposter slapping up a three-sheet as the three other men loiter in front of a dilapidated brick house. The "Sally" number is rendered by the lead with the rest coming in on the chorus. A youth in a tuxedo walks on and gazes at the poster. A scrim drop is raised disclosing a live figure. Then a dance was cleverly executed, the team doing some difficult adagio.

The team drew several rounds of spontaneous applause. The quartette came on again for a harmonious medley of "Sally" numbers. A well-presented presentation that fitted in adequately.

Red Meat Drama at the Rivoli:



Roaring Comedy at the Rialto:



Perfect examples of the variety and box office power of THE SECOND FAMOUS FORTY

Paramount Pictures

It's the Greatest
Forget Your Troubles
Picture of the Year!



presented by
Joseph M. Schenck
with
Antonio Moreno
story by
John Emerson
and Anita Loos
directed by
Sidney A. Franklin

"Okay for any house, and should please any audience in these United States, because it makes you laugh."

—Motion Picture News.

A First National Picture

HOUSE REVIEWS

CAPITOL

New York, Feb. 1. One of the best and most effective shows of the year is "Cheaper to Marry." Though it hasn't the remotest connection with the film, it is a fine entertainment for that money, or any other.

The piece de resistance is a concentrated version of "Pinafore," featuring Frank Moulton, who for years legitimately started in the Gilbert and Sullivan operettas when they were at their top. As "Dick Deadeye" he keeps the action alive during the 25 minutes, a tall task in such a large house for a comedian dealing mostly in pantos. His support is Rosy's Gang, very good and always lively and animated.

Before that a ballet, with Victor Herbert music, the whole thing also pleasant in this. Gambarelli leading four cute and nimble girls. This runs some eight minutes and did so trippingly.

The orchestra of 55 did "Pomp and Circumstance," handling it as they always do, down to the pop dance, yet not to critical musicians' standards.

Loit.

STRAND

New York, Feb. 1. Everything good here this week except the feature, "The Salvation Hunters," but it is so long and was a relief. Actually the feature, "Our Gang," comedy was the best thing on the bill with the news reel coming next.

Starting Carl Edouarde led the orchestra through excerpts from "Cavalleria Rusticana," and during this Judson House, tenor, and the "Sicilians" number off stage. Followed a hackneyed but rather enjoyable series of diversions, the first of which held Kitty McLaughlin singing "Good-bye," by Tosti, in front of the curtains. Then the curtain parted and the "Delt Plate" number, which has been done to death here and in many other places, was trotted out. Then Klemova and Messrs. Bourman and Daks did the old routine to Grieg's "Dutch Dance" music. This was followed by a few colored shots of roses, projected on the house drape, and when the curtain parted a female quartet was revealed singing against a rose arched background and a blue cye. They sang three "rose" songs and went over solidly. This consumed 10 minutes.

The news reel next, with Pathe represented four times, Fox three and International twice. This whole reel was well selected and the musical accompaniment, while running a little fast at the first showing, was full of life.

Next a prolog to "The Salvation Hunters" (Presentations) and the

film itself for 63 minutes. Afterwards the show went into the real feature, "The Our Gang" comedy, called "The Big Town," in which Hal Roach's great little troupe comes to New York.

An organ solo exited a good crowd following a show which ate up but one hour and 45 minutes. *Skis.*

RIVOLI

New York, Feb. 1. A good all-the-way-through show this week, with "The Devil's Cargo" as the feature, a pictorial and "Out of the Inkwell" cartoon comedy filling in with two presentations as the short subjects. The show runs about two hours solid, being timed for 12 minutes, while the main film takes 75 minutes.

Opening the orchestra played the Sixth Rhapsody, unfamiliar but heartily appreciated by all and sundry, even others. Next the pictorial, following the orchestra's eight minutes, and 12 minutes were run through with clips from Pathe, Fox and International.

A male quartet sang a prolog to the feature picture on a stage set as the exterior of a saloon. They sang drinking songs, paving the way to some of the cooperative and contemplative drinking that was done in the feature. The feature, off Paul Oscar, Lorelei Kendler and Zena Larina did a fantastic dance. The stage was hung brilliantly with drapes and the dancers wore silk "jubbies" costumes such as are worn in a minstrel show. To a classical melody they did a colored routine of steps. It was okeh, too, but Oscar should put that tan all over his face instead of just the front.

Following this a corking Red Seal featurette, "Ko-Ko in Toyland," an off Max Fleischer's "Out of the Inkwell" series, was run through for 15 minutes and to applause.

An organ solo exited a mob that not only filled the Rivoli to capacity, but which stood 10 deep waiting a break for seats. It was an indication of the day's business, which started early in the afternoon and continued. *Skis.*

RIALTO

New York, Feb. 1. Experimenting with a double feature bill crowded out the usual overture, presentation and news reel on the current week's layout in an attempt to keep the show within the usual two hours running time. Even at that it overlapped, although.

"The Last Laugh," featuring Emil Jannings, which showed at the Rivoli last week, shared honors with "Forty Winks," a film adaptation of Belasco and De Mille's stage hit of yesterday, "Lord Chumley," a Zukor-Leasky contribution to Paramount. The coupling may have been a confession of weakness as to the quality of the latter feature to stand alone, but as a couplet the feature made great fare which may

be an idea for subsequent exhibitors.

The Jannings feature opened the show followed by Heisenfeld's classical jazz. An Ives-Leventhal stereoscopic "Ouch!", a comedy thriller only discernible through colored glasses came next, with "Forty Winks" rounding out the program. *Edna.*

CAMEO

New York, Feb. 1. A change of feature film at R. S. Moss' thimble-sized Cameo Feb. 1 brought B. F. Schulberg's "Capital Punishment" as the main screen attraction. The fact that an effort is on in New York by certain interests to do away with capital punishment in New York State may have had something to do with the Cameo booking. This film also advertised its tie-up with the "Graphic" (New York tabloid), and the "Graphic" in return boosted the film.

The Cameo has a little orchestra that Sunday afternoon was not in uniform dress. The musicians were in street dress, which took in the director. The music, however, found favor.

The overture was a selection from "Faust," with Ignace F. Nowicki conducting. For the pictures the music was timely and appropriate.

Only the Pathe weekly was used for the Cameo Pictorial. Much of the "weekly interest" was centered in pictures recalling the first year's anniversary of the death of the late President Wilson. Following "Aesop's Fables," Ethel Sweet was programmed for soprano solo, "A Heart That's Free," but for some reason she did not appear. In succession followed the Russian nature picture, "Marauders of the Sea," featuring claudes of the starfish and jellyfish "at home," and "The Beloved Box" (Pathe "short") and a Mack Sennett comedy, featuring Ralph Graves. The Sennett comedy was that were splendidly handled by Graves and one of the girls. Some of the titles were written by Felix Adler, the former vaudevillian.

The organ solo, after the feature, was played by C. A. J. Parmentier. *Mark.*

FOX, PHILADELPHIA

Philadelphia, Jan. 30. The program reviewed held as its big feature the Strawbridge and Clothier Fashion Show (Presentations), Tom M. in "The Deadwood Coach" was the film feature.

Because of the length of the show the usual overture was omitted, but in its place special numbers were played between the scenes of the Fashion Show, so that evened things up generally. With a news reel, Fashion Show and the feature the show ran for an even two hours. That's the way the schedule had it.

The actual time was about 10 minutes under that.

Opening, the Fox News Reel, with International news, applied in took about 12 minutes and the finale faded handsomely into the Fashion Show.

The news reel finale was one of those Miami bathing beauty things and the opening of the big presentation was on a reach.

An organ solo exited the mob, and that mob was there in force Friday night to standing room. And on a pretty bad evening, which means something in a town where the theatre is a few blocks off the main stem.

Erno Rapee has accomplished the remarkable in building up a clientele for this house. Rapee and Robert E. Lee were in the same boat at the start, the only difference being that Rapee won out.

Skis.

CHICAGO

Chicago, Jan. 29. The 1:15 show Thursday at the Chicago held with respect to the holdout extending out into the street. This is unusual for a mid-week performance. The presentation is pretentious for an ordinary program.

The overture was a conglomerate of pieces, featuring excellent music from popular, classical and operatic melodies. It was labeled "To the Sun," with arrangement most effective. Nathaniel Pinetot directed. The orchestra with good, solid music garnered more applause than usually accorded an overture at this house. "Topics" was interspersed by Nick Lucas and a guitar with two numbers. The first was practically lost due to the laughs caused by the screen. He had the stage to himself for the second selection and registered strong with a "pop" number.

"Sally" (Presentations) was effective and entertaining and was followed by a news reel that was mainly confined to one subject.

"A Rose Fantasy" double organ solo, with Mr. and Mrs. Jesse Crawford, was a pretentious novelty. A series of "Rose" numbers followed that blended more perfect than any number that has yet been played on the twin organs. For a finish the house lights were dimmed and the flowers and baskets that bedecked the organ tops illuminated. The music and lighting effects were applauded.

Will Higgie and Balalaika orchestra struck hard going after the screen structure in the pit. Three numbers played by the Russian troupe did not warrant one good bow. Not until Higgie came on for a dance in Russian costume were there signs of applause, one dance by him going over for a solid hit.

The feature, "A Thief in Paradise," followed, closing with a cross-wise puns novelty and a comedy cartoon. The entire program ran 2 hours and 55 minutes.

NEWMAN, K. C.

Kansas City, Jan. 30. Although only an hour of entertainment was offered at the Newman preceding the feature picture, "He Who Gets Slapped," there was nothing outstanding in any of the acts, the eight-minute overture, selections from "Rose Marie," by the "Patent" "roseman" orchestra (25) being passable, the most enjoyable. The show, "Rose Marie," has not yet played here, but the music has become popular and the Newman bunch can play it.

Following the overture was a short cartoon comedy. Then came Zimmermann and Granville in "A Yodling Romance." A special drape, showing a Swiss landscape, was used, and the singers shared their efforts to songs of that country, not so good. The act ran five minutes, which was enough.

A news reel, unusually long, followed, and then came "A Kiss in the Dark," a dance novelty by Burnoff and Josephine, with harp specialty for the opening by Geneva Latenser. The number opened in "one" with the harpist going to full speed with special effects for the dancing. Much better classic dancing has been seen at the house and the act failed to stir much enthusiasm. Eric P. Burdette, played a selection from "Pagliacci." A Lloyd Hamilton comedy occupied the last 20 minutes of the bill. *Hughes.*

METROPOLITAN, L. A.

Los Angeles, Jan. 27. Being the second anniversary of the opening of this, the largest de luxe picture house in the city, Managing Director A. C. Kaufman presented a corking entertainment in conjunction with the Paramount feature, "A Man Must Live."

The presentation was programmed as the "Birthday Revue" and was worthy of its title. There were some 30 people, specialists and chorus, used. Upon the rise of the curtain there came a birthday cake elicited for service. Planted on top were two candles which opened and revealed Margaret Zender, former musical comedy ingenue, and John Burroughs, who had been shown with vocalizing, and at the conclusion the center of the cake opened and out stepped eight pretty dancers, becomingly costumed, who danced. Then Zender and Burroughs appeared for more singing. Following this, the "Revue" held over from the week before. The management in this instance was smart and permitted her to do just one number and make her getaway.

Followed the Parks Sisters, cute youngsters, with blues singing aided by their ukes. These kiddies have well-blended voices, and no doubt will be heard of to advantage one of these days in vaudeville. Then came three more acts, a ballet number. The girls, in light, filmy (Continued on page 39)

YOU GET THE LAST LAUGH

No. 423—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corp.

"I find myself so completely at a loss for words strong enough to describe 'The Last Laugh' that I am going to use the words of some of the most famous critics in the United States:

"'The Last Laugh' was made by the Ufa Company. By a stroke of good fortune, and by some quick action, Universal got the American rights to distribute it. And I want to add that I was never more proud to present any picture than I am in the case of this perfect gem.

"IF ANY EXHIBITOR IS OFFERED THIS PICTURE AND PASSES IT UP, HE DOESN'T DESERVE TO BE IN BUSINESS." (That's just one of the astonishing remarks made by the Billboard reviewer in his criticism of "The Last Laugh.")

"THIS IS A FILM THAT WILL GO DOWN IN HISTORY AS ONE OF THE BIG PICTURES OF THE DECADE." That's one of the many strong statements made by Variety's critic.

"We warn you that you'd better see it. Probably no film shown this season will stir up such a lot of discussion and if you want to be 'Film Wise' you'd better take a peek at it. SIMPLY SUPERB. Splendidly done. Excellence itself. New and refreshing. You'd better see it; you're sure to enjoy it." Just imagine the critic of the New York Evening Post going into such raptures over any picture!

"THE PICTURE HELD ME IN A VISE-LIKE GRIP. When Emil Jannings is right there isn't a greater screen artist in the world. And he is right here. I have never seen a more compelling photoplay. That comes from George Gerhard of the New York Evening World and you can put it in your pipe and smoke it.

"Abounds in the unusual—A MASTERPIECE! It is worth heavy exploitation. Word of mouth advertising will bring crowds." That's just a part of what Laurence Reid of the Motion Picture News had to say about "The Last Laugh."

"THE STORY GRIPS ONE FROM BEGINNING TO END—a jubilant finish—and a masterpiece." That comes from Mordaunt Hall of the New York Times, and Mr. Hall is not in the habit of getting excited over anything.

"IT REALLY LEAVES ONE BREATHLESS." says the Christian Science Monitor and if you know anything about the conservatism of that paper, you'll realize how powerful such a bit of praise is.

I could give you others but that's enough to start with. I want to urge you with all my heart and soul not to miss "The Last Laugh." Now, and then you're entitled to get the last laugh. HERE'S YOUR CHANCE!

COAST STUDIOS

Los Angeles, Jan. 26. Al Santell, not Harry Hoyt, is to direct Corinne Griffith in "The National Anthem," the Harley Mayers epic in which Laurette Taylor starred on the stage. Production will begin early in February at the United studios.

Mervyn Le Roy, who officiated as "gas" man in the making of "Sally," has been chosen for the same job in the next Colleen Moore offering, "The Desert Flower," which Irving Cummings is directing.

Charles Logue has been added to the scenario staff at the Warner Brothers studio. The scenario department also has in its personnel, Julius Josephson, Daryl Francis Zanuck, Philip Landon, Hope Loring and Louis Ligon.

Eleanor Boardman, Harrison Ford and Pat O'Malley are being featured in "Proud Flesh," being directed by G. M. Clegg. Other members of the cast are Trilix Frigman, William J. Kelley, Evelyn Sherman, George Nichols, Rosita Martini and Sojia.

Clyde Cook, who is completing his Orpheum vaudeville tour, has been engaged to star in a series of comedies which Chadwick Pictures are to release. He will begin work about Feb. 1.

William Beaudine is going to stick as a director with the Warner Brothers for another two years at least. He signed a contract signifying that fact this week.

Charles Ray has returned to his own studio on Sunset Drive and is preparing to enter the field as a director. He is engaged to Jerome Storm as his director, and to appear in products for independent release that are to be turned out at a \$100,000 a picture average.

Sidney Franklin is to direct "Grustrak," the first production of the new company will work in during the present year.

Madge Bellamy has been given a three-year contract by William Fox as a featured player in the Fox stock company at the local studios.

The cast of "Friendly Enemies," in which Weber and Fields are being starred by Belasco Productions, includes Jack Mulhall, Stuart Holmes, Eugene Bessner, Frankie Blake, Jack Wise, Jules Hanft and Fred A. Kelsey.

Tom Mix is leaving Feb. 6 for a short vacation in Dubois, Pa., where his parents reside, and to attend the latter's golden wedding anniversary. He will be gone two weeks.

Paul Bern started his task of making "The Dressmaker of Paris," at the Paramount studios, last week and included in the cast are 14 girls who will receive their beauty contests held in various parts of the world last summer.

Leatrice Joy is starred in the picture, and other principal players include Ernest Torrence, Allan Forrest and Mildred Harris.

Douglas MacLean has given Hollywood the cold shoulder for a few months by sailing with his wife for a month or so of vacationing in Honolulu.

Fred L. Porter, besides being a vice-president and head of the production department of the Christie Studios, is taking over the job vacated by Harry Edwards as studio cost and business manager.

Though it was necessary to scrap the first few days' work of Molnar's "Fashions for Men," which John M. Stahl is making for Metro-Goldwyn release, the director is now nearing completion of this picture. In the cast are Lewis Stone, Alma Rubens, Percy Marmont, Raymond Griffith, Eileen Percy, William V. Wong and Otis Harlan.

Thunder, a shepherd dog, is being featured in "Outlawed," which Henry McCarthy is directing for Renaud Hoffman to be released through Gotham. The cast includes Eddie Phillips, Sharon Day, Colin Kenny, Willis Marks, Charles Mack and Dorothy Seay.

Victor Heerman has been signed by Paramount to direct Thomas (Continued on page 39)

Notables of the Stage and Screen

If you are considering vaudeville, let me write your act.

I SPECIALIZE IN

UNUSUAL SKETCHES

and routines molded to your measure and talent; on royalty basis or outright sale.

FELIX FANTUS

1617 So. Oakley Avenue, CHICAGO

INSIDE STUFF

ON PICTURES

Baltimore mislaid a sensation when a press agent stunt fell flat through the intervention of the city building inspection department. It was planned for the first showing of "Daniel's Inferno" at the New theatre by the Whitehurst advertising manager, Harry Van Koven, who was instructed to go the limit.

A glass case was built to set atop the New marquee. A replica of an inferno scene was installed as a background with a battery of 1,800 watt lights overhead. The glass case was slightly touched with fire scenes in faint water colors, fire streamers with electric fans agitating, and at high noon on opening day a young lady in the nude, was to step through the back of the case and perform well rehearsed antics depicting the anguish of a soul being cleansed with fire to the accompaniment of a well tuned siren horn modulated to bring out the effect of the agonized anguish of the condemned. Killing the lights blanked the scene which was planned to be repeated hourly until further notice or police intervention.

Teasers had been sent: to all city desks and a line ran in the ads. Coming on top of all the naked women dramas in Baltimore recently the stunt looked ripe for a killing. At the completion of each performance the lady was to be placed in a large pouch with a mail sack lock and hundreds of yards of silk wrapped about the pouch. In the event of a "pinch" attorneys were to allow the court to remove the silk wrappings, but to take a stand against opening the lock upon the ground that the whole affair was arranged with an art background to show a soul in anguish and suggest that the court try the case without unlocking the bag and exposing the young thing to public gaze.

Betty Bronson is not the big all-around bet that Famous Players-Lasky thought the star of "Peter Pan" would be.

The producers had figured on rushing her along in her career and making another "Mary Pickford" of her in short order.

They took her to New York for the opening of her picture and then, under the direction of Herbert Brenson, she was to start in "The Little French Girl." However, after the New York officials, and some of the producing executives, began to figure they discovered the lead would not be ideal for Miss Bronson and they were not going to take any chances. So, she was ordered back to the Hollywood studios and word was sent to Miss Brian she was to play the part.

Miss Brian is a "discovery" in the "Peter Pan" cast and both she and Miss Brian are under contract to Famous for a long term of years. Miss Brian is 16 years old, Miss Bronson, 17. Both are boom companions and seem to be inseparable around Hollywood.

According to reports, Miss Bronson's next appearance will be in "Are Parents People" which is to be made on the west coast.

Hollywood's film colony is much excited over the manner in which a cameraman resented the criticism of his work by a star's wife, asked that his contract be returned to him and walked off a set during the taking of a scene.

Reports have been current for some time that "the Mrs." has been running matters. It is said that when actors would appear ready for

work the wife would approach them, scan their appearance and make-up carefully and then order them, despite the protests of both the director and her husband, to make changes which she suggested.

The photographer, from the start, is said to have had run-ins with the woman in the case. At first he paid no attention to them, but later became annoyed and informed the star. According to the story he was told by the latter to pay no attention, but toward the end could not stand the way in which the wife acted, so that he suddenly left the crank of his machine and told his employer and executives on the set that he was through.

The cameraman is believed to have been drawing \$400 a week, and is one of the best on the coast.

At the office of the producing company no comment or statement was obtainable outside of the fact that the firm had allowed the cameraman to quit and as far as they were concerned there were no regrets.

Despite that Lee Ochs at the Piccadilly played two of their other features, "Charlie's Aunt," which Producers Distributing Corp. is releasing shortly, will go across the street to B. S. Moss' new Colony. The same firm will also get run showings at the Orpheum, Chicago, and Grauman's Million Dollar in Los Angeles.

First National is throwing three press agents on "Quo Vadis" which opens at the Apollo Feb. 14. A. P. Waxman, recently with Martin Beck and latterly with Mike Mindlin, and Walter Lindler, are already on the job, as well as another man who will do most of the writing.

This means that First National intends to go heavy on the new "Quo Vadis" version, figuring probably that it will take a lot of education to impress the public with the fact that this picture is entirely new and not a revamp of the film which George Kleine brought over many years ago.

O'Brien, Malevinsky & Driscoll, New York attorneys for Mary Pickford and Douglas Fairbanks, categorically deny the flood of blurs published throughout the country connecting Miss Pickford with any movement to aid Grace Ellington, the California "Tiger Girl" who shot her mother.

It is pointed out that the devotion of Miss Pickford for her mother is so well known that it seems extraordinary how a report could have arisen that she was giving aid and sympathy to a girl who committed matricide. Especially does Miss Pickford resent the imputation that she would countenance such publication for "publicity purposes."

The story was originally "sprung" in New York and some incidental observations in the copy especially gave offense to the Pickford circle.

Even press agents working for press agents must make good or they lose their jobs. Such an agent was acting as the publicity purveyor for the Wampas Association, who hold their annual frolic at the Ambassador Hotel Feb. 5.

Seems as though this individual was not hitting on all six cylinders and some of the committee in charge of the affair were aware of the fact. So they told him he was dismissed at once and appointed another.

The ousted agent evidently felt the trade papers meant nothing as far as the Wampas and the affair were concerned. The other members of the organization felt different about it.

Fox has changed the "Fox Educational Entertainments" name to "Fox Varieties." These films are single reels and under the new title will start April 12.

MORTON DOWNEY

SENSATIONAL IRISH TENOR

APPEARING AT THE FOREMOST MOTION PICTURE THEATRES THROUGHOUT THE COUNTRY

Comment by the Leading Music Critics:

Charleston Gazette—"Outstanding in the minds of the audience was the marvelous singing of Morton Downey, which was greeted by the most thunderous applause the writer has ever heard in a Charleston playhouse. His opening number was 'Emeralds,' the first Irish lullaby heard in modern American audience. When from the darkness came the clear tones of that lyric tenor there was a gasp from the audience and then silence that was oppressive, except for those same clear tones warbling the strains of an Irish lullaby."

New York Daily Star—"Morton Downey, the tenor singer, solos and trills vocal protuberances that would make any prima diva. He stopped the show, and he will continue to stop many more."

Chicago Examiner—"Gianni Dillard Gann declares that Downey sings with baffling and unique portamento and trills far better than Galli-Curci."

Indianapolis Star—"A young man named Morton Downey almost literally knocked his audience out of its respective seats by singing 'Too Late,' an Irish ballad. Whether it was his high tenor, his sweet voice or his slick hair or the expression which he put into the sentimental words, there was a storm of approval of hand-clapping blended with 'Oh' and 'Aha' when he finished."

Wheeling Register—"Morton Downey has a voice which for sweetness, lightness and clearness has not been equaled here in months."

Detroit Press—"The number in which the audience found keenest enjoyment was Phil Buttolle's 'Emeralds,' an Irish fantasy, in which Morton Downey sang so plaintively and with such natural tenor that the house halted the program with its applause."

Direction E. W. SCHEUING

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from the play by Samuel Shipman and Aaron Hoffman

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CORPORATION

CHANGES DUE IN EASTERN PARKS

More Entrance Fee Dance Pavilions Looked For

With spring headed this way, though that's purely an optimistic thought around New York right now, park managers in the vicinity are in their annual heated competition for outdoor novelties with which to attract patronage. While some are planning a greater array of concessions, others are concentrating upon better shows.

Several changes are anticipated at Luna Park and additional rides and shows are being mapped out for Golden City Park, Canarsie, L. I.

Dance pavilions with entry fees will also be on the increase, according to press reports. Park managers who previously have offered dancing with inexpensive bands, have found that this no longer pulls them in and have come to the conclusion that a better class orchestra with a nominal entrance fee proves a better draw magnet.

ILL. FAIR MEN MEET-

Association Now in Convention at Peoria

Peoria, Ill., Feb. 3.

A large gathering of fair secretaries, showmen and park managers are now in session at the meeting of the Illinois Association of Fairs, now in convention here. All the large offices in the free-at-world are represented, together with fireworks companies and other owners of outdoor amusements. It is one of the best attended meetings on record.

FRENCH CIRCUS BILLS

Paris, Jan. 23.

Cirque Medrano—Bastion equestrian; Fontane Trio; Miss Nelly, comic horse act; Glassner's Menagerie; Tanlar, balancing; Les Stadium, posing act; Chocolat and Cerrato, clowns; Rainat troupe, trapeze; Riccio Sturle and Mme. Laurita, human top; Fraed, ventriloquist; Otage Bill Trio, cyclists; Carlo, Mariano and Porto, clowns; The Leightons, pole act; Ten Kasbatsians, Arab jumpers.

Nouveaux Cirque—Provincial Sports, by Pinaro; Michelet and Machadia; Les Rosellies, equilibrist; Buxton and his menagerie; Calino, Footit and Theodore; Giddy, jumping; Gerard and Elaine, jaw balancing; Watson Bros., cyclists; Les Chezy, equilibrist.

Cirque D'Hiver—Mlle. Advante, equestrian; Les Talma, contortionists; Price and Price, acrobat comedians; M. de Jonghe, hand-equestrian; Captain Breydon, equilibrist; Les and Loyal, equestrian; Victor and Regina Fratellini, juvenile clowns; Rabbala, cyclist; Pomi Duo, athletes; Fratellini Trio, clowns; Kroner's Royal Tigers.

Cirque de Paris—Martha, the Corde's Lions; Les Algeval, trapeze; M. and Mme. J. Houcke, hand-equestrian; Les Albertin, acrobatic; Les Mosadora, jugglers; Charley-Bon O'Connor, equestrian; Angelo Trio, clowns; Andreff, jumping act; A. Rancy, equestrian.

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NEW FIREWORK SPECTACLE

Milton's "Paradise Lost" Basis of Gordon Co.'s Latest Display.

Chicago, Feb. 3. Gordon Fireworks Company of Chicago, have completed their model of the new fireworks spectacle, "Paradise Lost," taken from the immortal poem of John Milton.

It pictures "Hell," which gives practically unlimited scope for pyrotechnics of the most spectacular kind.

The construction, in its entirety, is under direction of E. C. Larmer, for many years a prominent scenic artist of Chicago. The model will be on view at the forthcoming meeting of fair secretaries.

Good Advance for League's Benefit Dance

Chicago, Feb. 3.

The Showmen's League of America held their usual meeting at headquarters last Friday and practically was given over to discussion of the forthcoming party to be held Feb. 18 for the benefit of the Cemetery Fund.

Ed. P. Neumann, in charge of the ticket sale, reported 7,000 tickets were out and returns coming in well. He is sending in an additional 3,000 tickets to other parts of the country and is optimistic over results.

The fund needs the money on account of purchasing additional ground in the cemetery.

\$500,000 Fun Palace

Under Way for L. A.

Los Angeles, Feb. 3.

The largest amusement building structure on the coast is being constructed in the form of the Fun Palace at Ocean Park, and when completed will cost around \$500,000. It is being erected on the ocean front between Pier avenue and Kinney street and will have a frontage of 225 feet and depth of 240 feet.

The building is being patterned after the Steeplechase structure at Coney Island, N. Y. It will be ready for the public about July 1.

BLIZZARD HURTS SHOW

Canton, O., Feb. 3.

The annual indoor circus, auspicious Canton Eagles, was regarded as a success, although very cold weather and one of the worst storms of the season affected attendance.

The show was arranged by Messrs. Hubert and Bauman, who were here last year. McKenzie's Highland Band was an added feature. Among participating acts were Rhonda's animal act, serial Youngs, Sir Tasmannians, Morales Trio, Senorita Piedad, May Wirth, Vandiemann and Jose Sisters, Marquette Sisters, Frederick Duo, Five Sisters, Flyer, with Bill Lorette, heading the clowns.

INDIANA-MICHIGAN DATES

Lafayette, Ind., Feb. 3.

Dates were selected for holding fairs at a meeting of members of the Northern Indiana and Southern Michigan Fair Association held at South Bend, Ind., Jan. 29.

The following dates were arranged: South Bend, Aug. 13-22; Lafayette, Aug. 25-28; Goshen, Sept. 1-5; Benton Harbor, Sept. 7-12; North Manchester, Sept. 7-12; Kalamazoo, Sept. 11-25.

MOOSE CIRCUS NEAR CHICAGO

Chicago, Feb. 3.

A big indoor circus opened last Monday night under the auspices of the Local Order of Moose, Maywood, Ill. It was conducted by Sam Gluskin and a big attendance featured the opening. Gluskin has a big show consisting of circus acts, three autos are to be given away and a popularity contest is in full swing. The promotion is to clear the debt on the new temple.

KENTUCKY FAIR CONTRACTS

Chicago, Feb. 3.

The directors of the Kentucky State Fair awarded the contract for fireworks to the Gordon Fireworks Company of Chicago. The fire acts will go to the Gus Sun Agency and the midway attractions to the Greater Sheeley Shows.

Gordon will produce the new spectacle "Paradise Lost" at the state fair. J. Saunders Gordon made the contract personally.

Negro Park Closes

The amusement park at 142d street and Harlem River, New York, catering exclusively to colored patronage, will not function next spring. The property has been taken over as a lumber yard.

The park had been promoted by Marcus Garvey, who is said to have thrown up the sponge after two years' futile effort to put the venture over.

SAN DIEGO REFUSES TENT SHOW PERMIT

Reject Pirey's Application for Vaude Under Canvas—At- titude Is Permanent

San Diego, Feb. 3.

Tent theatres are in bad grace here and managers and owners of such amusement enterprises can expect a cold reception when they apply for licenses at the City Hall. This state of affairs was made plain yesterday when the council unanimously turned down the application of P. Pirey to open a vaudeville show under canvas in the Logan Heights district of the city.

Owners of the Logan Heights and Imperial Avenue theatres vigorously insisted the tent show would seriously interfere with their businesses and one of the councilmen, who previously had been willing to grant the license, changed his mind and voted against the project.

Councilman Holbrook recently submitted an ordinance barring all tent theatres from San Diego, but it failed to get votes enough for passage. The councilmen, however, indicated that they would grant no more licenses for such attractions, and the action yesterday suggests that they intend to live up to that program.

Grand Jury Would Bar All Carnival Shows

Athens, Ga., Feb. 3.

Red-hot opposition to carnival shows exist in this county, so much so that the grand jury recently recommended that all of such tent attractions should be barred from exhibiting within county limits. Such a high tax has already been levied on carnivals that they have been forced to operate just outside the city. No definite action has yet happened the recommendation.

\$15,000 Bond Issue Finances Winneshiak Fair

Decorah, Ia., Feb. 3.

The Winneshiak County Fair Association is issuing \$15,000 bonds to finance the fair and cover a current indebtedness of \$8,000 and provide a cash fund upon which to operate. The bonds are lien upon the fair property and contain coupons which, in 1926, may be exchanged for tickets.

WATER CIRCUS IN FIREWORKS

Chicago, Feb. 3.

One of the pyrotechnic novelties of the forthcoming season will be the Water Circus, a fireworks spectacle conceived and built by the Potts Fireworks Company of Franklin Park, Ill.

A. D. Miller, general manager of the company, reports great success at various fair meetings and states that great interest is being aroused in the new feature.

JONES SHOW'S NEW MEN

Chicago, Feb. 3.

Jimmy Donohue, for many years with the Con. Kennedy Shows as promoter, has joined the Johnny J. Jones shows for the season.

Col. Bonnell, well-known outdoor amusement promoter, is also a new addition to the Jones advance forces.

SWEENEY GIVES UP POST

Waukegan, Ill., Feb. 3.

Mark Sweeney, president of the Inouqui County Fair Association, has resigned on plea that private matters prevented his participation in the fair details. His successor will be named later this month.

Fair dates were fixed for September 14-19.

MUGIVAN IN CHICAGO

Arranging for Opening of Sells-Floto at Coliseum Next Month.

Chicago, Feb. 3.

Jerry Mugivan, head of the American Circus Corporation, is in Chicago making final arrangements for the Sells-Floto engagement in the Coliseum to begin early in March.

Mugivan will not travel with any of his circuses this year, but will remain at Park, Ind., devoting his time to the building of the company's winter-quarters.

World Amusement Service Gets Class "A" Fair Trade

Chicago, Feb. 3.

The contracts for the Class "A" Canadian fair, first acts was awarded to E. F. Carruthers, of the World Amusement Service Association, after a spirited bidding in which Carruthers won over the Western Vaudeville Managers' Association, represented by J. C. McCaffery, Ethel Robinson, who attended the meeting personally, Wirth Hamid Booking Agency, Gus Sun and others.

The Class "B" and "C" fairs gave the contracts for their good stand attractions to the Wirth Hamid office. Alex Sloan, of the W. A. S. A., again obtained the contract for the auto races, and Bert Fries as usual bought all the concession privileges.

Fake Wild West With Draft Horses

N. B. Spingold, former showman, recently returned from a trip through the N. R. and far east, says North America, Egypt and those regions are flooded with fake "American" wild west and Indian outfits.

Spingold states these shows are made up in France, work under canvas, use Frenchmen made up as cowboys and Indians and give scalping and stake-burning horrors. "There are also 'cowgirls' recruited from rural France, with draft horses for ponies."

Coast Fair Competition

Los Angeles, Feb. 3.

The Conklin and Garrett shows will be represented at the North Pacific fair meeting at Aberdeen by the owners of the shows.

There will be plenty of competition for the fair dates this year seems certain, as at least six organizations will bid for the fairs, outside of individual ride owners and other attractions.

"Snowmobile" Race Novelty

Augusta, Me., Feb. 3.

A "snow-mobile race," said to be the first of its kind ever held, featured the Augusta (Maine) snowmobile race. A study of the following winter carnival events being held this week. A silver cup goes to the winner.

WHAT THE WORLD WANTS

Variety Bureau,

Washington, Feb. 3.

More business is listed for amusements and its allied industries in the current issue of "What the World Wants." A study of the following listed commodities will "bring this home" to the enterprising showman. Dealer seeking new business in foreign markets, which markets are becoming more and more Americanized each day. As has previously been set forth, it is but necessary to write to the nearest branch office of the Department of Commerce, under whose direction this service is maintained through the American consulate and trade envoys scattered throughout the world, giving the name of the country, the commodity and the code number, and the contact will be made.

Among the purchasers appear the following:

China, men's bathing suits (13555); France, automobile accessories, garage tools and automotive equipment (13533); artificial silk hosiery (13575); typewriters (13512); Ger-

CAL. MAY HAVE TWO STATE FAIRS

Bill Introduced for Sec- ond Event at Riverside

Los Angeles, Feb. 3.

Provisions for two State Fairs each year are made in a bill introduced in the State Legislature by Senator Kline of San Jacinto, Cal. The bill provides that Sacramento, where the State fair has always been held, hold one and that Riverside, Cal., have the other.

The fair to be held in Sacramento, according to the bill, would be known as the California State Fair and the Riverside event as the Southern California State Fair.

The bill also provides that for the second fair four additional directors be added to the State Board of Agriculture.

COAST'S NEW STEEL PIER

At Long Beach, Cal.—Ready in Spring of '26

Long Beach, Cal., Feb. 3.

Plans have been prepared for the construction of a new steel amusement pier to be erected on the site of the present Silver Spray Pier, wooden structure, now being used for the same purposes.

The plans call for a pier similar to the Million Dollar pier at Atlantic City. Those in back of the project are the Neptune Pier Co., Long Beach Pleasure Pier Co., and the Long Beach Racing Coaster Company. It is figured the new pier will be ready in the spring of 1926.

SHELTON WITH "101 RANCH"

Chicago, Feb. 3.

N. J. "Cap" Shelton has been signed by the 101 Ranch Show to handle the press, back with the show. Shelton comes from the Sparks Circus, having acted as g. p. a last season.

With the signing of Shelton the 101 has now completed its roster of press agents. Frank Braden is to be general representative with Ora Parks assisting ahead. Both Braden and Parks come from the Sells-Floto Circus.

CHARLES M. KENNEDY ILL

Chicago, Feb. 3.

Charles M. Kennedy, secretary of the Maritime fair, is in Woodstock Hospital, having been operated on for appendicitis. He is doing well and expected to be out and around in a few weeks.

WHAT THE WORLD WANTS

many, popcorn, peanuts (both 13512), soda fountain (13513), Hungary, automobiles and parts (13513), boots and shoes (13546), sweaters, neckties and other knitted goods; rubber tennis and gymnasium shoes (both 13546); Panama, adjustable colored hat bands (13575); Sweden, waist belts and felt hats (13505); underwear for men and women (13505); Wales, upright pianos (13511); Argentina, wardrobe (13575); India, chapeau (13505); Among those desiring to act as selling agents only are the following:

Austria, photographic dry plates, films and paper (13518); Brazil, imitation jewelry (13583); Egypt, light bicycle (13518); hosiery (13547); cabinet photographs (13516); cheap toilet and laundry soaps (13525); Germany, sporting articles (13504); Hungary, taxidermy (13518); India, cheap umbrellas (13509); Netherlands, fleeced underwear (13579); Poland, toilet articles and preparations (13501); Rumania, articles of better quality (13543); South Africa, cotton lisle and silk hosiery (13594).

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INDOOR CIRCUS LOSING GRIP

Few Winners and Many Flops in Western Territory

Chicago, Feb. 3. Indoor circuses continue to flop in this section of the country. George Coleman reports this has been the worst season on record, with but one or two exceptions.

An indoor event at Port Huron, Mich., sponsored by McGrath and Norman, was a decided flop, and the same applies to most of Chicago promotions. An event that ran for three weeks under the strongest Catholic auspices netted the miserable sum of \$800, despite wheels and other chance games.

Old Circus Rider Takes His Life

Toledo, Feb. 3. John Loudon, 64, for 10 years a star with Barnum & Bailey circus, shot himself here, Jan. 30, while at his job as a night watchman.

Loudon, born in Crestline, O., and an away from home to join the circus, made the round-the-world tour with Barnum & Bailey some years ago; in Sydney, Australia, had an accident which caused him to lose his life. Loudon came to Toledo and obtained employment with the Citizens' Fuel Company. He died in a hospital, an hour after being shot.

Creditors Sustain Fair By Cutting Claims

Davenport, Ia., Feb. 3. A direct donation to the Mississippi Valley Fair Association, voluntary reduction from amounts due creditors of \$113,818.46, was announced by Albert F. Dawson, of the campaign committee.

The deduction means that a direct gift of 65 per cent. of the indebtedness is being made, and the 14 creditors have agreed to accept 35 per cent. of their claims, amounting to \$63,371.46.

Texas Fair Building To Cost \$450,000

Dallas, Tex., Feb. 3. The new structure to be erected at a cost of \$450,000 on the new addition to the State Fair of Texas will be ready for occupancy at least a month in advance of the 25th fair.

Building operations have already started and are well under way. The structure will be built of concrete, brick and steel and will be thoroughly fireproof.

SHELBY FAIR ELECTIONS

Shelbina, Ia., Feb. 3. Officers of the Shelby County Fair and Mechanical Association Association have been elected and Jan. 25-28 selected for the 1925 exhibition.

The officers are: John W. Vandyke, president; Arthur Connelly, vice-president; F. E. Lewis, treasurer; and E. W. Peters, secretary. The fair grounds will be utilized for a golf course during the summer months.

REPEATING IN WISCONSIN

Chicago, Feb. 3. H. B. (Doc) Danville has closed the Northern Wisconsin circuit of his for the Worthington Shows again this season.

They comprise the same fairs that were played last year.

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CHICAGO OFFICE

BERLENBACH-MARULO

Paul Slugs Way to 12-Round Decision

By JACK PULASKI

The Garden was well tenanted for the card of heavyweight battles last Friday, yet attendance was far from capacity, which was surprising.

In the main event Paul Berlenbach won the decision over Tony Marullo, of New Orleans, the men fighting as light heavyweights. It was a fierce battle, the tide of points favoring one man and then the other for the first eight rounds. Early in the bout the fans were properly steamed up for indications were for a knockout, the winner likely to be either combatant. In the final sessions "Bockling" Paul forged clearly into the lead. In the eleventh Tony was wobbling, but Berlenbach could not connect with a finishing blow. In fact he missed wildly, but so did Marullo. Tony seemed the younger man and, although he rocked Berlenbach many times, the stamina of the ex-wrestler sustained him.

There were no knockdowns. Both exhibited the ability to "take it," Marullo particularly being a catcher. Tony is after a match with Harry Greb and his showing against Berlenbach was to have decided the meeting. Paul entered the ring favored in the betting, two to one, but the bettors had many an uneasy moment for, it turned out, the odds were exaggerated. Marullo's backers figured him to win by a knockout. Tony is supposed to have glass hands, but the iron jaw is there.

Line on Berlenbach

The outstanding feature of the main event was the line gotten on Berlenbach's style. He is strictly a lefthand hitter. That is probably the result of his natural stance, which was shown in grooming him for the ring he was turned around. Paul did not look the terrific mauler of most of his earlier matches. That is explained either by the status of Marullo, or the latter's capacity for punch assimilation.

Two ex-footballers figured in the card. Sully Montgomery, appearing for the first time as a semi-finalist, went up to the form anticipated by his debut here some weeks ago. The former Center College player is from Texas, weighs 207, is extremely fast for a man of his size, and carried his knock-out out Clemente Savato, of Chili, in the second round, or at least the referee stopped the match on the grounds the South American was outclassed. It was a rather hasty move at that for Clemente had gone down for a count but once. Savato is no mark. He has a decision over Rojas.

Ed Garvey, of South Bend, and once of the Notre Dame eleven, was knocked cold by Gordon Muncie in the fourth round of a scheduled eight rounder. It seemed nothing could stop Gordon from a sleeping powder. But he landed a right to Garvey's jaw in the third and then kept after his man. The termination of the match fooled the talent all around for Garvey is a rough past. Muncie is a quince heavyweight, so it may be certain for Garvey's boxing aspirations.

Make no mistake about Montgomery. He is the most promising heavyweight in the field today, real championship timber.

Dealers' War Gives Lansing Two Auto Shows

Lansing, Mich., Feb. 3. Lansing is going the rest of the cities of the country one better and this week has two automobile shows going full blast. A break between the dealers over plans for the annual show resulted in the dealers' association setting up one show and the independent group opening their own exhibit.

Both sides entered into an exploitation war and each entered the market for free acts and counter attractions.

The exhibits continue through Feb. 7.

NEALAND WITH R. & C.

Chicago, Feb. 3. Walter Nealand, former press agent for the American Circus Corporation, will act as press representative for the Rubin & Cherry shows during 1925.

SUCCEEDS HICKEY

Chicago, Feb. 3. Sharpe Carruthers has been appointed general press representative to replace Robert E. Hickey, leaving to become general press agent for the John Robinson Circus.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Con Conway

THURSDAY, Feb. 5

BOUT.	WINNER.	ODDS.
Mike Ballarino vs. Pepper Martin.....	Ballarino.....	7-5
Andy Tucker vs. Sammy Aaronson.....	Aaronson.....	even
Charley Rosen vs. Jack Darcey.....	Rosen.....	8-5
FRIDAY, Feb. 6		
Sid Tarris vs. Sammy Mandell.....	Mandell.....	even
Harold Smith vs. Charley Goodman.....	Smith.....	9-5
SATURDAY, Feb. 7		
Al Brown vs. Terry Miller.....	Brown.....	8-5
Jimmy Russo vs. Rube Bradley.....	Russo.....	6-5
Eddie Flank vs. Al Felder.....	Flank.....	9-5
Chas. P. Rosenberg vs. Buck Josephs.....	Rosenberg.....	2-1

RECORD TO DATE

Selections, 25. Winners, 18. Draws, 3. Losers, 4.

90 FIGHTING BIRDS BECOME JUST POULTRY

Pittsburgh Cockfight Banned —189 Arrested and Rides Given to Charity

Pittsburgh, Feb. 3. Snooping around for evidence of illegal liquor sales. State troopers ran afoul of a cockfight at its height at Sullivan's roadhouse, one of the most popular resorts of its kind in the Pittsburgh district, in the wee hours of last Saturday night. The result was one of the biggest raids of its kind ever made anywhere in the United States. Fighting cock numbering 90 and valued at upwards of \$20,000 were seized and turned over to officers of the Humane Society, while 189 visitors were arrested.

Upon entering the roadhouse the troopers found a well-equipped cockpit. A fierce battle was on and it was reported that thousands of dollars were being waged on the outcome. At the hearing the following day only one of the defendants, released on forfeit, appeared for arraignment. He was Morris Sullivan, proprietor, and was fined \$25 and costs on a charge of maintaining a cockpit, and \$50 on a charge of keeping a gambling house.

Efforts to secure the release of the fighting birds were of no avail, and the majority of them were killed and sent to hospitals and charitable institutions.

Gallery Sports Writers

By CON CONWAY

There isn't a sports writer in Greater New York who believes in his heart that the so-called attempted bribery of Heine Sands was anything but a club house joke, but with few exceptions they have listened to the yowling of the mob and strung along with them.

To think that a smart bunch of ball players like the Giants would try and buy a player of Sands' ability, without attempting to bribe anyone else on the Philadelphia team, is an insult to the intelligence of anyone who knows enough about baseball to tell right from left field.

In the White Sox-Cincinnati series, with five crooked ball players in the bag, four honest ones, among them Dickie Kerr, the pitcher, almost won the series despite a fix. Sands never had a good day at the Polo Grounds in his life, and when O'Connell, who was the club "Patsy," went to him with the joke proposition, Sands immediately decided to protect himself.

This writer's opinion, based upon 10 years' experience as a professional ballplayer and upon a longer knowledge of the psychology of ball players, is that the whole thing was started as a joke upon O'Connell, the perpetrators thinking Sands would see the joke and take it that way.

Just as soon as the jokesters pluck up courage enough to tell the circumstances behind the misplaced comedy, just as soon will the "scandal" be cleared up.

Meanwhile, why don't the scribes qualify their statements and stop playing to the gallery.

MISSOURI MAY HAVE NO DECISION BOUTS

Bill to Propose Boxing Under State Comm. Regulation— Gov. Not Opposed

Kansas City, Feb. 3. Promoters and lovers of the flat game are hopeful that legalized boxing may be returned to this State by the present Legislature and with the signature of Governor Baker.

A committee from St. Louis, headed by Nat Goldstein, Republican politician, called upon the Governor a few days ago to learn his views on the question and were greatly encouraged, when he advised them he was not opposed to amateur boxing nor professional bouts, providing they were well regulated. The plan is to try and secure the passage of a bill to regulate boxing by a State commission, with no-decision bouts.

A similar bill was introduced by Max Ansoyky, of this city, in the last Legislature. It passed both Houses, but was vetoed by Governor Hyde.

Recouping First Loss Gave Bookies \$7,000

How the "bookies" got almost \$7,000 within a month was revealed. In West Side Court by the arraignment of Otto Mayer, former book-keeper of the Blue Kitchen chain of restaurants. Mayer was arrested on a charge of grand larceny and he was held in bail of \$1,500 for further examination.

Mayer, the detectives stated, has been in the employ of the "Blue Kitchen" for two months. Recently an examination of the books found a discrepancy amounting to \$500 on Jan. 13. The vice-president of the concern, Louis Liebman, notified the detectives and Mayer was arrested.

According to the sleuths, Mayer told them that the "bookies" got his cash. The officers further asserted that Mayer told them his first withdrawal was small, then, in order to recoup his losses, he played the ponies heavily but only got deeper in the mire. He was unable to secure bail.

Jockey Goes to Jail

Kansas City, Feb. 3. Jesse Waldo, former well-known jockey, was sentenced to three years in the Federal penitentiary by Judge Reeves, on a charge of illegal possession of morphine.

ATTENTION OUTDOOR SHOWMEN

FEBRUARY MEETING OF THE

SHOWMEN'S LEGISLATIVE COMMITTEE

AUDITORIUM HOTEL, CHICAGO, ILL.

SUNDAY, MONDAY, TUESDAY, FEBRUARY 15, 16, 17, 1925

MEETING WILL BE CALLED TO ORDER AT 2 O'CLOCK P. M. SUNDAY

EVERY OUTDOOR SHOWMAN IS REQUESTED TO ATTEND

SHOWMEN'S LEGISLATIVE COMMITTEE

Thomas J. Johnson,
Commissioner and General Counsel.

HARRY G. MELVILL, Chairman

JOHNNY J. JONES,
MILT MORRIS
GEORGE L. DOBYNS,
VIC. D. LEVITT

Vice-Chairmen

MIKE T. CLARK, Secretary

BEAUCOUP DANCE MUSIC ON RADIO PROGRAMS

Radio Review of Afternoon Program Discloses Overplus of Jazz

Miltonella Beardsley, Wednesday over WJZ, is a good pianist and knows how to play classical music. The Felist "pluggers" did their stuff over WHN. The Hotel Belmont String Ensemble, from the Palm Garden of the hotel, had their usual hour of tea music, which came through nicely.

Beatrice Gay sang popular songs via WHN. Miss Gay has a pleasing voice. James Montague accompanied at the piano.

Thursday
The Hotel Pennsylvania Concert orchestra played classical luncheon music from the dining room of the hotel.

Mike Hanagy and Norman Slepian entertained via WGBS with popular songs. They first played several songs with Slepian at the piano. Hanagy's banjo and guitar specialties clicked. With all the dance orchestras running wild, it's a relief to hear something different. Both did their stuff well.

The Felist "pluggers" were at WHN again, boosting some more.

Joseph Young, baritone, with pop songs over WHN displayed an agreeable voice. Ruby Cowan plugged his own songs from the same station. Cowan has some nice songs and a fair voice, but he'd better stick to song writing.

Saturday
The Park Lane Orchestra played classical luncheon music from the hotel over WJZ. It looks as though jazz hounds don't eat in the grill rooms of the hotels.

The Jersey Collegians, a nifty dance orchestra, clicked via WGBS.

Monday
Mike Speciale at the microphone, through WHN, announced that his Carleton Terrace orchestra would play some dance music direct from the hotel.

Sam Lavin and his Roseland orchestra, over WHN. According to N. T. G., the Roseland is the most beautiful ball room in New York. If not the world. All of which is part of the paid radio advertising.

Sam Lavin has an orchestra that can play anywhere. Several requests for special songs were made by radio bugs, but owing to the lack of time they could not be played.

The Littman orchestra, another exploitation medium for a commercial enterprise, did well via WHN.

FOLLOW THE SWALLOW SUIT

Argument on the injunction in the suit of Ernest Breuer, song writer, against Billy Rose, Ray Henderson, Mort Dixon and the Jerome H. Remick Co., respectively, authors and publishers of "Follow the Swallow" comes this (Wednesday) morning in the New York Supreme Court.

Breuer, represented by Harold M. Goldblatt of Frederick E. Goldsmith's office, alleges co-authorship of the hit song and wants an accounting and a restraining writ.

STATION WIL STARTS

St. Louis, Feb. 2.
WIL, the new St. Louis Star-Benson Radio Co. station, went on the air for the first time Saturday night. Ten to midnight dance programs are to be offered four evenings a week.

Remote control broadcasting of Jack Ford's Peacock orchestra from the Arcadia ballroom is to be WIL's feature.

Postpones Opera for Organist
Because Marcel Dupre, French organist, is slated to return to France, WGY, Schenectady, has postponed the radio production of the opera, "Il Trovatore," until a later date to permit M. Dupre's organ recital Feb. 5.

The concert will be relayed by WJY to WGY, the organist performing from the Wanamaker Auditorium, New York.

Ltd. Commercial Stations

Washington, Feb. 3.
Following is the supplemental list of limited commercial broadcasting stations up to and including Jan. 30, as issued by the Department of Commerce:

KDLR, The Radio Electric Co., Devils Lake, N. D.; KFAN, University of Idaho, Moscow, Idaho; KFLP, Yvette M. Foster, Cedar Rapids, Ia.; KPUI, Irvine H. Bouchard, Butte, Mont.; WBES, Bliss Electrical School, Takoma Park, Md.; WGBM, Theodore N. Shaty, Providence, R. I.; WBB, Hub Radio Shop, LaSalle, Ill.; WGBR, Dr. Ross Artan, San Juan, P. R.; WGBM, M. L. Price Music Co., Tampa, Fla.; WHBA, C. C. Shaffer, Oil City, Pa.

Transfer Class C to Class A.
KHQ, Lou Warner, Seattle, Wash.; WBS, D. W. May, Inc. Newark, N. J.; WCAX, University of Vt., Burlington, Vt.; WOI, American Radio Research Corp., Medford, Mass.; WKAP, Duffie Wilcox Flint, Inc., Croton, N. Y.; WTSF, J. H. Stewart, Springfield, Mass.

WKAR, Michigan Agricultural College, East Lansing, Mich.; KFMK, Carleton College, Northfield, Minn.

3 BANDMEN ARRAIGNED ON BURGLARY CHARGE

Each Pleads Innocence—\$1,000 Furnished by All

Boston, Feb. 3.
Herbert W. (Bert) Lowe, leader of the orchestra bearing his name, Louis J. Calabrese, a cornet player in Boston orchestras, and Raymond S. Stewart, another player in an orchestra, were arraigned in the Central Police Court here last week charged with receiving stolen auto mobiles. Arrests were made by warrants issued from the Central Court. Cases of all were continued until Feb. 16 and bail of \$1,000 demanded from each of the defendants was furnished.

Each defendant was charged with receiving one car, each valued at \$1,000. Calabrese and Stewart both produced bills of sale for the cars when arraigned and Lowe to the court that while at the time of his arraignment he did not have a bill of sale on hand, he was innocent of the charge and could produce proof he purchased the car in good faith.

Test Case Verdict Against Cincy Proprietor

Cincinnati, Feb. 3.
Declaring that it was the duty of all dance-hall proprietors to recognize the city ordinance prohibiting minors from attending public dance halls without the chaperonage of parent or guardian, Judge Charles W. Hoffman in Juvenile Court found John F. Holland, proprietor of Peacock Inn, Cincinnati, guilty of contributing to juvenile delinquency and fined him \$200 and costs.

The charge followed the giving of a party at the cabaret on the night of Dec. 6 by Ruth Remus, seventeen-year-old daughter of George Remus, "a Bootlegger King," now serving a sentence in the Atlanta Federal Prison for violation of the Federal prohibition laws.

The case was regarded as a test case to determine the legality of the ordinance by officers of the Juvenile Court and the Juvenile Protective Association. No charges were brought against Miss Remus.

Rugel-Regal Contract
A Rugel-Regal affiliation has been effected with the signing of a Regal records to "can" Yvette Rugel's voice.

Hurry Pearl effected the contract.

Japan's First Broadcast

Washington, Feb. 3.
Japan will have its first broadcasting, March 1.

A cable from Commercial Attache Frank Rhee, in Tokyo to the Department of Commerce, states that in anticipation of this the sale of radio sets in Japan is increasing.

Value of Radio Apparatus Quintuples

Washington, Feb. 3.
Radio apparatus valued at over \$44,000,000 was manufactured during 1925, according to the biennial census of manufacturers of the Bureau of the Census.

This is almost five times the value of the radio apparatus turned out in 1921 when the figure was just over \$9,500,000.

BOSTON MUSIC

Boston, Feb. 3.
A very earnest bid of competition for business is being waged in Boston musical realms at present and despite the fact that the cards are apparently stacked on one side, there is much that is interesting to be said and seen.

There are said to be present in this city three orchestras which are principally active in serving the so-called "society trade." These are Leo Reisman's Hotel Brunswick Orchestra, also Columbia recorders, and the only established recording orchestra in New England; Boyle's Copley Plaza Hotel Orchestra and Bert Lowe's Orchestra, which does only "general business." Sid Reinher's also does some of this highly remunerative work and Morey Pearl used to.

Of the three mentioned leaders, Reisman probably commands the highest prices. He is the only one who has a "personal price," i. e. he charges a large figure for his personal appearances and that, plus the fact that he must, by contract guarantee, stick pretty close to the Egyptian Room of the Brunswick, makes him less of a competitor in the general field.

Bert Lowe being a free lance, is not restricted by any hotel tie, and can therefore guarantee a "personal appearance" much more readily than Reisman. Consequently he has been retreating the major part of the dates in his field for some time. The chief difference between Reisman's and Lowe's society jobs is that the former's are almost always the private sort, whereas Bert gets the private ones and the big semi-public ones as well.

Society Affairs

In the last five, or more years, however, most of these big dance have been held at the Copley Plaza Hotel and that has contributed a new factor to the situation. The Plaza management has of late apparently been very perturbed at Bert Lowe's continual presence in their main ballroom. It meant too many dollars going out, and not enough coming in.

The result has been that the club dates at the Copley Plaza, have been gradually slipping from P'm and Boyle is getting them.

Boyle has been offering an excellent brand of dance music, and has been doing so consistently.

What the ultimate result of the contest will be is not easy to predict.

Lowe, despite the Copley, is apparently just as strong as ever on the outside. This week is annual New England "Prom" week, and Bert has more than his share of the college jobs. Monday and Tuesday he played at the Cloister Club, which represents about half the money in Yale University. The remainder of the week he will spend at Williams College, Williamstown, Mass. He was also offered the Dartmouth Carnival dance, but as that occurs on the same evening as the Williams prom, he was forced to refuse.

Three Boston Leaders

Three Boston leaders will take hands to the Dartmouth festivities, however. They are Sid Reinher, Billy Losses and Tom Kerr. Morey Pearl will go to Hartford, Conn., to the Trinity College junior prom.

Pearl, besides playing regularly at his own dance-hall, "The Tent," is now working afternoons in the Flene department store restaurant tea room with six men. He has also booked several outside dates with Elk lodges, settlement store fraternal organizations, and the like.

Perley Breed's Orchestra, which plays at the Colonial restaurant, has made its first record, for the Gennett concern.

"RADIO BENEFIT" PROMOTERS BALK AT PAYING ARTISTS

Change Minds When Proceeds Come in Encouragingly—10 P. C. Donation to N. V. A. and Actors Fund Refused in Exchange for Stars' Services

Chicago, Feb. 3.
The radio benefit to be given Sunday at the Apollo and sponsored by Robert Boniel, announced by station WEBB, looks like it will get in a good sum of money for the promoters. It is estimated that the program will carry advertising in excess of \$10,000. The majority of the advertising was derived from direct solicitation of radio manufacturers to supply houses, with all stations and radio entertainers also being approached for space. The tickets for the benefit were disposed of via the air with raffish from all over the country making donations regardless of the inability to attend.

When the idea of the radio benefit was first brought to the attention of the radio artists participating in the program it was intimated that the profits would be divided among the entertainers. But the promoters, foreseeing the success of the thing, have since changed their minds and have worked out a new plan whereby the entertainers will receive nothing for their services. The money derived from the program and seat sales, it is said, will be used in buying radio sets for disabled war veterans, hospitals and like institutions.

EDISON CO.'S QUIZ REVEALS WEEI'S COST

Light Co.'s High Rate Under Investigation

Boston, Feb. 3.
President Charles L. Edgar, of the Edison Light Co., which owns and operates station WEEI here, testified on the witness stand before the city department of public utilities that the operating cost of that station is \$50,000 per annum.

The Edison company, controlling the lighting in all the homes of the city, is in process of answering in the matter of boosting rates. In the course of the investigation much interesting data about the broadcasting station was brought to light. Some of the figures quoted by President Edgar follow:

The initial expenditure on the station was \$10,000, that being the amount necessary for erection of the plant. In the first four months of operation a loss of \$9,000 was sustained. The total amount of money spent by the company in all forms of advertising in 1923, prior to the erection of WEEI, was \$145,000, whereas in 1925, with the station in operation, the total reached \$174,000.

Several vaudeville and legit stars were also approached to lend their service for what is supposed to be a needy cause. But when the matter was thoroughly investigated it was revealed that needy cause pertained to was not so needy. The actors were willing to give their services with the proviso that 10 per cent of the gross receipts be distributed among the N. V. A. and Actors' Fund. This proposition was turned down, so there will be no stars present.

The only paid artist will be Leslie Allen, the master of ceremonies.

Johnny Mack Slapped Wife in Mouth, Is Charged

Pittsburgh, Feb. 3.
Accusing her husband, John Reed, better known as "Johnny Mack" radio announcer, of slapping her in the mouth when she complained about his selling her radio, Mrs. Marie Reed appeared against her husband in Morals Court here and asked the magistrate to detain her husband until she could lodge a complaint against him for non support. The magistrate did so.

Reed was arrested on complaint of his wife charged with disorderly conduct.

Reed admitted slapping his wife but testified she struck him with a mop handle.

LITHUANIAN RADIO DUE

Washington, Feb. 3.
The construction of the Lithuanian broadcasting station is going ahead at top speed, says consular dispatches to the Department of Commerce. The sending apparatus has not yet arrived at Kovno, where the station is to be located, but the steel towers are being put in place and it is expected broadcasting will start during the current week Feb. 2.

The bill introduced in the Diet entitled "Proposed Bill for the Development of Wireless in Lithuania," has passed and will become a law within two weeks.

WHITEMAN'S \$7,000

Dallas, Feb. 3.
Paul Whiteman and his concert orchestra, grossed \$7,000 Monday night at their performance at the Auditorium.

W. C. POLLA

desires to hear from Band Units who want to improve themselves and who are seeking engagements.

Write to

W. C. POLLA
603 West 111th Street, N. Y. City

SHEET MUSIC IS SELLING "NOT BAD"

Even Habitual "Squawkers" Admit the Condition

Sheet music is selling "not bad." Even the usually pessimistic publishers admit it. With those firms fortunate enough to have in their active catalogues business is really good. However, the "good" songs are in demand only.

Berlin's "All Alone" tops everything on the market. There are other sellers such as "The Pal that I Loved," "Blue-Eyed Sally," which have been holding back until "Wonder What's Become of Sally" had its fling. "Follow the Yellow," "Me and the Boy Friend," "Dreamer of Dreams" and "My Best Girl," which comprise the Remick ring.

Feist has good sellers in "Will You Remember Me" which is fast taking its stride; "Eliza," "Honest and Truly," "Dear One," "Katherine," "I'll See You in My Dreams" and "When the One You Love Loves You."

Jack Mills, Inc., has "My Kid" and "Red-Head Mama" going big. Shapiro-Bernstein is strong with only, "Only One," "My Rose-Marie," Peter Pan, I Love You" and "At the End of the Road."

Berlin, Inc., has "Oh, Mabel," "Show Me the Way," "Tramp, Tramp, Tramp" and "Please Be Good to My Old Girl," which is showing up encouragingly.

Many new songs are being "started" at this stage such as "Away from You" and "No One" (both by Roger, Yellen & Bornstein), which we expected to do some. "Oh, How Love My Darling" (Clarke & Lee) is beginning to look up, probably stimulated by the mechanical releases. Ed Marks has "Changes Made," "Soo Sister Sadie," "Way Down Home" and "I Never Knew Much I Loved You" going big. Other good sellers are "Copenhagen," "Sally Lou," "Where's My Vestie Hiding?" "Shadowland," "Because They All Love You" (the latter three Waterman, Inc. publishers); "Panama Mammies," "Beans," "At the End of a Winding Lane," "Fancy," "Everybody Loves My Baby," "Sweet Little You," "Sunset in California" and "The Rose-Marie" (the production). "Lady Be Good" has "Fascinating Rhythm" and "Oh, Lady Be Good," also big. The Jolson "Big Boy" show started to show up with "Keep Smiling at Trouble" and "Hello 'Lucky'." The "Student Prince," "Love Song" and "Madame Camouflage" operettas all have good sellers. "No, No, Nanette," with a kick for two and "I Want to Be Happy" are as strong as ever.

HANDY'S "BLUES" IN FOLIO

W. C. Handy, "father" of the blues, will have his most famous digo compositions compiled into folio. Robbins-Engel, Inc., will publish the compilation.

Handy wrote "St. Louis Blues," "Memphis Blues," "Aunt Hagar's Children's Blues," and many others.

RAY MILLER

Director of His Brunswick Recording Sessions at the Columbia Studios in New York, is another who is wholeheartedly embracing the new medium. He has secured the services of the "SQUAWK" EXTRAORDINARY FOR TROT, ARABIAN, and other songs.

FLORIDA

By GREEN and GREER
PUBLISHED BY
Robbins-Engel, Inc.
1688 Broadway, New York City

J-V Arrangements

The unique "J-V" arrangements being made exclusively by Dave Harman and Al Capone, director of the J-V arrangements, are being made for the most contemporary bands and orchestras. Ray Stittwell, Jean Field and other leading orchestras are using the "J-V" arranging service. For particulars apply to J-V ARRANGEMENTS, 100 DAY STREET, NEW YORK CITY. HENDERSON'S HALL, NEW YORK CITY.

Gerber's Twists

Alex Gerber has compiled some comedy title paraphrases on popular songs. The "tango song" is "Tain-gonna rain no mo'"; the "hook and eye song" is an allusion for "Who can I remember?" "Shine" is otherwise "shot polish"; the "waffle song" is "What'll I Do?" and the "big house song" is "because I love you."

BERNIE'S CONCERT TOUR

Billed as "Ballieff of Bandom"—This Spring With 25 Pieces

William Morris will sponsor Ben Bernie and his concert orchestra of 25 in a concert tour this spring.

Morris has plans for Bernie along the lines of billing him "The Ballieff of Bandom." Bernie is the only monologist-orchestra leader in the country having been a "single" comedian in vaudeville before augmenting his violin specialty with a syn-copating orchestra.

Bernie contemplates combining both his Roosevelt and Ciro bands for the concert itinerary.

Here and There

Two songs written by Horace Alden Miller of the Cornell College Conservatory of Music will be featured on the European concert tour of Mergel, Bertil Tillisch of Des Moines.

The Banjo-Saxo Dance band under Merlin C. Crawford's direction will furnish the dance music for the senior prom at the Penn State College Feb. 6.

The new Lewiston-Auburn symphony orchestra has made its first appearance. The orchestra is under the joint leadership of Prof. Harry Rogers and Joseph Morin.

Duke Ellington and his Washingtonians are at City Hall, Haverhill, Mass., taking the place of Mal Hallett and his orchestra.

William Palmer and orchestra open Feb. 9 at the La Ponce Club, New York.

DORNBARGER STAYING

Charles Dornberger and his Victor recording orchestra remain at the Silver Slipper cafe, New York, instead of going to a western stand, as previously contemplated.

Irving Aaronson and the Commanders were slated to succeed Dornberger in the cafe, but their engagement in the "Puzzles" (Eddie Janis) revue does not permit the doubling.

425 IN BAND

Kansas City, Feb. 3.

The Boy Scout Band of Springfield, Mo., which is the largest organization of its kind in the world, has decided to protect its record by adding more members to the band.

It is to have 340 musicians with a juvenile band of 55 members, making the complete organization 425.

WEIL TAKES LYRIC BALLAD

Milton Weil, Chicago publisher, has taken over Eugene West's ballad. "The Greatest Mistake I Ever Made." West originally published it himself.

The Weil Co. has been featuring the Isham Jones' dance tunes primarily and their desire to acquire a lyric ballad inspired the deal.

Black's Fifth Repeat

Detroit, Feb. 3. Art Black and his orchestra again officiated at one of the biggest social events of the year here, the annual ball of the Scotch Club. This is the fifth year Black has been chosen to furnish the dance music.

Fields and Edwards for B. & K.

Arthur Fields and Leo Edwards open Feb. 14 on a Balaban & Katz picture house tour. Fields is the photograph singer and Edwards the composer.

William Morris is handling the attraction.



Who's Who in the Oriole Orchestra

DON MANGANO

Mangano puts the punch in the records of Husano and Florio's Oracles by his stellar clarinet breaks and solos. He is noted for his blending of saxophone tone and ability as a composer, having written "Song of the Seminole" and "If You Believe," which will soon be featured.

JONES AT FAY FOLLIES INDEF

Low Leslie Taking Over Club—Miller Going to College Inn

Low Leslie has taken over the management and operation of the Fay Follies Club on West 54th street, which went into voluntary bankruptcy recently under the Larry Fay management.

Leslie is bringing the crack Isham Jones orchestra into the cafe March 1. Another Brunswick recording artist, Ray Miller, and his orchestra from the Arcadia ballroom, New York, will succeed Jones at the College Inn for four weeks. The interchange of Brunswick stars is under the phonograph company's direction.

Miller will return to the Arcadia at the expiration of the four weeks. The Californians will substitute for him during the Millerites' absence.

The Jones engagement is extraordinary because it represents the Chicagoan's initial advent into New York in years. Jones has previously talked at deserting his Windy City berth.

Jones goes to Steel Pier, Atlantic City, for the summer.

BAND 54 YEARS OLD

Galesburg, Ill., Feb. 3.

One of the oldest bands in this section of the state is the organization at Prairie City which, with the resumption of practice within the next few weeks, will start its 54th year. The band gave its first concert in 1871 and has never missed a season since.

Recruits are secured each year from the youth of the village and countryside and trained to take their places in the regular personnel of the band. This year the group numbers 26 members.

MUSICIAN BANKRUPT

Samuel Futorkansky, a musician, also known as Futorkan, has filed a voluntary petition in bankruptcy, listing liabilities of \$41,391.73, and no assets. As co-partner of Futorkan & Woods, \$1,160.75 are acknowledged owing in salaries to several musicians and show people. The other creditors are merchants for goods sold and delivered.

The petitioner's address is given as 556 West 148th street, New York.

Ramblers at Dartmouth and Penn

The California Ramblers will play for the Dartmouth Winter Carnival at Hanover, N. H., Feb. 6. They also officiate at another collegiate function Feb. 27, when they play the Ivy ball of the University of Pennsylvania.

Copper Drum Inventor Dead

Syracuse, Feb. 3. John J. Pole, an Englishman, who invented the copper kettle drum, died in Geneva, N. Y., last week.

ABEL'S COMMENT

By ABEL GREEN

Reads Like Scenario

Arthur Hand, conductor of the California Ramblers orchestra at the Hotel Alhambra, New York, inherited almost \$500,000 from his father, Joseph C. Hand, 29 West 34th street, New York, who died recently, aged 66. The elder Hand was well known in New York hotel circles, having managed many of Manhattan's larger establishments, including the old Vendome and Marlborough, Majestic, San Carlo, Perfidal and others.

The bandman and his father were not on speaking terms for some time, and at the time the California Ramblers were playing at Rector's the elder Hand repeatedly said he had cut off his jazz leader-son.

When Hand, now 26, formed a partnership with W. T. Kirkeby and was about to take over the management of the California Ramblers Inn the band leader put the proposition up to his father, also requesting a financial loan, which was refused. But when the place was established and put on a paying basis, the elder Hand's attitude became softer and during the second year (last year) he frequently visited the inn and brought his friends.

The senior Hand's will was drafted in June, 1924, and he died the following month. Arthur never read his father's other will, but during the time when he was so provoked with his son for having a jazz orchestra he told him repeatedly he had been disinherited.

Young Hand, after his discharge from the navy, entered his father's real estate brokerage office, but immediately went in for the jazz band thing when he augmented his own violin playing proclivities and played at private dances.

Faggen and Arcadia

The unsettled conditions and internal strife within the Quaker City Amusement Corp., controlling and operating the new Arcadia ball room on Broadway and 53d street, New York, has had that portion of "Main Street" concerned in such matters percolating with various rumors, statements and counter-reports, all revolving about I. Jay Faggen, managing director of Arcadia.

Faggen had practically closed for the outright purchase of his partners' interests so as to give him absolute control, but later was willing to step out. The last report finds Faggen still in control.

The Arcadia has been the dream and ideal of Faggen, whose ball room operation interests formerly embraced Roseland and still includes the Rosemont, Brooklyn, N. Y. The Arcadia, conceded one of the most beautiful edifices of its type in the country, is a monument to Faggen's idealism in amusement matter of this nature.

As matters now stand, Mal Hallett and Ray Miller continue as the feature dance attractions with the latter slated to go to Chicago March 1.

The report that Faggen was "through" at Arcadia was so strong that Wednesday night the employees of the ball room, ranging from the band leaders to the lowest porter, contributed toward the presentation of a beautiful birthday cake to Faggen. It has developed that the presentation was premature, although the sentiment none the less effective. The same day Faggen became the father of a new daughter.

Copyright Hearing

Congress is "playing politics" on everything right now up to the adjournment of this session so that it is almost a certainty that all legislation, including the Thorvald Solberg copyright bill, will be tabled until fall. Howsoever a favorable report on the bill is anticipated.

Today's (Tuesday) hearings before the House patents committee interested the music industry, so far as its phase of the new bill is concerned, solely because for the first time the "mechanical" interests would have their say.

Opposition from the broadcasters and the picture theatre people has been thoroughly aired before with little effect. The record and roll manufacturing people, however, have never before had occasion to voice their objections, at least not since 1909 when the original copyright bill was passed, and what their arguments would be naturally interests the composers and publishers.

Band Agencies Peeved

The band booking side-line indulged in by some band and orchestra employes attached to music publishing firms has aroused the ire of the licensed orchestra booking offices. The "tin pan alley" boys somehow get wind of prospective changes by bands in advance of the regular agencies and, having the jump, usually take advantage thereof by "angling" the more favorable band who is particularly friendly to the music firm and therefore given first thought.

The licensed employment agents, vexed at this cutting-in on their percentage income, are threatening to enlist the commissioner of licenses on the ground the agency law is being violated.

New Recording Idea

A new idea in phonograph recordings was tried out by Ray Miller and his orchestra. Ray "conned" two numbers, "I'll See You in My Dreams" and "Why Couldn't It Be Poor Little Me," for the Brunswick, and invited Isham Jones, the Chicago bandman, to officiate as "guest conductor" in the recording laboratory. Jones was in New York at the time for a brief visit.

This is the first time this has been done. Jones is prominently featured on the record labels as being the "guest conductor" of the Miller orchestra. It's a tie-up between two crack Brunswick "names" that shows smart showmanship for brisk sales.

"Paper" Returns in Nickels

One New York ball room has an ingenious method for stimulating business. The "press ticket" for the orchestra for use on "off" nights which entitles to free admission and represents 85-cent savings on the actual gate admission.

On the other hand it attracts patronage on off nights and the dance hall's system of tariff dancing (nickel-a-dance) actually manages to disgorge the nickels from the gate-crashers who are nicked a jilt per "crash," which means totals about 20 an evening or an extra \$1 income to the ball room.

Publicity Agent's Side Lines

A w. k. publicity man is concerning himself prolifically in other amusement side-lines that do not generally come under "publicity," even in the broadest sense. He has been "booking" shows for various private functions, securing the Lakes, chiefly Lake, as a personal courtesy for banquets, etc., but believed generally for a consideration to himself.

The p. a. has been collecting various commissions also from different cabaret people whom he was instrumental in placing. A run-in recently with a cafe manager may have toned him down.

Current Song Cycle Healthy

The present song cycle is described as being of the "healthy" genre, meaning that the lyric themes are clean and wholesome and therefore universally popular.

Songs with a clean-cut love and home lyric appeal are therefore selling.

Sheet music is generally going well. Even the publishers admit this, which is something unusual in view of it being so close to royalty time.

LONGACRE ENGINEERING AND CONSTRUCTION COMPANY

SPECIALIZING IN THEATRE CONSTRUCTION AND ASSIST IN FINANCING

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ROBERT BECK, President

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VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

Judge Joseph Sabath (Superior Court), who has heard more divorce cases than any other Chicago jurist, has written a play about divorce, with A. H. Woods as the probable producer.

Public dance halls in Lorain, Ohio, must close Sundays hereafter, through an ordinance passed by the city council there.

Blaine Gardner, late of "White Cargo" (New York) was shifted to the same role in the local company last week.

Al Mann, war veteran and now vice-president of the Rainbow Guard, took the Rainbow show last Friday to the Veterans Hospital at Maywood. Ralph Williams and his band furnished the music.

Kate Condon appeared as guest artist with DeWolf Hopper (Great Northern) at the hatline, "Pinafors," last Thursday.

Breast Francoise Fanollosa, who

wrote the book on which Walker Whiteside's new vehicle, "Sakura," was based, in coming to visit the star and see the play.

Ernest Fisher, purchasing agent

tioned Judge Caverly to take her away from the Fishers. Judge Caverly denied the petition. The mother then went before Judge Weaver (County court), who took the matter under advisement. It was con-

substantial material composes the Majestic bill this week. The first show Sunday held the usual capacity downstairs with a few vacant seats in the balcony. The show ran smoothly throughout. Ishakawa Bros. opened with acrobatics and foot juggling that scored.

Tock and Toy, a Chinese boy and American girl, held the early spot down nicely with a routine of popular songs. Jessie Hayward and Co. offered a comical sketch that deals with the stage dressing room of small town theatre. The turn hit the spot with the audience and caused much laughter. The Volunteers were only fair.

Bronson and Evans scored a hit with songs and talk. This is the best thing Percy Bronson has offered for sometime. Revisé La Petite, a girl singing and dancing turn, pretentiously staged with five changes of scenery, came in for a good applause. Davis and McCoy, mixed comedy team, is a surefire combination for the intermediate houses. The turn has brand of "hokum" that a family audience enjoys. "Radio Fun" is an electrical novelty that got laughs through the antics of the "plants." It is away from the conventional routine of closing acts.

Another real show at the Palace this week, with Sophie Tucker held over as the headliner and the main reason for the "S. B. O." sign. "Madame" Sophie offered an entirely new act. In addition to her

own inimitable stuff, she introduced a boy violinist and a girl singer and dancer, who elicited as real entertainers on their own accounts. The show closed in a whirlwind of burlesque comedy, directed by Olsen and Johnson and put over by all the other acts on the bill. Alphonse Berg pleased with his "Creations." Florence Brady and Gilbert Wells, with some brand new "hot" tunes, all written by Wells, Sturges gave excellent support to the convincing performance of Miss Terry.

A typical Willard Mack crook sketch "Sharp Tools" followed, with Ellen Grey Terry featured. Carl Gerard, Clyde Fillmore and Edwin Sturges gave excellent support to the convincing performance of Miss Terry. J. C. Flippen, in blackface, followed the sketch. He handled his darky dialect well. Harry Burns and Co., here about a month ago, found their return no handicap, as they used new material with the old sure-fire Irishan dialect. Harry Webb and band, "No. 7," shared with "Madame" Tucker the honor of stopping the show. Real entertainment and good music. Each number played by the band

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for Ascher Brothers' theatres, and while were in court last week, when Mrs. Sophie Forton, mother of their adopted child (6-year-old girl), pe-

sidered likely his decision would favor the Fishers, who took the hit the girl when its mother was unable to care for it.

G. M. Anderson ("Bronco Billy"), formerly a partner with George K. Spoor in the old Essanay film company, won a \$4,000 lawsuit against Spoor in the circuit court here last week. The amount was claimed by Anderson as his share in the proceeds of "Carmen" and other films made with Charley Chaplin at the Essanay studio several years ago.

Receipts at the recent Equity ball here were reported as more than \$10,000, a larger figure than the ball has ever registered here before.

Morris Novikoff, noted Jewish singer, was tendered a testimonial performance at Glickman's palace theatre here last week.

Ben Ami opened at the Eighth Street theatre here last Friday night for a brief engagement in Yiddish, offering Ossip Dinov's comedy, "Bronx Express," staged by the star.

A negro made an insulting remark to Marie Paille ("Passing Show") as she was returning to her hotel after taking part in a vaudeville show entertainment at the LaSalle hotel, and her escort, John Burnmaster (stock broker), attempted to make the negro apologize. When he refused Burnmaster struck him. The negro drew a knife, stabbed Burnmaster and then escaped.

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was illustrated, either by a striking and elaborate scenic effect or by a member of the band who acted out the story of the song being played. For a close the whole band in farmer costumes put on a comedy barn dance.

Ole Olsen and Chic Johnson directed the laugh making afterpieces. They were assisted by Alphonse Berg, Sophie Tucker, the Webb band, Harry Burns and a mixed colored stepping team, with every other act on the bill making an appearance of some sort during the "Surprise party."

Loop.

Fowler and Tamara and South American Troubadours are booked for a return engagement in the B. & K. houses, opening Feb. 16.

Lucille Thomas has left the

American Hospital, where she has been since Nov. 10, when she was hurt in a taxi accident.

Nick Lucas, formerly of the Oriole orchestra, has been booked for a tour of the leading picture houses, extending to the Pacific Coast.

The Acher Bros. Circuit is using a cross-word stunt with free ducaats for prizes. The puzzles are made purposely too hard for the kids to solve, with the result the adult members of the family are appealed to. The puzzle is printed in conjunction with the program of coming events.

Roy MacMullen, manager Oakland Square (movies) has inaugurated a Saturday matinee singing bee for children. The kids were a

bit shy at first but have gradually warmed up to the stunt.

The Bert Levey office started Jan. 30 to book three acts of vaudeville into the Casino theatre, Marshalltown, Ia., and the Overland opera house, Nebraska City, Neb. In Detroit the Promenade and Alhambra (pictures) are using acts booked by the Levey agency.

Four de luxe presentation houses, each seating 3,000, now nearing completion in Chicago for Lubliner & Trins, will be named the Tower, Harding, Belmont and State respectively.

A queer arrangement for a vaudeville bill at the Central Park last half of last week. The five turns were unbalanced with each turn using consistent talk. Despite the continuous blabbering the show managed to get over, though it hardly qualified as good vaudeville. Walter Ninson, a talkative comedy cyclist, gave the show a good start. May and Kilduff, mixed comedy rube turn, scored in an early position with songs and chatter. Raymond Bond and Co., a pretentious office sketch with four persons, caused laughter. O'Rourke and Kelly, two men, filled in adequately next to closing. The redeeming feature was a ballet by the straight man with a good tenor voice. Burt and Rosedale Revue was misplaced by being spotted in

the closing position. Burt, an excellent eccentric comedian, was capably supported by five persons. Several black-out sketches are intermingled that were surefire. The turn is pretentiously dressed and would have fared better in an earlier spot.

Plenty of entertainment last half Kedzie last week, with a one-act sketch taking honors for laughs and applause. The piece, acted by Walter Fisher and Co., concerned an uprising in the home of a married couple when a brother of the woman appeared with a native Egyptian wife, acquired while he was a missionary.

Seven Flashes, featured turn, offered good singing and dancing with comedy. Ebenezzer opened the bill

with a few magic tricks and his trained pig, which amused them highly with a clever routine. Hart and Cronin offered a series of pop tunes, delivered in quick succession. Cronin plays the piano well and Miss Hart's voice is pleasing.

Frosini proved an expert with an accordion and was called back. Morris and Shaw came between the sketch and the dancing turn with an original brand of "nut" comedy chatter. The boys also sang two numbers, one of them a "mother" song, which was a little overdone to get any tears. The patter, though, is new and good.

All the dancing in this bill was in the last act, which seemed to spoil the balance somewhat. One other stepping turn, earlier on the program, would have helped the tempo considerably.

CALM AND DALE

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AND—

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IN

"ENJOYING THEMSELVES"

This Week (Feb. 2), B. F. KEITH'S PALACE, New York

Direction TOM KENNEDY

LOS ANGELES

Variety's Office Address,
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Glancing over the bill at the Orpheum last week revealed six male names in bold type as heading five of the eight acts. Of these six male persons one stood out just a bit more than the rest. He is a new-comer on the Orpheum circuit, too, and from the manner in which his comedy antics were accepted it looks as though Nelson Keys can write his own ticket as to when and how often he elects to play at the local house.

Attending the Monday night show were a lot of picture people who

had heard of Keys and the "Charlot Revue", but who had seen neither. When the comedian did his first number they were startled, then surprised, and as he was going through his routine they became enthusiastic. Aiding him was Irene Russell, titan-haired beauty, who serves as a clever foil. Keys only occupied the rostrum 16 minutes and tied the show in knots.

Sharing top honors with Keys, so far as billing was concerned, was Snub Pollard, local screen comic. Pollard appeared in a skit with two male and one female aid which was called "Say Uncle." Both title and skit meant nothing, nor did his performance so far as the local audience was concerned.

It was nothing but puns and gags which, years ago, were the primary gaps for the smaller vaudeville houses. Those who aid Pollard are incapable for the speaking stage and instead of bolstering his endeavor classmate.

Opening was Rich Hayes and the "Vaiet." Hayes, who reminds greatly of W. C. Fields, gave proceedings impetus, making it rather easy for Wilfred Clarke and Co. to keep them awake in the deuce spot. Clarke is still appearing in his farcical offering, "Now What," which is a comedy gem. The act was deserving of a better position. Then came Josie Heather, aided by sister "Bobbie" and John McLaughlin at the piano. Miss Heather, following the Clarke frolic, fulfilled obligations under a severe handicap.

Coming after the Pollard turn was Jessie Maker and William J. Redford in "Rolling Stones." Their delightful skit hit the palate in the proper spot and when they did their specialty from "Keep Kool" the mob was panicked.

Willie Solar, next to closing, had things his own way. Solar is well known here and somewhat of a favorite. The gang related everything he did and sent him off with a storm of applause.

Closing were Dave Apollon and Co., consisting of two women and a male aid. Apollon, a clever musician and dancer, has an offering deserving of a feature spot, and though they started to walk as the curtain rose this quartet managed to halt the parade.

Pantages should stop his regular habit of gathering together a bunch of dancers, classical or otherwise, and presenting them in an offering on his circuit. The latest of these turns at this house is termed "Dance Creations" with June Laughlin, local singer and dancer featured. There are 18 choristers in this offering, supposedly a tabloid, the featured woman and a man dancer. Were it boiled down it might make a good double act out of the offering, presenting Miss Laughlin and Jim Marks, the man in a neat and pleasing singing and dancing offering.

The girls who appeared in this

turn are poorly rehearsed, know little about dancing and have no singing voices. Even though the customers who frequent this house like to gaze, none of them were inclined to take a second look at this collection of Mr. Pantages' beauties. The real headliner and hit was a little fox terrier called "Wonderful," aided by his master, Paul Syddell. This canine was the top-mountain on the palms of his master and went through a routine of what

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looked impossible gymnastic feats for a canine. Syddell is a clean-cut shosonen and a turn which can find favor in the two-day houses.

Opening the show were Visser and Co., two men and a woman, aided by "Singing duck." It is an acrobatic and dancing novelty. A good flash offering. Then came Herman Ulla and Minerva Clark with their songs and comedy antics. Miss Clark is a comedienne who has a faculty of pleasing with her stunts and antics, looks nice and vocalizes in a satisfactory manner. Her partner serves as her foil and renders a few numbers as well.

Cormack and Irving are appearing in the Clark and Bergman skit, "Seminary Man," aided by Blanche La Tell. The skit is going just as well in this type of house as

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It did in the bigger ones when played by Clark and Bergman and proves to be a delightful offering. Next to closing were Jack Marcus and Walter Booth, two youths who sang, danced and conversed a bit. Their forte, however, is dancing. With Bonnie in the single song department while Marcus clowning along with him and stepped a bit too. The talking routine and the single song of Marcus might be cut down or even out so far as the impression they made. The talk is all purchased from the open market and has been heard in this locale on numerous occasions.

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Belasco—"White Collars." First eastern showing. Reviewed else-

MANNING and GLASS

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Signed,

AL BORDE and BOB ROBINSON.

where in this issue. "Tangle Toes" follows.

B. F. Keith's—Vaudeville.
Earle (Keith pop price)—Vaudeville.
Strand (Loew)—Vaudeville.
Columbus (Loew)—Third week, "The Thief of Bagdad."
Metropolitan (Crandall)—"Inez from Hollywood" and Waring's Pennsylvania (orchestra).
Palace (Loew)—"The Devil's Cargo," film.
Rialto (Universal)—"Oh, Doctor," film.

Charles Raymond stayed about six months at the Rialto and now is on his way to California. Nash Weil, Dallas, Tex., has succeeded Raymond as manager of this local Universal house.

Remodeling of the lobby of the Columbia was held up due to the crowds. The scaffold had to be taken out entirely for fear of damage suits.

The new Earle is seemingly catching on. Business is reported increasing each week. Keith pop vaudeville and a first release picture constitute the show.

Corbin Shields is back in town at the Rialto. Long with Tom Moore, former owner of the house, Shields, with the advent of Universal as the new owners, went with the exploitation forces of Famous Players-Lasky.

BOSTON

By LEN LIBBEY

The show at Keith's this week is a dancing show pure and simple.

With the exception of one act, the closing number, dancing is featured in every act. As a result things are rather horseshoe and Bill Robinson, occupying as fine a position as a colored performer has ever occupied here, with the exception of Bert Williams, had plenty of work cut off for him when he flashed on in the act before the closing one.

Although Charles Purcell headlined he wasn't greeted with any greater response than were three other acts on the bill, one of them being Robinson. The opening act, Zoe Delphine and Co. wire walking act, and Ted and Betty Healy, on fourth, also got away strong and kept up the pace.

With a few exceptions the bill this week is one that is familiar here in its personnel. Purcell has appeared here within a short time with the same idea of a vaudeville act, although, of course, his material is changed for this occasion. The Delphine act, in first position, has about everything that any wire act ever had—novelty, action and two very fine looking girls doing the bulk of the wire work. Block and Dunlap, on second, have an act that includes dancing and singing with the dancing of the girl depended upon to put the act over. Poodles Hanneford and Co. seen last season, have made the act a more pretentious one than it was before.

Ted and Betty Healy opened with their usual comedy act with him pulling most of the comedy and then follow with the Syncopating Toes act, which really gives Healy a chance to continue his comedy work with his act on the trapeze and the step ladder.

Elizabeth Brown and Sedano, dancing act with a four-member string orchestra, was by far the best dancing act on the bill. Bill Robinson followed, with his Kanazawa Trio closing the show.

ATLANTIC CITY

By MORT EISEMAN

Apollo—"For All of Us," film.
Virginia—"East of Suez," film.
Colonial—"Tongues of Flame," film.
Capitol—"The Tornado," film.
Liberty—"The Cyclone Rider," film.
Bijou—"Find Your Man," film.

The Globe theatre has booked a number of amateur shows for this month, namely, the Tall Cedars Minstrels; "The Red Widow," being

given by the Morris Guards, local military organization, and "Lizale," a musical comedy under the auspices of the local Y. W. H. A.

The local Exchange Club went on record this week as in favor of holding an international musical competition, and staging the final contest in Atlantic City during the fall pageant. A. Conrad Ekholm, Vice-president of the club, has presented the project to the secretary of the United States Musical Chamber of Commerce.

Next week a new play, "Houses of Sand," comes to the Apollo.

PITTSBURGH

By JACK A. SIMONS

Nixon—"No, No, Nanette" (2d week).
Alvin—"Rose-Marie."
Fitt—"Conscience" (Lillian Foster).
Davis—Keith vaudeville.
Gayety—"Town Scandals" (Columbia).
Harris—Vaudeville, pictures.
Sheridan Square—Vaudeville, pictures.
Grand—"So Big."
Loew's Aldine—"Cornered."
Olympic—"The Golden Bed."

Cleo Mayfield ("No, No, Nanette") caught cold in Pittsburgh and is under a doctor's care, but appearing at all performances.

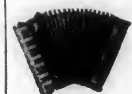
Manager W. F. Conlon, Gayety, is

using added attraction for Columbia burlesque anniversary week, next week.

A new Yiddish musical operetta, "Die Yiddische Shikse," was presented at Syria Mosque last week.

The "Russian Lilliputians" were held over a second week at the Aldine.

The Grand has the "Harland Fantasia," eight girls playing concert harps, and Melva Moore, coloratura soprano, as a feature attraction last week.



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NEW ORLEANS

By O. M. Samuel
Tulane—"White Cargo."
St. Charles—"Sanger."
Strand—"The Golden Bed."
Liberty—"Tarnish."
Tudor—"The Parish Priest."

More quantity and a trifle less quality than usual at the Orpheum last week, with his up to grade act, Doo Baker, in an offshoot of "Flashers," was headlining and there was one more act than customary to strengthen the assembly. Wood and White, clownish fellows, grabbed one of the hits right at the start, causing wonder why the comics were appearing so early.

That mystery grew sparse as the remainder of the show was revealed. These boys should have exchanged places with Drew and Vallee. That arrangement would have helped the bill and killed an unnecessary wait. Lillian Herliem was a surprise, singing the feminine contingent with an array of wardrobe, stylish and stalling. Her iridescent drapes were a factor in the success achieved, too. Her pianist, Charles Embler, ran up a score on his own. Lowell Drew still has his drugstore manager's and the natives remembered it so well they failed to anathematize him in the native manner. People just would not pay attention. Another well-remembered moment was the "And Soa" sketch of Paul Decker. As sometimes happens, an actor in support ran away with the honors. In this particular instance the actor was Frank MacDonald. Decker came in for his share, also, but he was dwarfed by the really brilliant performance of MacDonald. Frank Farron, who did not promise much at the beginning, eventually left the hit of the show. There was a reason: Farron submitted fresh, sparkling fibes and stories, topping them off with songs that spelled something. Doc Baker did well with his revue, stepping out now more than formerly with his quick change work, which proved the outstanding part of the act. Baker needs another sobriety as efficient as Polly Walker, who did so much for his former troupe. Olcott and Polly Ann failed gloriously in the next-to-closing spot. Olcott has never been able to connect locally. Polly Ann—Beth Challa, that was, did not reach the competence of her predecessor, Mary Ann—and Mary Ann herself was never any great shakes here! Sylvia Loyd was very sure in the closing position.

Loew's Crescent held the usual capacity at the opening last week. With a rather expensive film feature, "Never Say Die" (Douglas MacLean), there was a trimming down in the vaudeville section, the show falling much below the average. Hubert Dyer and an assistant, with tables and chairs, caused scattered laughter. It is a slow playing turn that could stand a faster tempo. Rice and Francis did everything anybody ever will do with tables and chairs and they sped along very much faster than the Dyer specialty, although it did not look so because they "pointed" their feet and haughtily Eklide Kraemer was not esteemed particularly, although she has a lot of confidence. "Cupid's Close-Up," with its domestic trend, produced merriment in kind. A stronger finish might have gotten healthy hands, to exit, but in the final minutes the playlet slimmers down. Pinto and Boyle ensnared premier honors, the "plant" member rocking the place without seeming to half try. "The Balkan Wanderers," shaping up like one of the Golden acts of old, projected Russian fare in the accustomed manner, holding them nicely at the end.

Clara Barry, Lydia's sister, proved the whole works to the Palace through the first half last week. She tied them in knots during the Whittledge-Barry melange and came back later, when "subbing" for Dorothy Bryton, who was ill, for a smash hit that was cyclonic. Here is a new entrant in the division of comedienne who has developed into a three-star laugh extractor. The program was of the frothy sort, skipping along rapidly and pleasing unquestionably. Homer Coghill did most with his one-string instrument. Coghill is a monopode. He was liked. Bennett Twins, who don't look it, started neatly, but like Mark Twain's preacher, remained too long. They did much too much. Rose and Thorne were never in doubt after Olive Thorne shelled them with Swedish "envelopes" of the rib-tickling kind. Miss Thorne was never for an instant out of character, a rare contingency, unfortunately, in the vaudeville of today. Dorothy Bryton's Revue closed.

The Saenger Amusement Company has taken over the Strand, Bloxi.

Heavy mail orders and long lines before the box office indicate that the "Music Box Revue" will have one of the most profitable weeks of the Shubert's season. The attraction, direct from Chicago at \$5.50, will be satisfied with \$2.35 top here.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH
The Majestic follows Teller's this week with "Sally, Irene and Mary."
"The Ten Commandments" is in its second week at Werba's, with Hopwood's "The Best People" scheduled to follow.
The Montauk Company (stock) seems just about to be hanging on. It has been found necessary to use such plays as "Gettine Gertie's Garter," "The Demi-Virgin," "Parlor, Bedroom and Bath" and "Up in Mabel's Room."
This week "The Nervous Wreck" breaks that bedroom fare spell.

Teller's Shubert housed "The Witch Doctor" last week prior to its Broadway opening. It looks like a wow from every angle. It is melodrama that is different, and is shot through with sure-fire comedy. "Expressing Willie" this week.
RAI TIMORE
By "T"
Auditorium—"The Rat."
Ford's—"Earl Carroll's 'Vanities.'"
Lycium—"Seduction" (sixth and final week).
Maryland—"Keith vaudeville."
Vanguard—"The Good Hope."
Palace—"Good Little Devils."
Gayety—"Siren."
Century Roof—"Tantalizing Dolls" (cabaret).
Earl Carroll has the distinction of having two productions playing this town simultaneously, "The Rat" at the Auditorium and "Vanities" at Ford's. Only the prolonged popu-

KANSAS CITY

By WILL R. HUGHES
Shubert—"Music Box Revue."
Shubert-Missouri—"Able's Irish Rose" (13th week).
Gayety—"Happy Moments" (Columbia).
Empress—"Sassy Bits" (Mutual).
Orpheum—"Vaudeville."
Globe—"Vaudeville."
Pantages—"Vaudeville."
Mainstreet—"Vaudeville and pictures."
Liberty—"The Man Who Came Back" (film).
Royal—"Tomorrow's Love" (film).
Newman—"East of Suez" (film).
Garden—"Musical tab."

The local Columbia burlesque house is making big plans for the 25th anniversary week of the circuit next week.

week considering the zero weather. Edith Day, in "Wildflower" can thank Manager Francis J. Gilbert of the Hanna for the big business the show did. Gilbert had a habit of rounding up club parties whenever something turns up to hurt business.

John Royal, at the Palace, conducts tours through the theatre after matinees. This has been an inducement to theatre parties and many out-of-town groups have made the trip to take advantage of the opportunity.

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(Continued from page 11)

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(Others to five)3 Ladellas
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Welder Sis RevEVANSVILLE, IND.
Victory
P & J Lavola
Barton & Young
H Catalano Co
3d halfBarber & Jackson
Banjoand
(One to five)FLINT, MICH.
Palace
1 Melvins
Stanley & Flynn
Smiley Earl Co
Schwartz & Clifford
B Montrose Rev
3d half
Roy & ArthurIndian Jazz Rev
(Three to five)
ST. WAYNE, IND.
Palace
Indian Jazz Rev
Powell Tamara Co
Roy & Arthur
3d halfHAMMOND, IND.
Fairbourn
Taylor Parsons & H
F Schwartz Co
Reynolds & White
Crisis of Color
(One to five)INDIANAPOLIS
Kath's
(Louisville split)
Gina Gann Gann
Lester & Dale
Montague Love
Bert & Downs
(One to five)LEXINGTON, KY.
Ben All
Homer Coghill
Howard & Ross
L. Herliata Co
(Two to five)
3d halfP & J Lavola
C & R Post
Road to Vaudeville
Farrell & Florence
(One to five)LIMA, O.
Faurol
Raymond & Genova
Christy & McD
The Rials
Barber & Jackson
(One to five)MOHAWT & Mullen
Dalton & Craig
(Three to five)LOUISVILLE, KY.
National
Indian & Rolls
Girls of Attitude
Revie Comique
Fred Lewis
Bender & Armist
Fajera OrchestraMUNCIE, IND.
Wynor Grand
Florie
F Schwartz Co
P Wagner Co
W Baker CoINDIANAPOLIS
Kath's
(Louisville split)
Gina Gann Gann
Lester & Dale
Montague Love
Bert & Downs
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Homer Coghill
Howard & Ross
L. Herliata Co
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Prossini
May & Kildar
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Indiana
Camille Birds
C & R Post
Road to Vaudeville
Barber & Jackson
Banjoand3d half
W Baker Co
Horsemen
H Catalano Co
Barton & Young
4 PhillipsWINDSOR, ONT.
Capital
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Servitell Bros
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W O Kelly

Lloyd Ingh's Band

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Majestic

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Dale & Deane

Grace Hayes

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Farnell & Florence

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Draw & Yell

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Billy Gason

Doe Baker Rev

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Draw & Yell

Paul Decker Co

Billy Gason

Doe Baker Rev

OKLA. CITY, OK.

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Parish & Fure

Draw & Yell

Paul Decker Co

Billy Gason

Doe Baker Rev

3d half

Sultan

Wood & White

Minstrel Monarchs

Bennett Twins

Fashionettes

2d half

Zelma

Sue & Singham

Frank Farnon

J Delphira Rev

WICHITA FALLS,

KAN.

Majestic

Amos

Parish & Fure

Grace Hayes

Billy Gason

Harry Walman Co

Doeley & Sales

TULSA, OKLA.

Majestic

Parish & Fure

Draw & Yell

Paul Decker Co

Billy Gason

Doe Baker Rev

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Majestic

Parish & Fure

Draw & Yell

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Billy Gason

Doe Baker Rev

OKLA. CITY, OK.

Majestic

Parish & Fure

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OKLA. CITY, OK.

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"WILL YOU REMEMBER ME?"

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Ballad!*

*A Perfect
Fox trot!*

*A Vocal Gem
for any act*

*Don't forget!
"Will You
Remember Me?"*

*Here's
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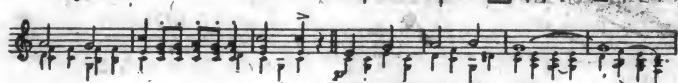
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LOU DAVIS



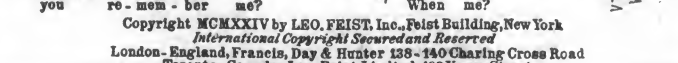
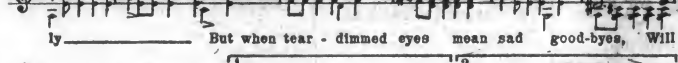
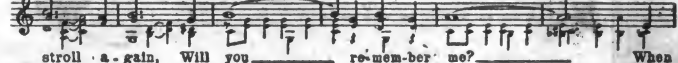
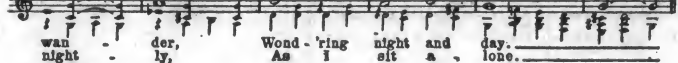
ARTIST'S COPY
 Will You Remember Me?
 FOX TROT SONG

Music by
HENRY SANTLY
and HARRY RICHMAN

Moderato



It's good - bye you say,
 Love dreams now have flown.



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AMUSEMENTS

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 31, 1916, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXVII No. 13

NEW YORK CITY, WEDNESDAY, FEBRUARY 11, 1925

48 PAGES

SHUBERT-F.P. WAR IMPENDS

**10 IN. RECORD PLAYING 40 MINS.
MAY REVOLUTIONIZE MUSIC FIELD**

Will Be on Market in Few Months—Offers 40 Minutes of Music on One Disk—Recognized as a Menace to Radio

What may revolutionize the music, record, roll and radio business is a new phonograph record which, by an electric recording process, is said to "con" over 40 minutes of music on both sides of the ordinary 10-inch disk. Just how radical a departure this is may be gathered from comparison to the average record which plays three minutes and 15 seconds per side. The special Edison Re-Creation process takes out another minute per "side."

Thus, the new electrically-recorded disk per face will give (Continued on page 45.)

ZIMBALIST IN FILM HOUSE

Extrem Zimbalist, famous violin virtuoso, makes a double debut Feb. 11 in connection with the opening of the "Qoo Vadio" film at the Apollo, New York, for a run. It will be the first time the concert star has played to a picture (Continued on page 3.)

MANN QUITS "MILGRIM"

First Annual "Walk" This Season—Didn't Appear Monday Night

Louis Mann walked out of "Milgrim's Progress" Monday, after a series of temperamental differences with Ellis and Strauss, producers of the piece. Monday night the comedy was played with a general shifting of the cast, there being no regular understudy. Yesterday (Tuesday) Sam Sidman was engaged and went into rehearsal, expecting to open in the Mann role early next week.

The climax of a series of quarrels and fights, at times with fists, came when Mann demanded that he be permitted to sign passes. Prior to that he had stood firm in his ultimatum that he must be allowed to run the stage, direct the other actors, make changes at will and other similar privileges.

He had a run-of-the-play contract, but on Saturday gave notice that unless his passes were honored he would not appear Monday. And he didn't.

CONEY ISLAND'S FIRST CROWD 150,000

**Balmy Sunday Attracts
Pre-Season Throng—
Stand Men Napping**

Coney Island, N. Y., Feb. 10. The balmy weather of last Sunday in New York and vicinity sent a crowd of 150,000 to this resort, with a few wide awake stand-men heading the call and opening their stands to cater to the needs of the pre-season crowds.

Dancehalls cleaned up the greatest revenue from the heavy attendance, most of them doing the best business of the season. Consequently stand men are now paying more attention to weather forecasts for the week-end.

Last year the Island suffered a disastrous start and never overcame the handicap.

MAN-APPE FILM HUNT STRANDS IN SINGAPORE

Missoula, Mont., Feb. 10. Elmer Howe and Alden Jones, local boys, are back from a trip to the Orient on a picture mission to film the celebrated "man ape" in (Continued on page 46)

Bad Advice Costs Carr's Attorney \$50

Los Angeles, Feb. 10. Elmer Howe and Alden Jones, local boys, are back from a trip to the Orient on a picture mission to film the celebrated "man ape" in (Continued on page 46)

DEFINITE CLASH IN THE SOUTH INDICATED

**Shuberts Taking Sites in
Palm Beach and Miami—
South Tied Up by Picture
Concern and Would Resist
Invasion**

F. P. MEN TO GO SOUTH

Indications point to a definite clash between Famous Players and the Shuberts in the southern territory very shortly. The departure of Harold B. Franklin, director-general of the Famous Players Theatre, accompanied by a number of executives of that organization, next Saturday for Florida may mean that the Famous organization is going to take active steps to protect its interests from invasion on the part of the Shuberts.

Franklin, accompanied by Bob Hall, architect, is to go direct to Miami to close the contracts for the construction of the new theatre and a hotel which is to be erected (Continued on page 2)

CHOOS' PLAGIARISM CLAIM

George Choos has made complaint to Lee Shubert that "Episode," a play sponsored by Shubert at the Bijou, is a plagiarism on "The Sapphires Ring." The piece is a Hungarian comedy now running in Paris to which Choos bought the American rights from Lasso Lakatos, and had a translation made by Isabel Leighton. There are several points of striking similarity. Emery, who wrote "Tarnish" and "The Hero," is acting in "Episode." He was in Europe last summer and on his return wrote "Episode" as a vaudeville act, but expanded it into a play before the vaudeville opening.

Scotch Keeps Show

The profits of many a case of Scotch have been used to keep one of the current low gross shows on Broadway.

The production has two backers. One is reported having made \$100,000 in a few months bootlegging on upper Broadway with a novel delivery system.

The "angel" showman explained his reason for becoming a manager as a desire to engage in a legitimate enterprise.

GUS HILL'S ALL-COLORED TROUPE AS COLUMBIA'S SUMMER SHOW

**Brymn and Shipp Writing "Aunt Hagar's Chillun'"
with Jazz Choir in Pit—Opens During April,
Following Close of Burlesque Season**

GLADYS FRAZIN SUSPENDED BY EQUITY

**Actress Left "White
Cargo" in Chi With-
out Notice**

Gladys Frazin, who abruptly withdrew from the Chicago company of "White Cargo," has been suspended by Equity. Her case was up for consideration by the Council Tuesday.

It is alleged Miss Frazin walked out of the show without cause following several peculiar telegrams sent by her to Earl Carroll, the producer. The final telegram, prior to her withdrawal, was to the effect that she was ill and her doctor advised her not to appear after Jan. 31. It was intimated in the telegram, however, that if her salary were (Continued on page 46)

"SINGING BOOTBLACKS" WILL INVADE N. Y.

A chain of "singing bootblack" parlors will invade New York shortly, and possibly spread to other northern cities. The "singing bootblacks" are dinkies who are not unknown in Baltimore and Washington.

The lads manure the customers' boots to the accompaniment of a (Continued on page 45)

Launch Campaign Against "Imported" Orchestras

Elmhurst, N. Y., Feb. 10. Aroused because out-of-town musical organizations have been imported for local concerts and dances, the Elmira musicians union launched a newspaper advertising campaign last week, urging the town organizations to "shop at home" for their music.

The summer show at the Columbia, New York, will be "Aunt Hagar's Chillun'," an all-colored show. Gus Hill will produce in conjunction with Lieut. Tim Brymn and Jesse Shipp, colored authors and composers, who are writing the piece.

It will be a genuine negro unit, the Gus Hill idea being to present it along the lines of the old Cole and Johnson and Williams and Walker shows and will not be of the revue type. A jazz choir and orchestra will be engaged and personally directed by Brymn. The choir will be (Continued on page 46)

VICTOR READY WITH RADIO

The Victor Talking Machine Co. is about ready to enter the radio merchandising field with a receiving set and other parts.

Victor's adherence to its policy of controlling all basic patents on its product and not licensing from it (Continued on page 46)

Mgr. Demands Dailies Omit House Reviews

Galveston, Tex., Feb. 10. A. Martin, manager of the Martini theatre here, playing vaudeville, road shows and pictures, demands that no newspaper print reviews of his house.

Martini became peeved when one of the local dailies commented upon rowdiness in the gallery which forced a female impersonator to curtail his act. The papers have ignored the demand.

This is Martin's initial venture into vaudeville, although he is owner of a string of independent film houses.

COSTUMES

Who will make your next ones? Those who have bought from us say—
BROOKS COSTUME CO.
1417 Broadway, Tel. 2000 Park, N. Y. City.
11,000 Costumes for Rental.

HEARING OF SILENTS' COPYRIGHT BILL HAS OPPOSITION OF THE DEFENSIVE

Radio and "Mechanicals." Not Aggressive—Klugh Skids—Declares Radio Operates Directly for Profit—"Mechanical" Royalty Figures Quoted—Paine of Victor to Continue Testimony

Variety Bureau, Washington, Feb. 10. The radio broadcasters and mechanical reproducing companies were on the defensive throughout the entire hearing last week on the Perkins bill before the House Patents Committee. This was a reversal of form as heretofore the radio crowd, and those wanting to get the free use of copyrighted material, have had the composers and authors fighting "for their very lives," as witnesses have put it. It was different, though, on Tuesday last and the "blow-off" came directly in the afternoon session, commenced.

Paine, of Victor, Testifies

Testimony in connection with the Perkins bill was resumed this morning with J. G. Paine, representing the Victor company, the witness stand. Paine's testimony was much along lines as previously given. The high lights of Mr. Paine's testimony this morning were to the effect that Victor Co. would not stand by favor bargaining with composers, but in the face of the attitude of the committee, which seemingly held that Victor had a monopoly upon all of the best singing records, according to Mr. Paine, the doing away with the compulsory licensing clause would work to the advantage of the Victor Co., but not to the industry as a whole.

Mr. Paine's lengthy treatise on why this country should not go into the Berne convention was admitted to the record, but was not read to the committee.

During the testimony Mr. Reed of the committee asked if it was not Mr. Paine's belief that with the testimony to date the composers would not be good enough business men to take advantage of selling all the rights granted them under the Perkins bill and still continue to be imposed upon as in the past. Mr. Paine did not answer this one.

An effort on the part of Congressman Bloom to get information as to the percentage paid McCormack was balked by the witnesses, while the admission could not be secured that in all instances it was 50-50 between the value of the singer and the song. Bloom further wanted to know what would prevent the recording companies from going into the publishing business and signing up all of the composers should the compulsory licensing clause be taken out. This was in answer to Paine's charge that all the music would get into the hands of a few and be controlled by them. Paine testified they could not.

Paine stated that should works now in the public domain be given back to the composers it would mean chaos in the recording companies, as was now the condition in Canada, adding that the sum it would cost to pay royalties would amount to a staggering figure.

Edison Co's Attitude

Henry Lamarche, representing the Edison Co., followed Paine and stated that Edison desired more to get a high standard with his records than he did for the financial return. A call of the House at this point caused an adjournment until 7:30 tonight.

Paul B. Klugh, secretary of the National Association of Radio Broadcasters, was the first witness following Nathan Burkan, whose

testimony was reported last week. It was evident to those who have followed the hearings that radio desires "to get everything for nothing" was apparently a "cause."

Things started to sizzle for Mr. Klugh when he frankly stated that broadcasting stations operated directly for profit and should pay for the music they use. This "hoored" some of the listeners completely. Mr. Klugh attempted to belittle the value of "good will" and the committee, practically as a whole, jumped on the issue.

New Argument

A new argument put forth by Mr. Klugh, but not definitely stated, was to the effect that radio broadcasting should be classed as a mechanical reproducing device. Mr. Reed, of the committee, endeavored to pin Klugh down to state that point positively, but Klugh dodged the issue and kept on dodging from that point until a call from the floor of the House brought about a temporary halt in the hearing.

F. A. Silcox and Alfred A. Knopf were the next witnesses. Silcox for the employing printers, protesting against the elimination of the manufacturing clause, and Mr. Knopf for the book publishers who approved the bill with the exception of the particular clause that does not make it compulsory for foreign authors who have sold or leased their rights to American publishers to have their works printed in this country.

Mechanical Companies

Next in order was Alfred E. Smith, representing the Music Industries Chamber of Commerce whose membership comprises some 3,000 allied mechanical producing companies, publishers, etc. Mr. Smith had a rather hectic time of it. He came with a long prepared statement. This statement got Mr. Smith in a "jam" with the committee. He released it to the press following his testimony.

Many questions were "shot" at Mr. Smith regarding the Victor and other reproducing companies, all members of his organization. These, however, Mr. Smith dodged, asking that he be allowed until representatives of these companies appeared before the committee. The committee kept right after him until his statement became so "battered" that he pleaded to insert it as a whole for the earlier portions of his testimony.

It might be of interest to set down here that it was stated by members of the committee, who have long been in Congress, that no other hearings have brought out such a mass of questions from the committee members nor heretofore have they shown such interest.

Figures

Reverting to the afternoon session, with Mr. Smith on the stand, the witness read from his prepared statement the following figures: 1910, \$115,000; 1911, \$115,000; 1912, \$115,000; 1913, \$115,000; 1914, \$115,000; 1915, \$115,000; 1916, \$115,000; 1917, \$115,000; 1918, \$115,000; 1919, \$115,000; 1920, \$115,000; 1921, \$115,000; 1922, \$115,000; 1923, \$115,000; 1924, \$115,000; 1925, \$115,000. This represents an approximate total of \$1,150,000 as paid under the two-cent clause of the present law.

The effectiveness of these figures was somewhat lessened by questions from the committee brought out the statement that the average business of the recording companies in that year had reached approximately \$100,000,000 yearly, or a gross of \$750,000,000 against the \$1,150,000 paid the authors and composers. With the resumption for the afternoon session and Mr. Smith's "jam" over the pre-release of his "jam" before the committee, the witnesses

finally got this material into the record. If it is to stay there is another matter.

Mr. Smith was the object of his own criticism as based upon the following: First, the Perkins bill eliminates the principal of compulsory mechanical license; second, it is retroactive to 1909 and grants to the exclusive use of a few persons a vast amount of music which has for years been in the public domain; third, it eliminates copyright registration and formalities which are essential to safeguard the rights of the public; fourth, it extends the privilege of copyright to the unlicensed use of covering public performances of musical works which are not for profit.

Mr. Smith followed this only opportunity of getting "home his argument" with a bit of testimony that came close to "upsetting the proceedings." He stated that the catalog of the Victor Company was of such value that it couldn't be put in figures. Representative Bloom finally got the expression "from the witness that it was worth hundreds of thousands of dollars." Then Mr. Bloom introduced a financial statement of the Victor Company wherein the catalog of the company was set down at a value of but \$1.

Victor Co's Witness

J. E. Paine was the following witness and was telling what the Victor people thought of the bill when the committee adjourned until today (Tuesday). Mr. Paine, before adjournment answered the charge against his company on the statements issued on records sold with the statement that public accountants prepare these and explained the methods by which the figures are reached.

Mr. Paine read, whenever the committee would, him get away from their persistent questioning, a long treatise on why this country should not enter the Berne Convention, which John McCormack, president of the National Association of Book Publishers had earlier stated this nation could elude.

Mr. Paine stated that 5 per cent of the Victor catalog was non-copyright music. He added that better copyrighted one and hence the same charge for both. Columbia and the other companies have twice here and there is still yet to be heard the representatives of the picture producers.

Little Chance of Action

Questioning the various members of the committee Variety's reporter was told that the chances were slim for any action during the present session. One Congressman, known to be "old" on the idea of granting the author and composer the exclusive right in his creation, stated that the first time he came on the floor of the House when the bill, selected from the many introduced, is finally reported out.

Mr. Paine's committee believes that the opposing factions have conceded victory to the composers and are withholding their "fire" for the House when that body sits as a committee of the whole to finally pass upon the measure.

Bill for Elimination Of Penn. Blue Laws

Harrisburg, Pa., Feb. 10.

An effort to get aside the Pennsylvania blue laws has started in the Legislature. A Sunday amendment bill, providing for a vote at the next general election, has been introduced in the House of Representatives by Representative Volts, of Philadelphia.

The measure embraces shows, pictures, sports and fishing on the Sabbath.

Fight Sunday Shows

Oklahoma City, Feb. 10.

Decision was reached here by the Oklahoma Ministers' Conference and Evangelical Institute of the Christian Church to draft and have introduced in the Oklahoma legislature a bill to prohibit Sunday picture shows.

If the proposed bill fails of passage the ministers plan a State-wide public referendum.

SHUBERT F. P. WAR

(Continued from page 1)

In that city on the present site of the open air theatre, which is housing a combination of musical tabs and pictures. "At the same time there is to be a trip made to several other Florida cities with a view to taking over sites for new houses."

Shuberts in Palm Beach

Lee Shubert, it is understood, has obtained a site in Palm Beach for a theatre. This site is said to be on Lake Trail between the Beach Club, which is Bradley's, and the new Royal Danell hotel. This house is to be operated for legitimate attractions... during the season from January to April. Shubert evidently figures that with all of the elite of the social world present during that period it will be good business to present some of the bigger Shubert attractions and give whatever national publicity they may receive. Another claim that Shubert is believed to have is that when one of the Shubert stars wants to step out of a show before New York, they are the need of a mid-winter vacation it might be a good idea to have a theatre on the vacation grounds so that they can play around in the location they may not find too easy to overcome.

While in Palm Beach Shubert, accompanied by Joe LeBlang, made a trip to Miami, and it is said both looked over several places there. One of these, quoted as quite near to that on which Famous Players will build their new house, is under serious consideration and Shubert, on coming for New York, is the making of negotiations to LeBlang, who is remaining in Florida for another month at least.

It is in connection with Famous Players and their affiliations in the south, through their Southern Enterprises, would resent an invasion on the part of the Shubert interests, that the theatre companies being in a majority of the town controlled somewhat by local capital, the Shuberts may find that they were running up against a form of opposition they might not find too easy to overcome.

Famous' Combination Policies

The houses in Florida that are operated by Famous play combinations. In some of their houses the policy is to present road shows on a regular basis, but on other nights with a picture to fill out the balance of the time. They have been playing practically all of the road shows booked into the territory. Just how the Shuberts would manage to manipulate with possibly two houses in the Florida territory is not known. The jumps from either Atlanta, Charleston or Savannah would be too lengthy to make it profitable, and it would seem certain that none of the intermediate Famous houses would be available for the breaking of the jumps.

Possibly the Shubert organization is proposing the operation of the theatres in the Florida territory as a territory except for the month of January, February, March and part of April, when the winter visitors are present. There are not enough natives to keep a first-class house operating the year around.

Palm Beach's Four Months

As far as Palm Beach is concerned a theatre there would be an absolute liability except for the months of January, February, March and part of April, when the winter visitors are present. There are not enough natives to keep a first-class house operating the year around.

Just what policy the house would adopt at other times is another question that would have to be taken into consideration by the Shuberts. It is hardly possible that they would be in a position to obtain motion picture attractions for the houses in the off season, due to the fact of the lack of strength for the southern territory.

ARRIVALS

Feb. 10 (Southampton to New York) Mrs. Gerda Friedberg (Olympic).

BATTLE AHEAD FOR FOREIGN FILM SECTION

Surrounds Hoover's Proposal to Further U. S. Films in Foreign Trade

Variety Bureau, Washington, Feb. 10.

If the Senate and House conference agree, the Department of Commerce will get its section for the furtherance of motion pictures in this country's foreign trade. As was previously reported in Variety several weeks ago, Secretary Hoover was then urging the establishment of such a section in his department. This reached the Senate upon the suggestion of Senator Reed Smoot (R), of Utah, and that body approved an additional \$15,000 to establish the section as an amendment to the appropriation bill for the department on Saturday last.

In his testimony before the subcommittee Senator Smoot stated that motion pictures represented the largest industry in this country on a per capita basis. He urged the establishment of a section to help part of foreign countries to interfere with that business of ours, said the Senator, and in some cases to actually legislate against it. The suggestion of Senator Reed Smoot was that the foreign nations feeling against the invasion may find justification in the sending of American produced pictures into Europe which should never have gone.

Secretary Herbert Hoover next addressed the committee. He stated that: "The industry bears very materially the brunt of the competition of other goods throughout both Europe and other countries. If we can maintain our pictures in foreign fields we constantly stimulate the purchase of American goods."

Bill for Repeal of Connecticut 5% Tax

Hartford, Conn., Feb. 10.

A bill has been presented in the State Legislature urging the repeal of the 5-cent State tax on admissions to theatres and other places of amusement. State Tax Collector Blodgett also has urged that a change be made in the tax law, so that it would be made at a lower cost than at present.

Other bills affecting theatres introduced are as follows: Providing motion picture film storage licenses expiring July 1, 1925, for renewal; providing use of standard safe motion picture film; placing billboards under the jurisdiction of building inspector or first selectman.

Decide Surcharge on Pullmans Will Stand

Variety Bureau, Washington, Feb. 10.

The railroads are to be allowed to continue the surcharge on Pullman facilities, according to a decision reached yesterday by the Interstate Commerce Commission. The surcharge amounts to approximately \$6 per car, \$15 and \$10 for renewal; providing use of standard safe motion picture film; placing billboards under the jurisdiction of building inspector or first selectman.

SAILINGS

Feb. 14 (New York to London) Oscar Hammerstein and family, Arthur Hammerstein and wife (Dorothy Dalton) (Olympic).

Feb. 14 (New York to Southampton) Tom Timothy (Cedric).

Feb. 7 (New York to Southampton) Greta Fayne (Berengaria).

Feb. 7 (New York to Queens-town) Mrs. and Mrs. John Dunsmuir (Baltic).

Feb. 7 (Cherbourg to New York) Norma Talmadge and Joe Schenck (Mauretania).

Feb. 7 (London to New York) Jack Mason (Olympic).

There's Welcome on the Mat at
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LONDON

Director, JOHN TILLER

Sachs Drops Out and Wilson Will Probably Manage

a comedy by Arnold Bennett, "The Bright Island," with Komisarjevsky as producer. About the same time the work will be issued to the public in volume form at a high price in an edition de luxe.

ROMAINE SUING FOR

Moran and Mack at Hipp
London, Feb. 10.
Moran and Mack are listed as
among the principals for the next
production at the Hippodrome.

The roles are held by Harry Baur, Paul Bernard, Justin Carrette and Madeleine Carlier.

PLANE'S STUDIO CRASH
London, Feb. 10.

Plans for the annual "Peter Pan" revival are already under way, with Ella Retford selected to play the title role next Christmas.

This season's edition just closed

Opinion here is that Fyffe is the nearest approach to Harry Lauder, without in any way resembling him in his work.

Open for a Limited
Number of Pupils
Private Lessons
Classes of 6
Children a Specialty

The Samuelson Company, British organization, was making Ridegaggard's "She" at the time of the accident.

quired the English rights to Be-
o's "The Harem."
The production date is unsettled,
as the cast.

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STAGE DANCING

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Write for Art! Bookies.

PAN BRANDS PROCTOR'S, NEWK, AS OPPOSISH; CANCELS REVUE

**Pantages Finally Takes Stand—Rose and Moon
Revue Notified Friday—Were to Have Opened
Monday—Act Had Played Newark Dec. 1**

The Pantages Circuit reversed the usual order of things last week and declared Proctor's, Newark, opposition to Pantages, Newark, by cancelling the Rose and Moon Revue booked to open at the house yesterday (Monday) for a week's engagement.

The Pantages bookers, after the act had signed contracts, discovered the revue had played Proctor's Newark, Dec. 1, and decided the time elapsing between the two bookings was too short to repeat the act in that town.

The act was notified it had been cancelled until Friday and was compelled to show a written cancellation to the Keith office before being booked in Buffalo.

The incident is the first time in which Pantages has taken a stand although the Keith Circuit declared the Newark Pan house opposition this week it opened.

Hard House to Book

According to reports the house has been a difficult one to book. Acts approached by the Pan bookers in regard to Eastern Pan time are said to shy at the Newark date with the Pan people making the rest of the time an inducement provided the Newark date is included.

Most acts are reported offered a salary in excess of their regular figure to play Newark, either for a single week or with the Pan time to follow, as the acts figure they are jeopardizing future Keith and Loew booking by playing the date.

The Rose and Moon Revue, a seven-peeps act, has been playing the Keith Circuit continuously until recently, when it played a week of independent vaudeville.

Frank Keenan's Vaude.

Return on Coast

Frank Keenan will return to vaudeville next week for a special two weeks' engagement at the Orpheum, Los Angeles, reviving "Vindication" and "Man to Man," two of his former vaude vehicles.

Although tentatively going in for a limited two weeks' stay, reports are that Keenan may be held over if business warrants with the actor contributing revivals of other players in which he appeared before going into pictures exclusively.

COMPLAIN AGAINST PRODUCER

The Cherrie Sisters (not Cherry) have complained to the Vaudeville Managers Protective Association against Sammy Burns' producer, alleging Burns agreed to produce an act for them for a sum not to exceed \$1,500 but failed to fulfill his agreement.

According to the complaint, after the \$1,500 had been expended, Burns notified the sisters more money would be required. They refused to advance and Burns refused to complete the production.

BEEHLER AT ALHAMBRA

Dave Beehler, veteran Chicago booker, agent and vaudeville manager, has returned to show business and this week became manager of the Keith-Albee Alhambra, New York.

He has been in the real estate business in Chicago since withdrawing from the agency partnership with Bill Jacobs.

J. J. De Wald, manager of Keith's Alhambra, New York, has resigned and will be assigned to another Keith house.

De Wald took over the Alhambra just prior to its change of policy from big time to small time.

BREITBART'S TEACHER HERE

Two preliminary exhibitions will be given this week by Joseph Manko, Polish-Siberian strong man, who claims to have been the teacher and tutor of Sigmund Breitbart. Manko is described as being about as wide as he is tall, weighing over 300 and measuring less than 5 feet 5 inches from the ground.

WITHDRAW ADS WHEN "REPEAT" IS PANNED

Syracuse Critic Fails to Recognize Act Given Good Notice at Keith's

Syracuse, N. Y., Feb. 10. The Temple, operated by the Cahill interests, is out of "The Herald," and thereby hangs a tale.

Four weeks ago Leo Beers, doing a single, played B. F. Keith's theatre and "The Herald" vaudeville reviewer was quite complimentary. Last week Beers returned to the city, this time playing the Temple, the local post office. "The Herald" reviewer evidently forgot that Beers was the same chap who had been at B. F. Keith's a few weeks ago and made a rather savage attack on him.

What the Cahill interests said to the "Herald" dramatic department isn't known, but the next day the Temple advertising was out of the local afternoon paper. Judging from what they say at the Temple, it's out to stay.

OLIVE WYNNDHAM OUT

Leaves Lewis & Gordon Act—Lorraine Carlin Replaces

Olive Wyndham has withdrawn from Lewis and Gordon's act, "Tea for Two," the abbreviated version of Roi Cooper Megrue's legit success. Lenore Carlin supplanted last week.

Miss Wyndham is returning to legit.

BALKED AT BILLING

The Three and a Half Ariels, vaudeville act, walked out of the Palace, Norwich, Conn., last Monday when the act objected to the billing in front of the house, which read: "The act that plays the Palace, New York, next week."

The Ariels were booked at Keith's Palace, New York, and were filling in an open week at Norwich.

EMMA BUNTING'S SKIT

Emma Bunting, who closed with the Fifth Avenue stock, Brooklyn, last week, will shortly make her vaudeville debut in a new comedietta uncensored as yet. Three others will appear in her support.

Miss Bunting has been well known in legit and stock but has never before appeared in vaudeville.

CARUSO'S ACT CLOSES

"The Watchman's Dream," in which Joseph Caruso, tenor, has featured, closed last week after playing several show dates.

This act was produced by Lew Cantor as a vehicle for the Italian song bird, reputed to be a relative of the late Enrico Caruso.

"SEVENTH HEAVEN" AS ACT

Robert Leonard has been signed by Lewis and Gordon for "Seventh Heaven," which the producers are readying for an early showing on the Keith-Albee Circuit.

Jean Sheldon, Jerome Mann and Lewis Sorenson will comprise the supporting cast.

RESUMING AS ACT

Harry Antrim and Betsy Vale have again joined forces and will shortly open in a new act. Miss Vale, who is the wife of her partner, retired two years ago.

Antrim continued with several partners and recently has been doing a single.

Crawford and Landino Dissolve

Crawford and Landino dissolved their vaude partnership last week. Crawford will do a new single, while Landino's plans are unsettled.



BORDE (Crossword) ROBINSON

Above is photo of inventor of the greatest novelty of the vaudeville season.

Mr. Robinson has taken advantage of the national interest in crossword puzzles and written an act around the puzzle fact that in addition to being instructive is a comedy scream and has proven a drawing attraction.

Direction of

RALPH G. FARNUM

(Edw. S. Keller office)

WILL KING MAY LEAVE A. & H.

Negotiating with W. V. A.—Possibility of Becoming Road Show

San Francisco, Feb. 10.

If pending negotiations are consummated Will King and his musical stocks will leave the Ackerman and Harris management and take his Strand company to the Casino, now playing Western vaudeville shows. The plan calls for King to put on a 75-minute show in addition to a regular vaudeville bill.

Should King prove successful at the local house for a definite period he and his company may be sent out as a road show by the Western Vaudeville Association.

Wallace Eddinger's Skit

Wallace Eddinger is to make his vaudeville debut in a Lewis and Gordon comedy skit by Edwin Burke called "It Might Be Worse."

The legit star will be supported by Isabel Winters and Leslie Adams, both of whom recently appeared in "The Haunted House" with him.

The skit goes into rehearsal this week.



ETHEL GREY TERRY
in "SHARP TOOLS," by WILLARD MACK
with
CARL GERARD—EDWIN STURGIS and CLOYDE FILLMORE
Closing Successful Orpheum Season of 20 Weeks
HARRY WEBER, Representative

FAITH

A magician playing at a New Bedford, Mass., theatre recently bought three oranges at a fruit stand. He cut one in half and "extracted" a \$10 bill and from the other two he took \$5 and \$20 bills. When he sought to buy more oranges the fruit dealer refused them. Later, the magician learned the fruit dealer had cut up an entire crate of oranges in a frantic search.

CONTEST RIVALS TEAM; GET PROCTOR ROUTE

Mack and Fafford Quit "Opportunity" Warfare to Pair—and Are Signed

Mack and Fafford, harmony singing boys and winners of an opportunity contest recently held at Proctor's 23rd Street, were given a full booking of the Proctor time after showing as a regular act at that house the last half of last week.

According to reports, Mack and Fafford, who have similarly opposed voices, had been opposing each other in various opportunity contests, each alternating in noosing out the other for the capital prize. Several weeks ago they decided to avoid opposition by consolidating and worked up a routine, making a single act. As a team they appeared at Proctor's three weeks ago and ran off with the money. Sol Levey, resident manager of the 23rd Street, took an interest in the boys and got them a showing last week.

The Proctor Circuit is exploiting the rise of the boys as a means of creating a stimulus among other talented youngsters, and as proof that any can grab a route in vaudeville with saleable material.

Sam Williams Asst. Booker

Sam Williams, partner of the late Kate Ellisor, will not become a vaudeville agent, but will enter the Keith-Albee offices, probably as an assistant booker.

At present Mr. Williams is doing confidential work for J. J. Murdoch, Keith general manager.

Majestic, J. C., Declared

Opposition by Keith's

The Majestic, Jersey City, which opened this week as an independent vaudeville house, has been declared opposition to Keith's in that city, which is situated nearby.

The Majestic is booked by the John Coutts agency and will play vaudeville and pictures. The house has had various policies, the last being road attractions.

HOUDINI'S SIX WEEKS AT HIPPO

Marks Holdover Record for House—Doubling at Albee, Brooklyn

Harry Houdini, now in his fifth week at the Hippodrome, New York, will be held over next week and establish a new record for the house since it has been under the Keith-Albee management. He is also appearing at the E. F. Albee, Brooklyn.

Houdini's hold-over booking followed his "spiritualism" exposure which has attracted national interest. The publicity accruing from the controversy over "Margery," the Boston medium whom Houdini branded a fake, has re-acted in reams of publicity and made him one of the greatest boxoffice attractions vaudeville has ever known.

The New York Federation of Churches is one of the many bodies who requested the management to allow Houdini to give a private performance for the benefit of the clergy and their congregations, and the performance was given one morning last week at the Hippodrome. During the "special" Houdini reiterated his charges against the Boston medium.

The committee, of which Houdini was a member, was appointed to determine whether "Margery" was eligible for a cash prize offered by the Scientific American to any medium who proved genuine. As a result of Houdini's exposure, the prize was never awarded.

Houdini has offered \$10,000 to "Margery" if she will demonstrate psychic phenomena before a committee appointed by Mayor Curley, of Boston, but she has not accepted the test.

The "Herald-Tribune" recognized Houdini's spiritualistic expose with an editorial.

NORWORTH'S SHOW

Opening in "Honeymoon House" or Broadway—First Played It in Chicago

Jack Norworth has five more weeks of vaudeville before he will return to New York and open in "Honeymoon House," the piece in which he starred at the Central, Chicago, five months ago. "Honeymoon House" is the joint work of E. Nitray and Herbert Hall Winslow.

A New York house has been tentatively arranged by Norworth's manager.

Hymer Preparing New Show Titled "Aloma"

A theatrical corporation is being formed to produce "Aloma," a new play by John B. Hymer, well known vaudeville, writer and co-author of "East Is West."

While no definite plans have been formulated as yet, Hymer and his wife are known to be interested in the production.

LEILA HYAMS WITH COLLIER

Leila Hyams, daughter of John Hyams and Leila McIntyre, will be in the new Willie Collier show which opens at Binghamton, N. Y., next week.

The event in Miss Hyams' initial legitimate engagement, she having previously played with her mother and father in their act.

Miss Hyams was among the principals in the picturization of "Sandra."

O'MEARAS RESUMING VAUDE

Tim and Kitty O'Meara, veteran dance team, are returning to vaudeville, assisted by Jack Zeigler's roamer orchestra. The band is at present the dance feature at O'Meara Gardens, New York ballroom being operated by the dancers on the site of the former Reisenweber's.

RETIRED AFTER MARRIAGE

Jessie Reed, vaudeville single, will retire following her marriage to Lou Herman, non-professional, February 22.

Mr. Herman is the son of the owner of the Sealpacherchief company.

ORDER DECREASING KEITH-ALBEE AGENTS DUE BEFORE SEASON'S END

"Assistants," Working on Commission Basis, Slated to Go or Must Make Straight Salary Arrangements—Action Follows Investigation by Officials—Too Much Recreation and Too Many Complaints by Acts—Agents Must Be on Booking Floors Each Day, Including Sundays and in Person—Will Request Office Staffs Be Cut Down—Belief of Too Many Agents

The oft rumored clean out of the Keith-Albee fifth and sixth floor agents is about to be consummated, according to authentic sources, and a general cut down in the number of agents will ensue before the present season closes.

All "assistants," working on a commission basis, will have to go or make new arrangements which will call for straight salaries. The commission arrangement is a direct violation of the rules of the Keith-Albee office, which forbids an agency within an agency.

The action follows an investigation by the circuit heads which disclosed a tendency on the part of many agents to make rare appearances on the booking floors and remain elusive as to seeing acts which had reached the "appointment" stage.

Agents who place recreation ahead of business to such an extent they hire large staffs to handle the business, to which they only give superficial attention, will be requested to cut down their personnel, appear on the floor each day, including Sundays, in person, and to be present in their offices daily so acts can get in to see them to register approval or disapproval.

Instance of Laxity

An instance denoting the laxity of agents in allowing their assistants to do most of the physical work of booking acts is said to be an inquiry from a booker to an agent about an act and the agent confessing his ignorance, but referring him to his assistant.

Agents who have so many outside interests they cannot be seen by acts except by appointment, are also due for a jacking up and will be disenfranchised if they are not on the booking floors daily.

The Keith-Albee officials have no objection to an agent taking a reasonable summer vacation and, when necessary, one in the winter, but the agent who can only devote an occasional day to his business will be asked to get out.

Complaints From Acts

Numerous complaints from acts claiming they are not receiving proper representation is another reason for the housecleaning in addition to the belief there are too many agents at the present time.

According to the Keith people an agent who gave his personal attention to acts a few years ago and handled a complete list without friction now has to have two or more assistants to assist him, and cannot possibly have the specialized knowledge of selling acts the older agent has acquired through years of observation and experience.

As a result the act is offered without salesmanship, and if immediate bookings are not forthcoming the assistant concentrates on some act more in demand. Then, when the inactive act protests the assistant stalls and refers the act to the agency. The act then spends futile days trying to interview the head who may or may not visit the office during that time.

NELL'S "SPANGLES"

Circus Tale Nellie Revell's First Film—Universal Will Do It

Nellie Revell sold her first film story last week. Universal will screen it. The odd part is that the script is incomplete. The story is titled "Spangles," was originally written as a play nine years ago and tells of circus life.

Finn Retiring?

Chicago, Feb. 10. It is reported that Joseph Finn, vice-president of the Orpheum Circuit, will retire as a member of the executive board and will make his home in California. The intention is said to have been brought on by recent illness.

LOCAL ADS TELL OF COHEN'S METHOD

Newburgh, N. Y., Daily Advising Public of Abrupt Cancellations

Cohen's, Newburgh, a house grown notorious through promiscuous cancellations after the first show, now advertising the fact to the world via "The Newburgh Daily News."

The advertisement reads: "And everyone wonders how we can produce such great shows continually. Cohen's doesn't cheat by giving you one big act and then bad acts on the balance of the bill. Every act must be a good one, otherwise another act replaces the bad act."

Cohen's, Poughkeepsie, had a similar ad last season in a local paper. Both houses are the subjects of numerous complaints to the V. M. P. A. and the Al Dow Agency, which books them. Dow issues an obsolete contract with a cancellation clause which allows the manager to close an act after the first show. In some cases he is reported to have crossed out the cancellation clause where an act was in sufficient demand to request a pay or play contract.

When crossing off the clause, according to independent agents who do business with Dow, he signs the contract, but the manager or owner's name isn't included, which makes the contract valueless except as bait for the misguided actor.

The complaints against the Dow Agency outnumber all of the other independents combined.

HOUSES OPENING

The Orpheum, Fort Madison, Ia., has opened as the Capitol Orpheum under the new management of the Capital Enterprises, Inc., of Kansas City, W. Ebinger is house manager.

A new theatre is opening Feb. 11 at Indiana Harbor, Ind. The policy will be five acts of vaudeville and a feature picture. George Webster will supply the bookings.

Boylans' New Act

Rose and Arthur Boylan, late of "Artists and Models," will open in vaudeville via Air Wilton of the Keith-Albee force, in a new variety dancing turn which includes the Hollywood Harmonists, an eight-man orchestra.

Mary Carr's New Skit

Los Angeles, Feb. 10. Mary Carr is breaking in a new playlet, "The Strength of the Weak," destined for a tour of the Orpheum Circuit. Four others appear in her support.

CHICAGO DIVORCES

Chicago, Feb. 10. Marcia McLaughlin filed suit for divorce here last week against her husband, Eustace McLaughlin (Ernest Mack), charging cruelty and desertion. Mr. McLaughlin asked for custody of their daughter, 17, and alimony of \$150 a week. Leon A. Berenskiak was the attorney.

Rose Anna Beckman filed suit for divorce through her attorney, Benjamin Ehrlich, charging her husband, Henry Beckman, with desertion. The divorce bill states Beckman disappeared and that he was later learned by his wife that he had left the show business to start a garage. Eva (Clock) Siegler filed suit for divorce, charging her husband, Henry Siegler, with cruelty. The suit will be heard in the Superior Court this week.

Florence (Fraser) Blake, of the "Plain Jane" company (Woods), asked for a divorce and alimony from Harrison A. Blake in a bill filed in the Superior Court. Benjamin Ehrlich is the attorney in the latter two cases.

Demands Agent Return

Production Cost, \$69.25

Chicago, Feb. 10.

Frank Gladden appeared in police court here last week to testify in behalf of one of his friends, who gave him the name as William Pearl and said he was a vaudeville agent. Gladden's testimony didn't help much as Pearl was soundly rebuked by Municipal Judge Walker and given just one week to pay back a total of \$69.25 he was accused of taking for the divorce and alimony who paid him the money for putting them in a "big time" act.

The victims called in the police when the act failed to materialize. The four said Pearl had promised them a route at \$115 a week apiece. They gave their names as Dorothy Exter, 20, James Godfrey, H. C. Gordon and John Kerna. The girl said she had paid Pearl \$15 for a stage costume and had worked hard trying to learn how to dance, only to be disappointed.

OLSEN AT PALACE

Band Has Doubled So Long It's a Habit

George Olsen and His Music, exclusive Victor record artists, open at Keith's Palace, New York, Monday, for a special series of bookings. The Olsen orchestra is known as "The Ziegfeld Band" because of its doubling between both Ziegfeld productions—the "Follies" and "Kid Boots."

With the latter show going on tour, Ziegfeld is desirous of keeping Olsen in New York with the "Follies," and has consented to the special doubling between the production and vaudeville.

FEMININE RUMPUS COSTS \$5

Maria Nirehl, acrobat and strong woman, was found guilty by West Side Court by Judge Estelle Rytenberg on a charge of assault and fined \$5. Maria Nirehl was arrested on the complaint of Jean Leslie, pianist, who charged the acrobat with striking her and attempt to strangle.

Miss Nirehl denied the assault and stated that the pianist "booted" her in the back, struck her with a chair and she retaliated in self-defense.

Retirement Ended

Peggy Parker, formerly Eddie Buzzell's partner, is rehearsing for a vaudeville come-back. Miss Parker retired professionally when she married Abe Olman, the songwriter. Miss Parker will team with Jesse Elson, assisted by a pianist.

The McGuire's New Act

Mrs. William Anthony McGuire and Ralph Slippery will shortly inaugurate a new act written by the former's husband, William Anthony McGuire.

Leaves Operetta for Act

Maurice Holland has withdrawn from the cast of John Cost's "China Rose" and has formed a vaudeville alliance with Emelie Fitzgerald.



FLORENCE BRADY

BRADY & WELLS
Touring Orpheum & Interstate Circuits.
Direction, HARRY FITZGERALD

JOHNSON'S NARROW ESCAPE

Hal Johnson, who played at the Victoria, Rochester, late in January, narrowly escaped death there when he was caught between the roof and the shaft of an elevator in the Hotel Rochester.

Johnson is still in St. Mary's Hospital, Rochester, and is improving.

HARVEST OF CIRCUS ACTS

Ind. Bookers Grabbing Outdoor Turns

A profusion of circus acts, especially those shaping new routines for the coming circus season, and now available for vaudeville, has blown up a harvest wind for the bookers of independent houses. The heavy supply has prompted many to book in all circus bills as a novelty for their houses and at figures within proportion to make this type of entertainment profitable to the out of town theatres.

The circus bills have proven a draw magnet in previous instances and are currently duplicating.

Now that a number of these circus performers are changing routines the independent bookers have been able to get them to play the hide-aways for "show" money which has precipitated a revived interest in this type of entertainment in the smalltime independents.

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The only exceptions to the above are the Times square section, New York; the Loop section, Chicago, and Hollywood and the downtown section of Los Angeles, where special weekly distribution is made for the newsstands.

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THEATRES THAT CONTRIBUTED 10% TAX ON ALL PASSES, AMOUNTING TO \$1797.35 LAST WEEK

If all vaudeville theatres would join this movement we would be able to take care of the increased number of unfortunate vaudeville artists in our profession, who, through no fault of their own, require assistance in divers ways. We are gradually waking up to our responsibility by injecting proper business and humane methods in our business. Don't let a few do it all. Join the ranks of considerate managers who are doing all they can to raise the standard of the vaudeville business and bring about the co-operative spirit which has proven helpful to both sides—the managers and the artists. No one who receives a pass is going to complain about paying ten cents to swell the fund for such a righteous cause.

E. F. ALBEE

List 11

COLLECTIONS ON PASSES January 30, 1925

Theatre and Location

Keith's Alhambra, New York city	Proctor's 23d Street, New York city
Bijou, Boston, Mass.	8th Avenue, New York city
E. F. Albee, Brooklyn, N. Y.	18th Street, New York city
Bijou, Woonsocket, R. I.	125th Street, New York city
Boston, Boston, Mass.	Grand Theatre, Albany, N. Y.
Bushwick, Brooklyn, N. Y.	Hermann Blecker, Albany, N. Y.
Capitol, Trenton, N. J.	Theatre, Troy, N. Y.
Capitol, Union Hill, N. J.	Theatre, Schenectady, N. Y.
1st Street, New York city	Theatre, Newark, N. J.
Empress, Grand Rapids, Mich.	Theatre, Elizabeth, N. J.
Empress, Grand Rapids, Mich.	Theatre, Yonkers, N. Y.
Forham, New York city	Theatre, Mount Vernon, N. Y.
Greenpoint, Brooklyn, N. Y.	
Hamilton, New York city	
Hippodrome, New York city	Davis Theatre, Pittsburgh, Pa.
Jefferson, New York city	Nixon's Grand, Philadelphia, Pa.
Maryland, Baltimore, Md.	Moss Broadway, New York city
Palace, Cincinnati, Ohio	"Cameo, New York city
Prospect, Brooklyn, N. Y.	"Coliseum, New York city
Rivers, Brooklyn, N. Y.	"Flatbush, Brooklyn, N. Y.
Riverside, New York city	"Franklin, New York city
Royal, New York city	"Regent, New York city
State, Union Hill, N. J.	Golden Gate Theatre, San Francisco, Cal.
State, New Brunswick, N. J.	Heilig Theatre, Portland, Ore.
Rivoli, New Brunswick, N. J.	Palace Theatre, South Bend, Ind.
Rialto, Louisville, Ky.	Palace-Orpheum, Milwaukee, Wis.
National, Louisville, Ky.	Seventh Street Theatre, Minneapolis, Minn.
Mary Anderson, Louisville, Ky.	Orpheum Theatre, Kansas City, Mo.
Majestic, Louisville, Ky.	"Theatre, Oakland, Cal.
Theatre, Boston, Mass.	"Theatre, Vancouver, B. C.
Theatre, Cincinnati, Ohio	Keith's Orpheum, Brooklyn, N. Y.
Theatre, Dayton, Ohio	"Hippodrome, Baltimore, Md.
Theatre, Columbus, Ohio	
Theatre, Indianapolis, Ind.	
Theatre, Jersey City, N. J.	
Theatre, Lowell, Mass.	
Theatre, Philadelphia, Pa.	
Theatre, Portland, Me.	
Theatre, Toledo, Ohio	
Theatre, Washington, D. C.	

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.

St. Louis, Feb. 4.

Editor Variety:

Having noticed upon several occasions in some of the trade papers the mention of various names at different times of persons who either had apparently appointed themselves or claimed to have been appointed to the management of the Lyric theatre, New York, I wish to take this opportunity to set at rest the minds of these self-appointed managers and any others whose curiosity might be aroused upon this subject that inasmuch as I am the lessee and sole owner of the said Lyric theatre,

I will also be the "Who's Who" and "What's What".
(Signed) Jos. Oppenheimer,
Garrick Theatre, St. Louis, Mo.

London, Jan. 27.
Editor Variety: Respecting your paragraph in your issue of Jan. 7 about "Following up song hits" and particularly mentioning the case of "What I Do" we would draw your attention to the fact that settlement in this matter was made with Mr. Charles Austin and not with Mr. Feldman, and that the latter only acted as an intermediary in this matter.
In fairness to Mr. Feldman will you kindly publish this?
(Signed) For Francis, Day and Hunter, John Abbott.

INCORPORATIONS

New Jersey

United States Motion Picture Co., Inc.; \$15,000 share each, preferred and common stock; Evelyn and Ruth Greenberg, G. R. Coe, Jr., all of New York.

Michigan

Dearborn Amusement Co., Dearborn, Mich.; erect and operate theatres; \$50,000 preferred stock and 1,000 shares non-par stock; Glover Watson, Lawrence J. Woodruff, of Dearborn, and Rufus Brown, Detroit.

Henry Sanitary Corp., Detroit; theatrical acts, amusement enterprises and orchestra entertainments; \$15,000 common stock, 100 shares non-par stock, \$15,000 subscribed; Henry and Anna Sanitary, Harry B. Seymour and Harry L. Seymour, Detroit.

Central Square Theatre, Inc., Boston, amusements; capital, \$100,000; incorporators, Frank Cronin, S. Soul and Julius Goodman, all of Allston.

Allston Land Corp., Boston, theatres; capital, \$100,000; incorpora-

tors, Nathan Pineski, Fred Green and Jacob Bouris, all of Boston.
Springfield Arena, Inc., Springfield, skating rink; capital, 15,000 shares without par value; incorporators, F. Perry, Anna M. Cullinane and Clara H. Wiggin.

JUDGMENTS

Walter Donaldson; L. Morrison; \$279.95.
Boris Thomashefsky (44th St. Roof Theatre); State Indus. Commissioner; \$5,124.

BIRTHS

To Mr. and Mrs. William Berger, daughter, Feb. 3, Michael Reese Hospital, Chicago. The father is a booker with Western Vaudeville.

IN AND OUT

Florence Mulholland, contraalto, formerly of Roxy's gang, due to be a flash at the Strand, Providence, R. I., last week, reported ill, and Marguerite McDonald was engaged to fill in.

ILL AND INJURED

The Wilton Sisters have cancelled future time while Mae Wilton submits to an operation upon her throat.

A. Joseph Jordan, musical director, Loew's State, has been ill for several weeks and his place has been filled by Dave Rich, from Loew's New York, across the street.

William A. Lorig, stage manager of the Columbia Theatre, Davenport, Ia., is confined to his home here as result of three fractures of the ribs incurred when he fell from a ladder on which he was working back stage.

Tommy Gibbons, night doorman of the Chicago N. V. A. club, is seriously ill and may undergo an operation. Hughie Conn, one-time member of the vaudeville combination of Imhof, Conn and Correne, has replaced Gibbons.

Foxworth and Francis, mixed colored team, were compelled to cancel the first half at the Willis, New York, this week, because of injuries to Foxworth last Sunday. Foxworth slipped upon ice at a street crossing and struck the curb which badly cut his face and necessitated several stitches being taken.

Brookton, Mass., Feb. 10.
One of the Rosella Brothers acrobats, was injured last week at Brockton, Mass., while doing a series of hand springs and overhead turns. He was knocked unconscious and a physician was obliged to take five stitches in a severe cut on the mouth.

Jack Pickford collapsed Monday while working at the Universal studios, Los Angeles, from an infected knee, and will be off the lot for several days, according to his physician.

MARRIAGES

Edwin Stanley, vaudeville, to Mrs. Minerva Kaufman, Jan. 25 in New York. Mrs. Kaufman is the former wife of Joseph Kaufman, picture director, who, after their divorce, and until the time of his death, was the husband of Ethel Clayton. Pauline Demler, of Billy Arlington's "Golden Creak" company (Columbia wheel) to John Bryceland, electrician same company, at Providence, R. I., Feb. 4.
Alex. Swidler, associate of the

Fake Advertisement

An advertisement in the "Exhibitors Herald," picture trade magazine, issue of Jan. 4, is branded as misreading and a fake by Keith-Albee officials none of whom ever heard of the Irwin R. Franklin mentioned.

The advertisement, in part reads: "Booking exclusively under producers franchise with Keith and Orpheum Circuits." An Irwin R. Franklin once represented himself as a member of Variety's staff but ceased activity after the publishing of the falsity of the claim.

Chicago Bert Levey office, has been hustled for over a month. The bride is May Goldberg, non-professional.

John F. Robinson, manager of the Capitol theatre, Boston, and Ruth F. Tish, organist at the Allston theatre, Boston, have taken out a marriage license at Cambridge City Hall.

Jack Dempsey to Estelle Taylor, San Diego, Feb. 7.

Harry Watson, Jr., to Claudia Stewart White, (non-professional) in Saginaw, Mich., Jan. 16.

NEW ACTS

John J. McNally, Jr., has written a new act for Harry Jackson and Mary Baker.

The Original Broadway Entertainers (7) jazz orchestra.

Manny and Clay, skit.

Fraily and Putnam, skit.

Ray and Everett, skit.

Welsh and Madigan Sisters, songs, Stella Hoban and Eleanor Bennett, songs and comedy.

Vio Plant and Jim Holmes (3), skit.

Five Dubuisky, acrobatics.

Dr. B. B. (3), monologist.

"The Night Clerk" (5), sketch.

James Brothers, acrobats.

East and Dunke, comedy.

Dorothea Nelson, dancing.

Weirwood and Newton, comedy.

Smileta Sisters.

Sping Brails, juggling.

Gertrude Moody (4), revue.

"Cruising to Melody Land" (5), revue.

Herschel Hepler (2), pianist and comedian.

Brema and Fitts, comedians.

Joy Brothers and Co. (3), comedy.

Mac and Watson, comedy skit.

Howard and Scott, dancing.

Jeanne Germaine and Earl Brown.

Sager Midgley, new skit, "Oh, Joney."

Four others will appear in support.

Charles Howard and Frank Dobson, both formerly of "Innocent Eyes," have teamed for vaudeville.

Cliff Dean, Mrs. Chester Genter, five people, skit.

Eddie Hume, revue.

Margie Vial, seven people, skit.

Maurice Downey, Harry Gracey, Charlotte Willard, skit.

"Magic Glasses" (6), produced by Harry Krivon, "fash" act.

Eve Darion and Robert Leland (songs).

Phil Dwyer, animal impersonator, and Peggy Warner.

ENGAGEMENTS

Walter R. Powers for "Is Zat So?" (Chicago Co.)

Delores Cassinell for "Sinners."

Charles Meredith, "Starlight."

Ruth Chorpennip, Paul Guilfoyle, Marcel Dill, Edith Barrett and G. A. Smith for "Ghosts."

Spencer Bentley for "The Swan."

Harry Mastayer and Catherine Proctor, "Ariadne."

Leon Thompson, Adda Roland, for "Smiling Eyes."

Jim LeRoy, for M. H. Harwood's musical stock.

Hazel Stevenson, for Verne Slout Co., touring Ohio.

Neil Wright, George Lowry, for "Kicky Koo Revue."

Irene LaVerne, Kitty Axton, for Marshall Walker Co.

Faith Four, for "Broadway by Night" (Columbia wheel).

Luella Gear, for "When Summer Comes."

Jefferson De Angelis, for "China Rose."

Jack Fred, "Migrim's Progress," replacing Charles Halton.

Jim McCaully, Jean Bedin's vaudeville act.

Brook and Brown, Hurtig & Seamon's "Nifties."

Richard Ross, for "The Swan."

ADVANCED BOOKINGS AS OFFSET FOR ANNUAL ACT SHORTAGE

Keith-Albee Bookers Instructed to Cease Last Minute Arrangements—Periodical Dearth of Acts Now Due

A general order to all Keith-Albee bookers last week instructed the booking men to discontinue, as soon as possible, the present practice of week to week and last minute booking and to book acts as far ahead as possible.

Back of the order is an intention of the Keith people to avoid the usual shortage, which prevails at this period of the year, and belief that acts booked now will be secured at salaries not possible in the midst of a lean period.

Many of the neighborhood houses are forced to book from week to week on account of the various elements entering into the arranging of their bills. This is particularly true in New York, where the Keith, Moss and Frickel houses are situated so close to each other it is necessary to avoid confusions and classify the houses. For these reasons the bookers of these houses do not care to tie themselves in advance as, meanwhile, the act may be booked into one of the adjacent houses and have its "edge" taken off.

The order, however, applies to all houses where local conditions warrant the lining up of bills in advance. Comedy acts, as always, are reported in demand, due to the number who have left vaudeville temporarily to work in musical comedy.

JURY UPHOLDS DEFENSE OF THEATRICAL CUSTOM

Decision Ignores Contract Without Two Weeks' Clause—Act Producer Wins

An unusual action was tried before Judge Peter Schmuck in the City Court last week when Malinda Carpos lost her suit against Rosina Donatella, owner of the "Carnival of Venice" act. The suit, an out-and-out contract matter, was won solely on the interpretation of what is theatrical custom.

Although Miss Carpos held a contract for the entire 1922-23 season at \$75 a week, without any provision for a two weeks' notice clause, a jury before Judge Schmuck upheld Miss Donatella's defense that theatrical custom permitted a two weeks' cancellation despite her written contract to the contrary. Miss Carpos was engaged in the seven people "Carnival of Venice" act as a dancer.

Julian T. Abeles, attorney for Miss Donatella, showed that Miss Carpos was not paid for the time the act laid off. The very first week of her contract the act was only booked for three days and for a similar period the following week; also the act laid off one full week and Miss Carpos did not demand or receive payment, proving she was acquiescing to theatrical custom and being paid only for the actual time employed.

Loew's Asst. House Mgrs.

A number of late changes have been made by the Loew office in the personnel of some of the local house managements.

E. R. Burns has gone to Loew's 7th Avenue (uptown) as assistant manager. The new assistant manager at the Willard (Richmond Hill) is Harry DuVon, formerly at the Brevort, with George Kann still managing.

George Kelly is the new assistant manager at the Cameo, Brooklyn, and John Kennedy has just been assigned as assistant manager to Loew's Southern Boulevard. V. Lewton is the new assistant to Manager S. Brunelle at the Circlo.

"APOSTLE OF DOOM" FLOPS AS ACT

A Short Season for Reidt Closed After First Show

Robert Reidt, the East Patchogue (L. I.) "Apostle of Doom," who predicted the end of the world last week, was invited by Mike Glynn, manager of the Patchogue theatre, to visit the house and address the audience Sunday night on the "end of the world" theory.

Reidt maintained a perfect average of flops following his calendar assignment by brooding as an "addressor." The house orchestra made it plenty soft for him and gave him a great entrance by playing "California, Here I Come," reminding that it was from Hollywood, Cal. the first past the post was issued by a woman on the folding up of the universe.

Reidt became peeved and made Glynn stop the music, threatening crapping a great plug for the song and a chance to talk himself into a slice of one of those new "developments" in Hollywood or possibly an "End of the World" serial.

When Reidt started to speak the audience razzed him from all parts of the house, and he retired in disgust, thereby ruining the week-end for a flock of independent agents who had him all figured out as a great freak act for the humpty-dumpties.

Ann MacDonald With Costello
Ann MacDonald, former leading woman with Leo Ditrichstein, has been signed to appear opposite Maurice Costello, picture star, in his new vaude vehicle, "The Battle." The act opens out of town next week.



GEORGIE WOOD

In Wylie Tate's Production. The Hippodrome, London, Eng.

1920, "Thicker Than Water"; 1920-21, "Mother Goose," Birmingham, England; 1921, "Nobody Loves Me"; 1921-22, "Mother Goose," Glasgow, Scotland; 1922, "Vaudeville in Australia"; 1922-23, "Mother Goose," Manchester, Eng.; 1923, Keith Circuit, America; 1924, Keith & Orpheum Circuit, America; 1924-25, "Mother Goose," London, Eng.; 1925, Australian Tour; 1925-26, Philip Rodway Production, Birmingham, Eng.

Direction ERNEST ERLINGSTEN

AGENCY MIX-UP

Al Dow and Faily Markus Offices Concerned in Pittsburgh Switch

A mix-up between the Al Dow and Faily Markus agencies has occurred over the transfer of the bookings of the Union Square, Pittsfield, Mass., from Dow to Marcus by Mr. Cooney, owner of the house.

Cooney alleges he gave Dow notice 10 days prior to Feb. 9, anent his intention to switch bookings. Dow says he didn't receive notice in time to cancel acts booked by him for the date.

As the Dow Agency issues an obsolete contract with a first performance cancellation clause in it the situation is further muddled for Cooney can cancel all Dow acts after the first show if Dow insists upon sending them to Pittsfield.

JOE WOODS' LIST

Joe Woods, of the Keith-Albee pop, priced (Fifth Floor) department, is now booking the Sheridan Square, Pittsburgh; Majestic, Johnstown; Main Street, Asbury Park; Palace, Red Bank; Playhouse, Passaic; Broadway, Long Branch; Lions Park, Morristown; Palace, Orange, and the Sunday concerts at Hurtig & Seamon's and Yorkville, New York City.

ANNE MORRISON BUSY

Two of Her Sketches Open and She, Personally, Heads Stock Company

Anne Morrison, playwright, newspaper woman and actress, had two of her sketches open in vaudeville around New York Monday, each featuring a prominent player, while she herself started an engagement as leading woman with Loew's Seventh Avenue stock company.

Miss Morrison is co-author of "Pigs," and last year turned out "The Wild Westcotts." She has appeared in many Broadway productions.

TABS DISPLACING VODE BILLS IN NEW ENGLAND

Small Time Houses Booking Direct and at Last Minute—Bookers Up in the Air

Musical tabs are fast displacing vaudeville in a number of upper New England small-timers, much to the discomfiture of the bookers who have been lining up the yaude shows.

The main fly in the ointment has been that the tab producers have been booking their attractions direct, thus doing the bookers out of the customary commission.

As if that weren't bad enough, the switches are generally made at the eleventh hour and after the booker has penciled in a tentative bill which generally causes much scurrying around in order to spot the acts elsewhere.

This practice has been prevalent of late despite iron clad contracts giving bookers the exclusive booking privilege, but the latter have been laughing it off and tolerating all sorts of annoyance to keep the houses on the books.

Wife Dislikes "Jumps"; Ultimatum Splits Team

The team of Landron and King dissolved last week, the dissolution said to have been precipitated by Eddie Landron's marriage, three months ago to Norma Butler, daughter of a Montreal capitalist. The story is that the affluent young wife had tired traveling with her husband and delivered an ultimatum that he either quit show business or she would quit him. Landron corroborated this and said he would rejoin his wife in Montreal next week and that everything had been amicably adjusted.

Ethel King may continue with another male partner.

WATCHING ACTS THAT PLAY 'ANYWHERE'

Keith-Albee Office Tightening Up on Returns from Smaller Circuits

Vaudeville acts in the habit of playing "anywhere" are not wanted by the Keith-Albee Circuit in future and the latitude allowed in the past will be tightened.

Where acts have appeared on the big time, receiving the benefits of the Keith publicity department and the prestige which goes with playing the big time, subsequent appearances for outside small time circuits will be considered by Keith's as a re-appraisal and classification of the act in all future negotiations.

The Keith people, according to an executive, are "fed up" with building acts for competitors, and while they have no objection to an act obtaining bookings anywhere, they consider the appearance of a so-called big time Keith act at pop prices in an outside house as detracting from the act's value for future big time bookings at a higher scale.

Affects "Name" Acts

The latest edict is expected to affect all headliners and "name" acts as well as standard big time and "body of the bill" turns who have been in the habit of playing any date where the salary was met. In future, where an act of this type plays a small time date in a city where a Keith big timer had been previously played, the act will not be repeated back into the Keith house at any time.

The top of this season of many so-called headliners is attributed to these pop-priced appearances. The acts receive big money for them on the strength of their big time reputations, but when returning to the big time have lost prestige through the difference in admissions and have ceased to draw.

CHI.'S "OVERSEA CLUB"

Chicago, Feb. 10.
It looks as if this town will be deserted during the months of June and July. Prominent theatrical people have organized an "Oversea Club" and the boys are preparing to set sail the 1st of June for the other side.

Among those who have already pledged their assurance of being present when the boat pulls out are Sam Tishman, Jimmie O'Neil, Irving Tishman, Henry Shapiro, Harry Elson, Harry Rogers, Maurice Greenwald, Jack Fine, Billy Diamond, Max Turner, Warnie Jones, Ben Erlich and Milton Weil.

MOSS' NEW TRIO

Building at Conny Island, Far Rockaway and Upper New York

Three new vaudeville and picture houses are now planned under B. S. Moss' direction. Ed Conley has been installed in the Moss office as general construction director.

Of the three, the first expected to be finished will be the Conny Island, opposite Steeplechase Park. The next will be the new Far Rockaway theatre, to be built on Mott avenue, and the third is the Inwood (Dryckman section) New York, which will be constructed next spring.

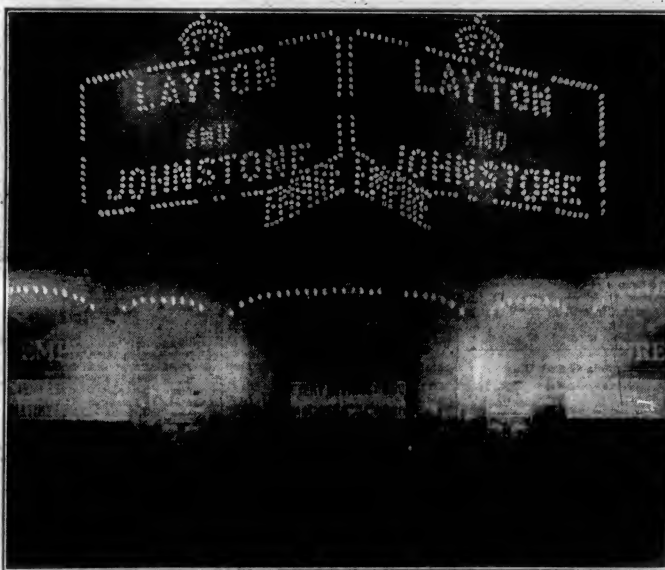
POP. POLICY HITS

Keith's, Columbia and 102th street, Cleveland houses, switched to pop small time policies last week. Both houses now play six acts and a feature picture thrice daily.

The new policy met with success on its initial week, both houses turning in good grosses.

Dissolved in Rehearsal

The proposed act of Frank Dobson and Betty Raad dissolved last week in rehearsal. Dobson has formed a new alliance with Charles Howard, and the team will shortly be seen in a new comedy two-act.



IN LONDON

"A LAYTON and JOHNSTONE HABIT"

RIGHT OFF THE DESK

By NELLIE REVELL

This week finds me only two courses—I mean laps—behind Will Rogers in the Free Meal Sweepstakes. My last free feed was the Naked Truth Dinner at the Hotel Astor, Saturday night. From what I gathered the Truth presented there was very nicely dressed and very pleasant to hear. In fact, the degree of nudeness of the truth in the advance notices and in the performance was about the same as in the lobby frames of a Fox picture and the actual picture.

Once again I was the first person seated in the banquet hall. I'm not even as polite as the boarders who at least wait for the dinner bell before crashing down the doors. But I believe in first come, most comfortable.

The days when I could enjoy the stampeado to the groaning board as the head waiter gave the signal are long past. I would rather see it than be it now. Mine host, John C. Flinn, and myself were already nibbling when the dress suits, some of them belonging to their wearers, began to surge in.

As the spotlight was turned upon each celebrity, and he was introduced to the diners, the orchestra played an appropriate selection and the crowd cheered their confere until the plaster on the banquet hall ceiling quivered. If there were such a thing as a welkin present it is still ringing.

The selection for Lila Lee was "Rock-a-Bye Baby." That for me, and it brought a lump to my throat of pure happiness, was "Should Aid Acquaintance Be Forgotten?"

When Bill Hart, the beloved band man, took his turn at bowing in the glare of the lines the ovation he received was greater than the one Santa Claus would get in an orphan asylum. Stars may come and stars may go, but Bill Hart is enshrined in the hearts of his fellow-players. A greater honor than that could be given no man.

At the minstrel show afterward, Harry Reichelbach served as the Hansard Short of the occasion, being the producer of the revue and also interlocutor. The minstrels, who in their right minds are motion picture actors, were make. They needn't have. They weren't that bad.

A story that got one of the heartiest laughs from the audience concerned a 20-story building occupying three square blocks in Los Angeles. Johnny Hines scoffed at the suggestion of the interlocutor that the edifice was meant for a hotel, an apartment house or a factory.

"No, sir," he explained, "it was built to hold Von Stroheim's retake."

From beginning to end the dinner was an occasion for good-natured raillery. Even the program entered into it and told the "Naked Truth About the Film," as follows:

Naked Truth Editor—Sir, why am I here?

Ans.—Because you had \$10.

Naked Truth Editor—Sir, please publish the biography of Gladys Glucose.

Ans.—Born at Asbestos Tanners, Pa., 1813. Fell off an ice wagon and lost her normality. Made her debut on the screen playing the hind legs of the ant in "Charley's Ant." Played the sporting extra in the great newspaper epic, "Extra." Supported Strongheart in "Puppy Love." Played shortstop in Cincinnati, 1842. Canteen worker in the Civil War, 1862-65. First woman to be elected to Congress, 1878. Ludlow Street Jail, 1893-1894. Now playing "Ootermoor" in "The Golden Bed."

Naked Truth Editor—Sir, how can I get into the movies?

Ans.—Take a quarter in your hand, and walking up as naturally as possible to the lady in the box office, say firmly, "One, please."

A delightful fund of advance misinformation on coming fashions written by Flora Fauna was to be found in "What the Dames Will Wear."

"For the coming summer and winter fashions has gone slightly blue-shevsky, for in every collection of new models there is stuff that cannot be definitely labeled as either Scotch or rye or good old pre-war red herring. So, madames et mademoiselles, it behooves you girls to watch your insteps and keep on friendly terms with your favorite chemist. As for waistlines, what has become of the things anyway, and who gives a darn? Here today and gone tomorrow that's the modern waistline, like the modern cook, though a waistline is only a waistline, but a good cook is a square meal.

"As for coiffures or combs de hair, as the French say, for every dame who invades a horrid barber shop full of scowling men sitting cross in their chairs, smoking El Pungatorio, and, dipping their hair to the chair, yells at the barber, 'Cut it off, there is another dame touring the artificial hair factories trying to get a new product that will stand up under the rain.

"Speaking of evening frocks—and who was?—something nifty in evening is being put out this time by the Malson Sweet-Oor. These have hip pockets lined with Scotch Mist-and Eau de Cotey or what have you.

Just, for instance, picture a long blouse of soft ivory muschovy and a hunk of scintillating mahogany embroidery, the ensemble topped off with an excellent bottle of Munchener Pliner de Bordeaux, 78, and a dash of iodine. You picture it, we tried and that's how we got this way!"

As someone said, it isn't the initial cost of a man's hat, but the upkeep that keeps a restaurant broke. At the Naked Truth dinner a friend told me that his hat costs him \$500 to redeem from the hat check girls in the Broadway food palace. In assisted in carrying Abraham Lincoln from Ford's theatre after he had been shot, died here Feb. 4.

He was on military police duty in the theatre the night the martyred President was fatally wounded.

Grand, St. Louis, Changing Policy Chicago, Feb. 10.

The Grand, St. Louis, booked by the Western Vaudeville, will change its policy from nine acts and a couple of short reels to eight acts and a feature.

Otherwise the policy of the house will remain unchanged with four shows given daily.

De Haven and Nice broke with Herk in a "fop" Shubert unit.

Lincoln's Guard Dies

Haverhill, Mass., Feb. 10.

Philmon Harriman, 77, last surviving New England soldier, who assisted in carrying Abraham Lincoln from Ford's theatre after he had been shot, died here Feb. 4.

He was on military police duty in the theatre the night the martyred President was fatally wounded.

Grand, St. Louis, Changing Policy Chicago, Feb. 10.

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FLORENCE BAIRD
of BENSEE and BAIRD
"SONGFLAGE"
Direction, JENIE JACOBS
Pat Casey Office

TOOK OVERDOSE OF VERNAL

"Billie" Weston Removed to Bellevue Hospital

Winifred Weston, known to the stage as "Billie" Weston, 24, was removed from the Stanley Hotel on West 47th street to Bellevue Hospital early Tuesday morning suffering from veronal poisoning. The young actress had been playing vaudeville as a member of the Joe Woods "Follies" and is a member of the N. V. A.

She returned to New York about a week ago and complained of suffering from insomnia. At the suggestion of a friend she started taking doses of veronal to induce sleep.

For several days prior to Tuesday she had been under the care of a local physician, but early on the morning of that day, when it was discovered that she had become ill and there were no immediate friends to attend her it was deemed advisable to remove her to the hospital for treatment.

Dr. Bromberg of Bellevue, who responded to the ambulance call, reported that the girl was suffering from veronal poisoning and removed her to the institution.

Mrs. Gerson's Birthday Party for Publicity

Mrs. Gerson will be the hostess, Feb. 16, at a birthday party to the other guests for solving a simple puzzle as part of the publicity and exploitation stunt.

Mrs. Gerson also assures the professionals that they will not be called on to perform. A special program of entertainment has been arranged from volunteer talent loaned from Mrs. Gerson's patrons.

Through a tie-up with WHN, Low broadcasting station, Mrs. Gerson is offering prizes to the victor of a plot to overcome her.

SAOAN TROUPE BOUND EAST

What is labeled an original Samoan Troupe is headed for New York either to play vaudeville or picture theatres. The act comprises Prince Lai Lana and 15 Samoan boys, who offer native dances and songs, with a South Sea island setting. The troupe is now playing around Chicago.

M. V. M. A. Adds Time Chicago, Feb. 10.

The Michigan Vaudeville Managers' Association have added several weeks to their circuit.

The circuit, operating through Ohio, Michigan and Canada, is now in a position to offer five consecutive weeks.

Charlie Mack is general manager.

NEW YORK

The Sam H. Harris Co., owners of the Sam H. Harris theatre, is being sued for \$15,000 by James Heckacher of Mount Vernon. Heckacher alleges that while attending performance at the theatre last November he fell down a stairway and has been sick, lame and disabled since. Heckacher claims the stairs were not properly lighted.

One man was killed and 19 injured when an ammonia tank exploded in the basement of the National Evans Film Laboratory, 100 Fort Lee, N. J., early Saturday. The loss of film sent to the firm by picture producers is estimated at more than \$2,000,000.

A thief was caught in the Riverside drive apartment of Marjorie Davies, motion picture star, by two detectives. He aroused the neighbors by falling through a window. Miss Davies is in Hollywood.

Edward O'Connor, one of the leading men of "Stardust" and "Marry" was fined \$50 in Special Sessions for allowing his 15-year-old daughter Margaret to appear in the chorus of the show.

B. S. Moss is going to build a vaudeville office building in Far Rockaway on Mott avenue. The theatre will seat 2,500.

The De Forest Radio Co. won its second victory when Federal Judge Morris at Wilmington, Del., granted the preliminary injunction restraining the Radio Corporation of America from selling audio tubes manufactured by a subsidiary of the Westinghouse Electric and Manufacturing Co. The decision will involve millions of dollars damages for alleged infringement of patent, but the final amount depends on whether or not the injunction is made permanent.

Cecil B. De Mille has announced that he will head the production activities of a new company to be known as the Cinema Corporation of America. The company's headquarters have been filed in Delaware, with a capitalization of \$10,000,000. The new company will take over the Production Distributing Corporation. De Mille will take his present producing company, including contracts with well-known players, directors and writers, with him. The company will make their pictures in Culver City, Cal.

Charlotte Pollon, of the famous Pollon Sisters, pressed a charge in West Side Court against Sedelia Chait, antique dealer of East 66th street, claiming that she was withholding from her the model of an antique device which she said is her property. She claims that she had lent it to him. Miss Pollon said she met Chait in his shop and volunteered to show him the model in expectation of the device that she had invented, and the two made a contract. Chait said Miss Pollon accused him in a public library. He asserted he told her of an automobile device he had invented, and that she agreed to use the device in her show. Chait, but insisted the model is his property. Chait requested an adjournment of the case to obtain counsel, which was granted by Magistrate Ryttenberg.

Albert Baron, musical comedy actor, captured a gunman who had just shot and wounded a man at 92d street. After he was shot, he was crossing the street, when attracted by a woman's screams. He saw a man with a smoking gun in his hand and rushed forward. After he shot him, Albert Baron staggered a man, with blood flowing from his chest, crying that the other had shot him. Baron was caught, caught the gunman, who said he was Ulysses Harris of the same address. He fought, but Baron overpowered him until a policeman came. The wounded man, Roy S. Brown, may die.

A woman who said she was Flora Owen, 33 years old, an actress, was taken to Bellevue Hospital by a taxicab chauffeur who drove her from about Brooklyn until her escort disappeared. Physicians who examined her suspect that she may have been the victim of a plot to overcome her by the use of drugs. The chauffeur said he had taken them from 47th street to Fifth street, over the Flatbush bridge to a remote part of Flatbush, where the man told him to stop. The man entered an apartment house. After he was shot, the time the chauffeur decided to return to Manhattan. He asked the woman if she wished to return to him, and she said she would. After reaching Manhattan the woman became seriously ill, so the chauffeur took her to a hospital. He said that he was Peter Brady, owner and driver of the cab. The woman said she took a drink in the cab, and explained that she had no money to pay the cab. A summons to appear in the Brooklyn Supreme Court in connection with a divorce case was

found in her pocket. The woman said she had appeared at the Winter Garden as an actress.

CHICAGO
The "Indiana Klan of America," an Indiana corporation, has applied for a charter in the State of Kansas.

Arthur Hammerstein asserts he will move his producing office to Chicago on account of disagreements with the Shuberts in New York.

Expensive and huge sets of scenery, owned by the Chicago Civic Opera Company and built for the opera "Hecuba," but never used, will furnish the background for the "Passion Play," which opens at the Auditorium, March 15.

The opera company has loaned the scenery to the Big Brothers of the Holy Name Society, which is sponsoring the "Passion Play."

A local hotel is featuring the fact that a woman leads its jazz orchestra.

Herbert Sears, Aldis Bartlett and Gilbert Cartland repeated three of the actors in the play, "The Big Mogul," last Sunday.

Bert Kelly, owner of the "Stables," is bolstering his week-night trade by giving away soft drinks to all patrons on every night except Saturday and Sunday. The cafe ads note out "there is no catch in the free drink offer."

The Chicago stagehands' 11th annual ball was held Monday night at the Trionon ballroom. About every star playing Chicago at present, and the complete casts of two shows were in attendance.

A jury Judge Sullivan's court ruled against the local picture censors and in favor of the Fox film, "The Roughneck." The picture opened next day at the Monroe theatre.

The Illinois State Penitentiary band and inmates of the prison are broadcasting regular programs from station WWTW, at Joliet, every Thursday night.

Bertha Kalich was the star in last week's offering at Glickman's Palace theatre, playing in Jewish.

J. F. Swayze, formerly assistant manager of the Auditorium theatre, was acquitted last week before Judge Joseph H. Hoar on a charge of showing a picture which might incite a riot. The jury was out less than 10 minutes.

The charge was brought by Robert Jackson, negro alderman, who had Swayze arrested when "The Birth of a Nation" was showing at the Auditorium a year ago.

A new revue opened last week at the Sunset cafe with Blanche Calloway, late of "Shuffle Along," as the featured performer.

With the opening of "Rose-Marie" at the Woods, Jones, Linick and Schaefer, the theatre has had several rows of seats had to be taken out and the stage enlarged. The ticket-taking system has also been changed.

HOLDUP VICTIM HAD DATE WITH INVADERS

Was Due to Meet Bandit Trio Next Day—B'way Theatre Bldg. Scene of Robbery

The National Circulating Co., with offices on the third floor of the Broadway Theatre Building, 1441 Broadway, last Friday night was receiving reports from its canvassers when a holdup party dressed in hooded robes entered. Two had revolvers, the third was unarmed and took a position at the door.

The invaders concentrated on Nathan Slocum, manager of the company, whom they relieved of \$11 in cash, a diamond stick pin valued at \$220 and \$50 from the cash register. The holdup party then warned the police against notifying the police. This was done, however, and detectives filed the occupants of the building with questions, finally deciding that Harry Levy, one of those present, must know something about the robbery. Levy was taken to the West 30th street police station and further questioning resulted in an admission that he had no money to pay the cab. A summons to appear in the Brooklyn Supreme Court in connection with a divorce case was

SEEIN' THINGS for the GIRLS

SPRING APPROACHING

It's been very gay shopping on the Avenue these days, for there has been a real touch of spring in the air. One feels like shedding all the heavy and somber winter togs for the flowery silks and beautiful crepes that will be so popular this season. However, I've had to take the joy of shopping vicariously, as I've been too busy shopping for the girls on the road, to do any personal buying.

Here is one of my many letters, from Oakland, Cal.: "I think your idea of shopping for us is wonderful. When I was with the different traveling companies I needed things I could get only in New York, but it was unsatisfactory trying to send for them. Enclosed you will find money order for—" etc. "I will be happy to shop for you, too, if you will write me."

MME. GEORGETTE'S CREATIONS

For the party on Valentine Night, I am sure, you will want a new and fresh little frock. So I do wish you would go and see some of Mme. Georgette's lovely creations, in her charming shop at 29 East 45th street. Mme. Georgette is an artist herself, having played opposite the famous French actor, Andre Brule, in Paris a few years ago. Consequently, you will see she has the sympathy and understanding of the professional woman and of her tastes.

You will adore some of her street costumes, and her hats—she is simply a wizard in designing them. There is a distinction of line and cut that belongs only to Mme. Georgette.

Fancy gloves are now passe. The favored ones now are plain, suede in beige or grey, long enough to wrinkle over the wrist.

BEAUTIFUL OPERA PUMPS

One of the first requisites of the well groomed woman is to be well shod. For thirty-five years Capesio, 1634 Broadway (Winter Garden Building), has been catering to the needs of the professional woman, both on and off the stage. They are now offering a special pump, La Opera, for only \$10. It is a beauty, in either satin or leathers. All of their shoes are bench made and hand turned. I'll be glad to send you a catalog.

Unfailing simplicity is the note of fashion today, from the chic little tailored walking suit, to the lovely, soft chiffon in new pastel colors.

FURS AT LESS THAN HALF!

If Palm Beach isn't on your itinerary this winter, I do hope you will be fortunate in furs, for we have many good weeks ahead of us even though the groundhogs didn't see his shadow. The Hudson Bay Fur Shop, 662

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 BEAUTY DISCOVERY
Mme. May has discovered the secret that is more precious than all the others in this modern and sophisticated age.

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THE DRESSY SIDE

By SALLIE

Galli-Curci's Concert

The Metropolitan, most times, offers startling costuming. The artists create their own distinct atmosphere in the art of dressing. Galli-Curci, Sunday night gave us the unusual in clothes. Her "Home, Sweet Home" will ever remain a memorable picture to those present. She was crowned with a crown of three foam bodies with dainty silver slippers. In as eye charming as these foam bodies with dainty silver slippers. In as eye charming as these foam bodies with dainty silver slippers. In as eye charming as these foam bodies with dainty silver slippers.

Jean Gordon's black velvet bodice, with embroidered bands of rhinestones and three spangled lace boucous lead one to believe that straight lined costumes are going. The orchestra, dressed in spotless evening attire, looked exceedingly well.

Colony and "The Lady"

The Colony's is a sumptuous lounge dressed in French tables of upholstered furnishings with lamps and torches in aesthetic lighting effects of yellow, golds and reds. The carpet is terra cotta with an artistic black figure.

The house has a restful atmosphere, soft lighting effects, comfortable chairs upholstered in velvet.

Norma Talmadge, in "The Lady," in many moments out-classed Mary Nash, who did the play. Miss Talmadge, as the dancer in the theatre scene, wears a long waisted corset of satin with many tulle boucous. The boucous is embroidered in silver bands. Here she is vivacious and flirtatious and back scene one catches glimpses of the chorus in much tulle carrying sticks wound in satin ribbon.

The Monte Carlo Casino dressed with beautiful women wearing gorgeous gowns of velvet as train, picture hats and parasols. Miss Talmadge is most handsome in this scene, wearing a gray velvet tight boucous long train with an English effect velvet hat possessing two long plumes.

Miss Talmadge leaves a beautiful impression of a splendid picture well done, well acted and put on in extravagant fashion.

Palace

Florence Reed tows the bill at the Palace this week and runs the gauntlet of emotion. She looks exceedingly well in an evening dress cut low, short, and sleeveless.

Harry Richmond is debonaire and his girls dress in the last word of fashion. Muriel De Forest wears a simple fluffy dancing frock with silver slippers and hose. "She is charming. Yvette Rigel is attractive in a very delectable evening gown of white. Eddy Elgers' orchestra is always dressed splendidly and Vera Labroba sings in highly colored Russian clothes.

The Reed and Termini comedians have an act of illusion and magic with an attractive black drop act of black and orange.

"Chu Chin Chow," at the Piccadilly, shows an artistic, sumptuous and colorful setting.

Gilbert, the dancer for Allah, wears silver underlings. Violet Chiffon and spangled tunic and a bodice of purple jeweled straps. The prolog creates Oriental imagination.

Betty Byrd is charming in flowing chiffons of reds, yellows and blues of the plithe. Her work is excellent.

40 MINUTES RECORD

(Continued from page 1)
the patrons from 10 to 14 times as much music at one playing.

The new disk is reported being perfected and will be ready for merchandising within a few months. Just what provisions are made for a larger motor that will last at least 40 minutes in playing time is not known.

Definite Radio Argument
It is obvious what advantage such a long-playing record would have. The strongest argument in radio's favor in tuning in on a dance organization is that there is no need to hop up every few minutes to crank the motor or change the record. This fact has made up considerably for any shortcomings either in reception or the band's musical ability.

With this new 10-inch disk affording at least five times as much music per "side" as is the case now, it will probably necessitate a long medley of titles per face recording. Three minutes, one song is enough for one dance number. The Edison, with its four-minute recording process, finds that the average fox-trot becomes too monotonous for that length of time and has lately been giving them three minutes per instrumental number with a vocal version of the dance tune immediately following as part of the same "side."

The new process may be the salvation of the music business which has long been decaying radio, etc., as a cause of the slump.

The name of the "make" is as yet unknown. The Columbia has been working on an electrical recording process for some time but this new disk and the Columbia are not linked in the 40-minute product.

ZIMBALIST

(Continued from page 1)
house audience and it will be the first time his music has been broadcast. WGBS will send out the selections.

Dr. Josef Stransky, who will conduct the orchestra accompaniment for the film, will also make his radio debut from the same station.

INSIDE STUFF

ON VAUDEVILLE

Drewry Underwood, one of the Frohman office company managers, recalls a story concerning May's current vaudeville vehicle, "Mrs. Peckham's Carouse," written by George Ade.

Underwood and Ade dwelt together in Chicago 25 years ago, in the time when both were unknown to fame. At that time Ade sold this sketch to Miss Irwin for \$200, and it was side-tracked for at least two years. Later, however, Ade wrote "The Sultan of Sulu," which was a Broadway success at the old Wallick's, and followed that with "The County Chairman," which also ran a season. Miss Irwin then incorporated the Ade sketch with a show in which she was playing, and the sketch became the backbone of the show. After that it became famous, but instead of drawing real royalties, Ade had sold it outright for the straight two yards.

This money, it is said, was paid to a dentist immediately upon receipt.

A vaude producer, notorious for his sharp practices, is now finding it difficult to cast several forthcoming productions since practically every casting agency has refused to submit people to him on account of his past performances.

The producer is much in the same predicament as the proverbial youth who cried "Wolf" once too often. He has had several acts out only to lose his players when the latter found him imposing upon them by paying half salaries during periods when the acts were receiving regular money instead of show money, as he had told them.

Those gyped reported back to the casting agents and when complaints became chronic he was stricken off the agents' lists. He has since tried to engage players direct, but his reputation for "gypping" has also hurt him in this direction through performers telling each other he is not reliable. The producer had an eight-people act set for opening, but had to cancel when two of his players walked out on him, refusing to take a \$50 per cent out on the original salary offered. The walkouts were willing to open on conditions that full salary would begin after the uptown showing, but the smart producer didn't like the arrangement at all.

Harry Houdini now has a good idea of what it means to be a target of pugilistic prowess, although Harry has never wielded the padded mitt. Last week at the conclusion of his tank escape, "The Submarine Mystery," Houdini was accidentally walloped when the attendant slipped in the water tracks while attempting to adjust the robe around the escapee.

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A physician was summoned and after examination it was found that Harry's nose was a bit flattened, but not broken.

Irene Franklin is still at the Neurological Institute, assigned to take a complete rest. Doctors have been giving the patient the double 08, and last week, with the aid of a small electric light, discovered that two wisdom teeth were breaking through the gums.

The noted "Redhead," in telling of the discovery, described it as "doing a Cecil Lean in my second childhood; maybe I can sell 'em to some Rik."

The Moss theatres have inaugurated a "Charleston" contest to produce a white champion of that particular dance step and are plugging the event through a tie-up with a New York daily.

FLORENCE REED (4)

Dramatic Sketch

16 Mins: Full American Roof

In "Tinsel," by Reginald Goodie, Miss Reed enters vaudeville with a vehicle which allows her to keep faith with her vaude public and her former admirers from the legit who may drop in to see her.

The sketch is highly dramatic and Miss Reed rises to the heights of her emotional range at the final turn of the action is laid in the dressing room of "Marjorie Lane" (Florence Reed) on the opening night of a first night performance of "Antony and Cleopatra" under a severe strain. She has to rehearse an understudy (Arthur Shirley) in a new part. Her handling of this bit was most effective.

While on the stage a cable is received by her husband (Arthur Behrens) bringing tidings of the death of her five year old daughter in England. The child has been in the care of an aunt while the mother sacrificed her love to a career.

Returning to her dressing room she is trying scenes with the new actor who learns the news through intercepting a second cable asking instructions about disposition of the body.

The torment of emotion she heaps recriminations upon her own head and upon the theatre which had cheated her out of the companionship of her baby.

The act ends with the actress almost frantic from grief, answering the summons of the stage manager, and automatically going forth to keep faith with her public.

The skit in less capable hands than Miss Reed's and her splendid support would descend to maudlin over-dramatics. It is not new in the stage vaudeville and to a vaudeville technician it lacks a conventional finish, but therein lies its chief appeal. The sincere note is maintained up to the final curtain and the 14 minutes are packed full of action, thrills, comedy and pathos until a crescendo of grief heralds the climax of a sketch which displays the talents of a great actress and a corking supporting cast instead of introducing a wannikin with a "name" acquired in other and alien fields.

Thelma Page as the sister, Donald Belmont as the stage manager, Arthur Behrens as the husband and Arthur Shirley were far above the average support. C-6.

MILLS AND DUNCAN

Comedy Talk and Dancing

11 Mins: One American Roof

Two men affecting old rube make-up and style in a wordy act that never gets going. Their methods of working are not bad but they are overdone. The act is material consisting almost entirely of pointless puns and wheezes. The rube crowd laughed at the "water on the knee-pumps-hose" veteran but they refused to be moved by others of their stripe.

One of the men has some ability at eccentric dancing, but little is made of it. A comic song means nothing as presented and a bit with a mechanical solo fails to impress. When reviewed one bow, after the weakest possible smattering of applause, was the answer and it threatens to be the same every time unless an intensive course in singing is undergone.

SAMAROFF AND SONIA

Trained Dogs

8 Mins: Full American Roof

Samaroff and Sonia are a Russian mixed couple attired in their attractive national costumes. They open with a bit of characteristic dancing that doesn't mean much and then proceed to lead a troupe of trained dogs through an entertaining routine of tricks. These are of the "cute" rather than the remarkable or difficult varieties, but get by nicely because they are presented with showmanship.

The canines jump, hurdle, tumble and balance in the usual style. A neat comic bit has one of the larger dogs going over the hurdles in sparkling style by a little pup who does the big jumps and takes the tiny ones in an amusing manner. The dogs are all handsome, making particularly ludicrous the introduction, for comedy purposes, of one ugly little animal with misshapen brown fur which gets a laugh, but might well be dropped from the routine.

As an opener, or possible closer, for most bills the act is most satisfactory. E-6.

FIVE DUBSKYS

Aerial Balances

8 Mins: Two Hippodrome

An extremely neat and pleasing foreign importation. Five youngsters, three boys and two girls all go to look at and all whiss-bang professionalists at their racket. The largest of the group acts as an understudy on a velvet-covered risley board. On his feet the others do upright one, two, three and four balancing, at times feet-to-foot, at times head-to-foot and feet-to-head and also some exceptionally fine work on a ladder based on the upright feet of the understudy.

A head balance on the apex of the swaying ladder went for a smack, and the wind-up, with the two topmost boys, feet on shoulders, and the girls straddling necks, reaching far above the lofty Hippodrome, closed it with a solid outcome.

There is no attempt at "showmanship," the kids just working straight and depending on their legitimate stuff, not jockeying or begging for recognition and taking no bows during the routine.

For a silent act this is a smart, slightly six minutes spotted anywhere on any bill. Left.

THE CAMEO GIRLS (5)

Songs and Dances

10 Mins: Four (Special) 58th Street

With the Cameo girls is a young actress who has several numbers alone, doing a dance with acrobatic trimmings that included some "human top" spinning, well done.

Four of the girls work together in a song and dance number, their routine fashioned after the stepping done in yesteryear by the Berlin Madcaps, the Rosebuds and other "foreign" sister outfits. Two of the girls make up a dancing duet that showed them more skill than the other two.

Several numbers are done with collie dogs, these dogs behaving like cats and little novelty, especially in the uptown house. The fifth girl appears to be a "soloist" in the extent of work and while small of stature shows ability in her specialty.

For the finish there is a rope-skipping routine that closed with the ropes being illuminated and the dogs jumping with the girls.

Not a great act but a pretty fair flash. The routine could be rearranged for better results. Too much reliance is placed upon the dogs but they were given prominence in the lobby billing at the 58th Street. They are nicely trained and do their best work on the skipping rope number.

The girls look well as a whole, show team work and should please pop house audiences. The audience showed appreciation. Mark.

KNOX COMEDY FOUR

Male Quartet

14 Mins: One Grand O. H.

The conventional thing in quartet acts, a type of turn that has gone out of fashion, is being turned out every few years. Three of the men wear brown business suits, while the other, the second tenor and number leader, is dressed in both attire. He heads the quartet in the comic bit by the baritone and bass, and assisted by the first tenor whom chief bid for laughs lies in his rotundity. Individually the men's voices are not passable, but the harmony is rather than might be expected. There are no long solos, this is fortunate. However, most of the numbers used are of last year's vintage, even earlier, and should immediately be replaced. The chief comic has a fair sense of laugh values, and some of the witnessing crowd thought him amusing. A bit in which each of the men sings a different song simultaneously is better done than usually in the comic bit.

It's strictly a turn for the pop house, but in them it should fare moderately well, as it did when caught.

MOORE AND BRY

Talk, Singing and Dancing

14 Mins: One American

The team looks as though they have been called from a circus outfit, inasmuch as the straight tip the scales at over 300 and the comic is a pint-sized lilliput. The contrast makes for laughs, while the more or less familiar routine gets some laughs from the comic in size. A song and dance at the finish took them off to good results.

The act should be a sure click as a knockabout comedy turn for small times. E-6.

WALTER McNALLY

Baritone

10 Mins: Full Hippodrome

McNally smacks of Ireland, all right; even his dress suit looks as though it were made there. He has a fine baritone voice, but what he doesn't know about vaudeville would make an encyclopedia on the subject.

He enters ineffectively, having no carriage or stage dignity, yet no ease to offset the lack. He is stiff, self-conscious and looks "unimportant." A sad-faced mopey and the somber countenance of (Cris Anderson) and, without any flourishes, they go to work.

McNally sets his feet apart and then he staid, not during a song: during songs. In an earlier turn on the bill, Houdini has his feet tied and the bonds nailed to a platform. But Houdini does a trick and gets them loose again. He might disclose it to McNally, who never does make a good "escape" of his hands. Likewise, he claps and leaves that way. Nor does he use his shoulders, his eyes, his head. He is strictly a voice act. And he works as though he were recording or broadcasting in some loft, out of sight.

He starts with Bix's "Trumpeter," the best thing he does, as suitable to his voice. The rest of his repertoire is a tenor routine, including "Mother Macdore," "Believe Me if All Those Endearing Young Charms" and "Molly Brannigan." After that he moved off. Light applause moved him back and he sang some of his songs after which he repeated the process and sang an act.

Though possessed of what seems a modulated, true, technically well-trained voice, McNally has neither the essence, the personality, the romance to get very far as a seller of semi-operatic ballads. He did not, but he did not register. Left.

DORIS LESTER AND CO. (1)

Songs and Piano

12 Mins: One 58th Street

Miss Lester is strangely familiar and doesn't seem altogether new hereabouts. However, the benefit of the doubt goes to her and she offers a series of character songs with a young man playing piano accompaniment.

Miss Lester is small and in her opening numbers has several droll "digs" at the married thing, also doing a droll bride number. She did an Italian comedy, then went into school kid stories and followed with a more difficult characterization of a rube. For an encore she offered "Mahoney" with the last chorus.

Miss Lester is hardworking and has her routine fashioned for the neighborhoods where one of the series is bound to register. She's not exceptional in point of imitation, but she does sing with a way and shows versatility and willingness.

The 58th Streeters seemed to like her, especially in the closing numbers. Mark.

CLARK AND ROBERTS

Comedy Talk and Songs

14 Mins: One American Roof

One of the team of Clark and Roberts wears blackface make-up and tramp attire while his partner sports a very light shade of cork tan. The dancing is of the "fashion" style. The team's routine and they stick to it rather closely. But it is in the individual efforts that the best returns are made. In the first, the comedy work does not show a great deal of practice or experience as a team.

After a bit of talk they go into "Spanish Blues," displaying voices of nice, even quality. A few gags portion a laugh and applause with a straight go, but at this point, instead the straight go, immediately into a pop ballad, losing something with it by following the return too soon. His partner returns as a duck "dame" and gets a good portion of a laugh and applause with a clever rendition of "Bob Sister Sadie."

The only real hit in the act comes after that. It is funny in spot but disconnected and far from good. The comedy work does not seem off to fairly good returns. The men can speak lines and with a sagaciously written routine of talk, interspersed by song numbers holding better harmony, the turn should be heard from in the future.

JOE DELPHINE CO. (3)

Wine Dancing

10 Mins: Three (Special) E. F. Albee, B'klyn.

The act title is "In a Paris Cafe." The striking draped background discloses a couple seemingly dining on a raised platform. A few girls enter. The platform is then disclosed as a taut wire, with the table and chairs balanced thereon, although not suspected at first by anybody.

Two women and the man then go into the wire routine. A high kicking dance solo on the wire was a feature of the routine by one of the women, probably Miss Delphine.

The different opening distinguishes this wire turn which, otherwise, is regulation in its presentations. Abel.

J. ROSEMOND JOHNSON (12)

Songs, Dance, Orchestra

22 Mins: Full 58th Street

Johnson is of Cole and Johnson. Lately he has had a jazz quintet with him. The present act has been augmented to 10 men in the band in addition to a specialty song and dance team. Elmo Bennett and William Thirle with the latter clicks with his "Charleston" and other legman.

The act goes on as it progresses gaining in general effect with the passing minutes. It starts off with the dance team's specialty. The band vocally harmonizes an spirituous jazz solo and the girl rags a vocal number.

The band then gets in its work with a corking rendition of "San." The arrangement is excellent, the trombone, soprano sax and a "drum" trumpeter stepping out. "St Louis Blues" is another corking instrumental contribution and is sold in great style. The band throughout leads modestly and simply, standing in the midst of the orchestra and facing the audience throughout. He conducts by simply moving his hands, employing no baton.

The couple follow with some more of their specialty work forcing the band to a couple of jazz encores.

The instrumentation comprises the usual jazz band of two trumpets, trombone, tuba and traps. For a band act, the frame-up is away from the usual. It could be further primed by eliminating some of the less important members of the instrumental jazz but either way it's a good act for the intermediaries with opportunity for the big houses in time. Abel.

JACK HOUSH AND CO. (1)

Songs and Piano

14 Mins: One American Roof

His name is probably the man of the name who played with a partner named La Velle a few years ago. He is a tenor with unusual vocal powers for this grade of vaudeville. His high notes are particularly vigorous and pleasing and were it not for a certain lack of apparent at times there would be little to criticize in his rendition of popular songs. In appearance he is middle-aged and rotund.

His partner, who deserves that title more than the insignificant "co," is an extremely attractive young woman. For two numbers she accompanies capably but unobtrusively at the piano. Then she surprises by springing a mellancholic soprano voice, assisting Housh in the harmony and even getting a chance at a solo. In a good looking white evening gown she's a stunner.

The routine opens with a standard Irish melody, proceeds to "Mandaly," and winds up with three published numbers. The couple are both possessed of stage presence and the man has a quiet mastery of working that's particularly gratifying. Second spot was much too early for an act of this caliber at the American and with a few slight improvements it can play most of the big time.

FISHER AND SHEPPARD

Songs

16 Mins: One State

A male harmony singing duo, with splendid voices, offering a well-selected routine of vocal numbers that should plant them as early spotters for the mediums.

They open in Chink costumes for a Chinese comedy number, later alternating with a song and dance together for another double number at the finish.

Went over neatly in the deuce on this six-act bill, and should do as well in any of the three-a-days. E-6.

MABEL McCANE

Character Song

24 Mins: One, F-11 (Special) Orpheum, Los Angeles

Los Angeles, Feb. 2.

Mabel McCane as a single is sure-fire. She has a gem of a character song recital, "Life," by Blanche Merrill, that is original and distinctive and should prove to be a winner in a feature spot on any big bill.

The offering, idea and mode of work is entirely different from that which she has done in the past and therefore is deserving of commendation, as the vehicle calls for dramatic interpretation as well as a melange of comedy, both which she furnishes in an easy, gracious and natural manner.

Opening in "one" attired in grotesque costume she wheels on a "bully" in a doll carriage. Then she discloses the fact that she has become nurse to the canine and has an arduous task. Following is her song dedicated to the dog which seems to possess sufficient intelligence to know what she is warbling about. The act then shows the interior of a home with Miss McCane standing over an ironing board. She tells of the hard life she is having while other girls manage to do everything they want to do just what they ask for. This, of course, is the plot for a thing which follows.

The next number shows her as the butterfly girl who has had her wing at it, and who comes to a realization of what her past was and calls for a number dedicated to the "Girl She Used to Be." It concludes with a dramatic piece of business showing her collapse and support being done by a man on a flight of stairs. It is a wallop for the finale of an offering of this kind and bound to hit home. It did so here.

Looks as though it is a 50-50 bet for author and comedienne and that both have scored a "Ten strike." Ung.

STEVENS AND LOVEJOY REVUE

Singing and Dancing

18 Mins: One and Full American

The principals, who formerly did a dancing two act, have enlisted the services of six others in their present concoction, which seems to be an attempt at revue with a plot captioned "Is He True." To further promulgate the jazz and show business, the male saxophonist, works from the pit as musical director.

Four attractive girls warble an introductory in one with the act then going to full for a duet by Stevens and Lovejoy, topped off by a solo by Stevens. The quartet returns for another ensemble and then proceeds to separate the lovers by vamping the boy in order to arouse the girl's jealousy.

A singing dance by Stevens and Lovejoy momentarily delays the plot, which is again taken up and is successful in arousing the girl's jealousy. The couple eavesdrop and overhear the frameup, with the entire mob going into a fast dancing finish.

Although based upon a good idea the revue is uneven in spots, also drab at times. The featured members dance with the same agility, but neither have singing voices. The same goes for the chorus, who make up in looks what they miss as vocalists.

The act looks as though judicious pruning and further playing could win a routine in shape as a smalltime flash. E-6.

BRYAN AND FAIRCHILD (1)

Piano and Dances

12 Mins: Full (Special) Fifth Ave.

Bryan and Fairchild are a man and woman dance team with a piano accompaniment and special effects consisting of drapes that are artistic and well lighted. The act, while conventional in its general routine as far as dancing is concerned, is nevertheless a flash for the smaller bigtime houses if spotted right.

The opening finds the pianist disclosed back of a transparent drape. The dancers come through this for an introductory song. After this, with the routine lifted off, they begin a series of dance numbers which is a combination of modern and what might be termed semi-classical.

It is evident the male member of the team is the one who handles the artistic direction. Fred.

BILLS NEXT WEEK (Feb. 16)

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to booking offices supplied from.
The manner in which these bills are printed does not denote the relative importance
of the bills, but only their program position.

An asterisk (*) before name denotes act is doing new turn, or reappearing after
absence from vaudeville, or appearing in city where listed for the first time.

KEITH-ALBEE CIRCUIT

NEW YORK CITY
Keith's Hippodrome
 Lime Tree
 M Diamond Co
 Harry Watson Co
 Dufes Opera Co
 S Dubinsky
 R Robinson
 Nora Barry
 Harry Handlin
 Roma & Gail
 The Mayrakes
 (Others to fill)
Keith's Riverside
 McIntyre & Heath
 T & B Healey
 Synopsized Tones
 O'Donnell
 Kie Tait & J
 Puckett Bros
 (Two to fill)
Keith's 51st St.
 R Kress &
 Smith & Dursell

William & Warner
 M Alina Co
 Norton & Howard
 Nelson & Darnell
 50 Miles from Bway
 1st half (14-15)
 2nd half (15-16)
ALLEN-TOWN, N. A.
 Poley & Rock
 L. La Tour
 (Others to fill)
 2d half (13-15)
 Reynolds & Co
 2d half (15-16)
 Panton & Fields
 Stephens & Holter
 (Others to fill)
 Froster's 5th Ave.
 2d half (13-15)
 Williams & Warner
 Roms & Gail
 The Mayrakes
 (Others to fill)
Keith's Riverside
 McIntyre & Heath
 T & B Healey
 Synopsized Tones
 O'Donnell
 Kie Tait & J
 Puckett Bros
 (Two to fill)
Keith's 51st St.
 R Kress &
 Smith & Dursell

Boston
 Sait & Pepper
 Shannon & Wilson
 Jos Marks Co
 Mason & Keller
 Dorey
 Reilly & Reilly
 (Two to fill)
ALLEN-TOWN, N. A.
 Poley & Rock
 L. La Tour
 (Others to fill)
 2d half (13-15)
 Reynolds & Co
 2d half (15-16)
 Panton & Fields
 Stephens & Holter
 (Others to fill)
 Froster's 5th Ave.
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 (Two to fill)
Keith's 51st St.
 R Kress &
 Smith & Dursell

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Mack & Velmor
 Frank Fay
 (Others to fill)
Keith's Royal
 Jack Ryan Co
 Alexander & Olsen
 (Others to fill)
 2d half
 Buckley Cart & S
 Milton
 (Others to fill)
Keith's Alhambra
 Buckley Cart & S
 Milton
 (Others to fill)
Keith's Broadway
 Jim McWilliams
 The Gaudinthe
 The Stanley
 Rosemary & Mar
 (Others to fill)
Keith's Columbia
 May Irwin
 Al Mitchell
 The Stanley
 Rosemary & Mar
 (Others to fill)
Keith's Broadway
 Jim McWilliams
 The Gaudinthe
 The Stanley
 Rosemary & Mar
 (Others to fill)

Brooklyn
 R. F. Albree
 May Irwin
 Al Mitchell
 The Stanley
 Rosemary & Mar
 (Others to fill)
Keith's Broadway
 Jim McWilliams
 The Gaudinthe
 The Stanley
 Rosemary & Mar
 (Others to fill)
Keith's Broadway
 Jim McWilliams
 The Gaudinthe
 The Stanley
 Rosemary & Mar
 (Others to fill)

STAR OF "ELAIN JANE"
JOE LAURIE, Jr.
 Direction MAX HART
 D Heath Co
 (Others to fill)
 2d half
 Ed H Ford
 Harry Watson Co
 Dufes Opera Co
 S Dubinsky
 R Robinson
 Nora Barry
 Harry Handlin
 Roma & Gail
 The Mayrakes
 (Others to fill)
Keith's Broadway
 Jim McWilliams
 The Gaudinthe
 The Stanley
 Rosemary & Mar
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 South America's
 Versatile Entertainers
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 Playing for the
KEITH VAUDEVILLE EXCHANGE
ALF L. WILTON
 REPRESENTATIVE
FRED B. MACK, Associate

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We are particularly proud of the friendly relations existing between
 this office and the large majority of performers. We are greatly de-
 lighted in increasing this friendly circle.

THE FALLY MARKUS VAUDEVILLE AGENCY
 1579 Broadway CHICKERING 5410-1-2 NEW YORK CITY

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COLUMBIA PRODUCERS ANGLING FOR EARLY CLOSING THIS YEAR

Innovation of "Clean Burlesque" Chopped Intake in Early Season—Franchise Holders Lucky to Break Even and Many Operating at Loss

Columbia burlesque producers are bringing pressure to bear upon the circuit heads for an early closing. According to unofficial estimates not more than 10 attractions have made money this season, not more than 10 have paid for their production and about 15 have not paid off their original production costs.

Business has been picking up slowly along the line but the number of new shows put many of the producers who opened in the west in a hole from which they are just about being extricated. The shows which opened in the west were hardest hit, that section of the circuit with one or two exceptions being off in business for the first half of the season. The Columbia heads feel satisfied that they are getting back a better clientele with their "clean shows" policy but the change in policy hurt business for a time although the family element attracted afterwards is beginning to balance the earlier deficit.

Many of the shows are cutting wherever possible in an effort to finish the season with something on the right side of the ledger and the majority of them are in favor of an early closing and the earlier the better.

The circuit usually closes about April 15 with one or two shows playing summer runs and extended time after that date. This summer three shows will play Chicago, Boston and Columbia, New York.

Lothrop Boston Houses Not on the Market

According to Mutual burlesque men the theatrical interests controlled in Boston by the George E. Lothrop estate, are not on the market. There had been such a rumor current. The Lothrop houses, Howard, Bowdoin and Grand, owned exclusively by Mrs. Elizabeth Lothrop, widow of Dr. Lothrop and her daughter-in-law, Mrs. Marie Lothrop, widow of Edgar Lothrop, are being operated by Arthur I. Griffin, general treasurer; Al Somerby, manager Bowdoin Square, and C. C. Tukesburg.

George Lothrop died just a year ago, his demise following about eight months after his father's death.

The Howard is the Mutual house, the Bowdoin Square is devoted to vaudeville and the Grand is housing Jewish plays.

DIVORCED AND REWED

Chicago, Feb. 10. Bob Capron, burlesque, was granted a divorce here last week from Dorothy Dana Capron by Judge Sabbath in the Superior Court. Immediately upon receiving the decree Capron married Elaine Deasley, also in burlesque.

FLAIRE DEVINE IN REVUE

Flaire Devine, former partner of Hickey Le Van and wife of Henry Dixon, burlesque producer, has been signed for three years by A. L. Jones and Morris Green, producers of "Greenwich Village Follies." She will appear in next year's version of the revue, which goes into rehearsal in July.

Mack Succeeding Evans

Johnny Mack, who has been managing the Tivoli, New York, has been appointed manager of Miner's Empire, Newark, succeeding the late Leon Evans.

"Follies" Break House Record

The "Gayety, Rochester, with Barney Gerard's "Follies of the Day" broke the house record for a non-holiday week last week. The house has mutual opposition.

PAPER BARS BURLESQUE ADS AND GROSSES JUMP

Home News Announces Banning of Copy—Prospect and Apollo Have Turnaways

Following the arrest of a "couch" dancer at the Prospect, Bronx, the Home News, after investigating the shows at the Prospect (Mutual Circuit) and Apollo on 135th Street (Minsky Stock) announced it had closed its columns to both houses. As a result the grosses for both theatres broke house records for the season.

The arrest occurred at the Prospect when an added dancer, with the "Bobbed Hair Bandits" attracted attention of the Special Service Squad. The dancer was held under \$500 bail for Special Sessions.

An arrest occurred at the Apollo earlier in the season, but the complaint was dismissed by Magistrate McKerr in the Washington Heights Court on the indecent and immoral performance allegation.

The Home News at that time played up the story on the first page.

The Home News, which prints a daily leaflet for both its Bronx and Harlem readers, has started daily propaganda against alleged "immoral and indecent" performances at both the Prospect and Apollo.

Helping the paper in its "clean-up" campaign is Rev. P. J. Minogue, pastor Aloysius R. C. Church (132d Street) in the Bronx, Rev. Edgar Tilton, Jr., pastor Harlem Collegiate Church, and Rev. J. B. Brubeck, pastor Lutheran Church of the Epiphany, uptown ministers.

One of the initiatives brought to bear particularly against the Prospect shows is the Committee on Social and Civic Betterment of the Pontiac Democratic Club (Westchester) in the Bronx, which has passed resolutions endorsing the "clean-up" movement.

IN MEMORIAM

JACK LIEBERMAN

FROM MUTUAL BURLESQUE CIRCUIT

The sudden death of Jake Lieberman, genial and much-loved manager of the Mutual Burlesque, Empress, Kansas City, came as a terrible shock to I. H. Herk, president of the Mutual, and his associates.

Mr. Herk stated: "Mr. Lieberman was a thorough showman, starting as a bill poster for the old Madison Square theatre about 26 years ago when Hoyt and Thomas were producing their farce comedies at the house. He handled the bucket and paste brush for years and followed with a long term as advance agent, going ahead of the best attractions of the time.

He was company manager of Gordon and North's "Merry Whirl" managed one of Max Spiegel's shows in addition to Charles Barton's "Smart Set," a colored organization; Barney Gerard's Shubert unit attraction, "Follies of the Day," and "Sally, Irene and Mary" until he went to Kansas City for the Mutual Circuit last season, where he did splendid work in organizing the house and placing it among the winners on that circuit.

Mr. Lieberman had been a house manager before his Empress experience, having managed George Jaffa's Academy, Pittsburgh, a Columbia burlesque house, in addition to others. He was one of the best schooled theatrical executives in the country and beloved by thousands. He was a member of various fraternal, theatrical and social organizations, among them the Billposters Union, Elks, Burlesque Club and Kansas City Managers' Association.

The Empress, under the management of Jake Lieberman, was one of the bright spots on the circuit both from a boxoffice angle and from the atmosphere generated by Mr. Lieberman's personality and handling of artists who came under his personal supervision.

His experience, which included all branches and departments of the show business, had made of him the type of executive who gets the best from those he came into contact with in response to his own kindly, charitable personality and humanness and made of him one of those executives who did not have an enemy.

His friends were from every walk of life and included some of the greatest business executives of the country. In Kansas City, and in less than a year, he built up a circle of friends and acquaintances which included the municipal authorities as well as leading citizens of the city.

Mr. Lieberman was unmarried and is survived by two brothers and a sister. He died at Kansas City, Feb. 5, suddenly, due to heart failure, superinduced by indigestion. He was found dead in his room.

Funeral services, under direction of Mrs. Elks and conducted by Rabbi M. Cohen, were held the next day. Floral offerings from the K. C. Managers' Association, several theatrical unions and companies playing in Kansas City surrounded the casket. The Empress orchestra furnished music and vocal selections were rendered by Grace Nelson McTiernan, Steve Cady, Harry Kessel and E. B. Cornell. Employees of the Empress sang "The End of a Perfect Day," the men of the theatre and those from the other side of the footlights bowed their heads over the bier of a real friend and a thorough showman.

BURLESQUE REVIEWS

TAKE A LOOK

(COLUMBIA)

Juvenile.....Chas. Harris
Comedian.....Jack Brice
Prima Donna.....Evelyn Ramsey
Principal.....De W. Lewis
Principal.....Dave Perry
Principal.....Bink Perry
Comedian.....Evelyn Ramsey
Comedian.....John Mason
Featured Comedian.....C. Plunkett

George Wright operates the franchise of "Take a Look at the Columbia this week. The show features Cy Plunkett, black-face comedian who had a brief sojourn in legitimate fields and also has been in vaudeville. Plunkett is versatile, talented, uncensored and probably the best blackface comic in burlesque. In the old "haunted house" dramatic comedy sketch which this show always contains, he stalks the best blackface comedians of the circuit. He is a bit which stopped the show. The Perry, a two-man dancing duo, also landed a big hit, a bit which was constructed of old and familiar but sure-fire material. With Plunkett handling comedy as Jack Erickson, a well averaged Dutch comic of quiet methods, Erickson wears a prop nose and a wig, and he is a comedian who quietly but builds, finishing in high favor. Salvatore Zito was helpful and turned in a corking "chop" number. The show was closed with Plunkett in Leon Errol's old lamp post stunt.

Hot act by Bill K. Wells is reminiscent all the way. The first comedy scene, "Picking a Queen," is a good one. The show to me was a bit stilted, only slightly revised, and the next, "Home was never like this," is a prison idea with hokum and a lot of "stunt" work.

The "Love Makers" is another, and included the much-picked-on revue bit, in which a man and wife are quarreling because he won't let her do his business. The cop butts in, and is informed Peggy has another charmer with her. The cop thereupon shoots the wife and exits with his badge. At least five shows are using it on the Columbia and Mutual.

"Art Students' Rehearsal" is the interruption gag reversed, and a repeat on the same idea flops later in another scene.

"Hot act by Carl" as another reminiscent portion, but good for big laughs under Plunkett's handling. Such antics "As my lace curtains are on fire" are featured, also the comedy wedding.

A bootlegger bit, where everyone gets a drink of gin has a lot, could just as well have included the explosive liquid which, when expected, explodes. It is sure-fire and as popular as most of the stuff in this book.

The specialties were Perry and Evelyn Ramsey, the cute, clever prim in a corking dancing routine; Plunkett in songs, which he sells modernity and with personality, and the show by Florence De Vere and Helen Mason, the balance of the excellent cast of women.

Chas. Harris, the juvenile, is a kid who is a good actor but he should not be entrusted with a number like "Billboard Ladies," which calls for repartee and comedy patter, most of which he does not book. As a straight Harris qualifies, and also has a pleasing singing voice, in addition to his acting, he is a good one. The numbers were all well staged, prettily costumed and produced—one of the best singing and dancing choruses seen at the house in months.

The comedy hit of the show was a farcicalized "Haunted House" skit, labeled "The Brave Coward." In this Plunkett goaded them as the colored chauffeur, Evelyn Ramsey read her lines convincingly, and Florese De Vere discovered a new language trying to handle the dialect of an old woman of the Maine hills. "Take a Look" is no better or worse than it's book, which qualifies it as a good comedy show with a hot act in it more or less than their own resources. Con.

THE LOVE MAKERS

(MUTUAL)

Ingene.....Helen Dale
Subrette.....Dolly Lewis
Comedian.....De W. Lewis
Principal.....Irene Fox
Principal.....Tom Benson
Character.....Happy W. Smith
Comedian.....John Mason
Straight.....George Hamilton
Comedian.....Sam Howe

Sam Howe's "Love Makers" is an all right Mutual with plenty of good material, but during the week which Howe dominates with his veteran crotchete Hebrew characterization.

Hon. is using several of his old scenes when he graced the Columbia Circuit. Among them are the "Contraband" and "The Love Makers." Cohen has been convulsing audiences for a decade. Howe usually uses a horse who looks as though he has just tumbled off the bone yard, but his present one is out of

character. Too many acts have rabbed him, Sam should be on a diet. The big laugh of the hit is when they unblanket the skato and show a pawnbroker, insignia. Incidentally this matched Howe's silk blouse.

Howe got laughs all the way, although he was suffering from a bad cold which handicapped him. Another comedy scene that was big other comedy scene that was big was "Sawing a Woman in Half." Howe has a couple of "strong gags" in the bit, but it went over like Niagara.

The show has a good average of principals, the women being Pauline Elliott, a shapely prima donna; Dolly Lewis, an abbreviated comedienne; and Helen Dale, a good looking, plump brunette ingenue. In addition, the show has the best singing chorus seen on the Mutual in a long time. There isn't an "animal cracker" in the bunch, and the "gams" stood rigid inspection on the runway.

A good comedy idea was "The Boxing Girls." Each of the girls is introduced as a champ, and four of them pair off in bouts. The wind up is a boxing match between Howe and Jacobs knocking Howe out after some laughable hokum boxing stuff. The show is a good one, and the girls are looking neat and in good taste. The dresses of the chorus ran to bare legs and short skirts, and the girls were shown a half dozen eye-soothing figures in white union suits.

Happy Will Smith, in addition to added character in the burlesque, turned in a neat specialty before the olio. Smith does an old-fashioned colored skit, and then turned it off with a kind of applause recitation and an "impression" of Theodore Roosevelt. This type of act has another in the show from the vaudeville stages, but seemed novel enough here to earn him a couple of legitimate benches.

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The "Love Makers" is a typical, old-fashioned burlesque show with a trace of "revue" in any part of its composition. Burlesque audiences, at least those who attend the Mutual shows, seem to relish the old-fashioned burlesque opera where they are given exactly that and no more. They liked this show much more hereabout.

Con.

"7-11" Grosses \$12,450

At Olympic, Chicago

Chicago, Feb. 10.

"Seven-Eleven," the colored revue, which opened at the Olympic last week, broke all existing records in the history of the show, and on the inauguration of burlesque. The show in 15 performances, which included a midnight show Friday, grossed \$12,450.

The Olympic has inserted several new acts during the week, with a midnight show being held each Saturday.

Burlesque Starts at Portland

Portland, Me. Feb. 10.

The Jefferson opened with Columbia burlesque to good business with "Monkey Shines." The house did better than \$800 the opening day.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

(Feb. 15; Feb. 23)

Bathing Beauties—11 Orpheum, Paterson; 23 Empire, Newark.
Best Show in Town—16 Gayety, Buffalo; 23 Gayety, Rochester.
Greenwich Village Follies—16 Union, Watertown; 19-21 Colonial, Avon; 23 Gayety, Montreal.
Come Along—14 Gayety, St. Louis; 23 Gayety, Kansas City.
Cooper, Jimmy—16-17 Court, Wheeling; 18 Steubenville; 19-21 O. O. O. Canton, O.; 23 Columbia, Cleveland.
Fast Steps—16 Hortic &

(Continued on page 41)

VARIETY
Trade Mark Registered
Published Weekly by VARIETY, Inc.
Globe Silverman, President
154 West 48th Street New York City

SUBSCRIPTION:
Annual \$3.00 Foreign \$3.50
Single Copies 10c

Vol. LXXVII No. 13

B. S. Moss is spending a mid-winter vacation at Palm Beach.

A testimonial dinner to Mark Mason, critic on the Philadelphia "Sunday Transcript," will be held at the Bellevue-Stratford, that city, Feb. 18.

The occasion also marks the diamond anniversary of the "Transcript."

Harry C. Danforth, Chicago vaudeville booker, made a flying trip to New York during the week-end.

Al Herman, formerly company manager of "Whispering Wires," has replaced Lee Lovenstein as manager of the Apollo, Chicago.

Last week's reunion of the Yankee Division in Washington at a banquet came close to being a gathering of former and present professionals as far as the "high lights" of the affair were concerned. With Secretary of War Weeks as the guest of honor, Representative William P. Connery, Jr. (D.), of Massachusetts, former vaudevillean and legit actor, was toastmaster, while those entertaining included Burke and Betty, Johnny Murphy and Buddy Lowe and Tim Kirby, all playing Washington and all former members of the division. Jack Connolly, of the Haye office, also of the division, starred the banquet.

Dave Bashier, former agent, has left Chicago for the East, where he will take over the management of one of the B. F. Keith theatres.

The booking offices of Lillian Bradley, former prima donna, in the Strand Theatre building, will be moved across the hall into a larger suite, Feb. 16.

In Variety's New Act column two weeks ago Ruby Blackburn was erroneously mentioned as about to do a turn with Billy Britton and George McDonald. It should have read Ruby Blackburn.

The State, Oswego, N. Y., formerly booked out of the John Coatts office, switched over to the Jack Linder Agency this week.

Jack Dampey, Keith middle western booker, returned to his book Monday of this week after a three weeks' rest at Lake Placid. Bill Howard handled the book during Dampey's absence.

A Cleveland story in last week's Variety, concerning Everett H. Burnside, attracted the attention of R. H. Burnside, stage director, who states he has no such nephew. The Everett Burnside referred to was reported married to Dorothy Rose, whose sister is in the "Greenwich Village Follies."

Gene Rose, seven-year-old daughter of Rose and Maeva (vaudeville), makes her radio debut Feb. 15 from WJZ as part of the Children's Hour. The kiddie is the granddaughter of Ed Rosenbaum, Ziegfeld "Follies" manager. The girl's parents will be listening in from Buffalo, where they are playing this week.

The Governor of Illinois has exonerated Dr. Henry J. Schrieson. Last week a group of surgeons from Detroit and obviously members of the American Plastic Surgery Association, made a daring but futile attempt to get extradition papers so that Schrieson may be brought to Detroit to face illegal charges preferred against him by the association. The Governor, after listening to testimony as to why extradition papers should be issued, pronounced them a jealous, blackmailing group who discredited the profession they represent.

INSIDE STUFF

ON LEGIT

Sherman Brown of Milwaukee is in New York seeking attractions for his Davidson theatre. The mid-western showman verified reports of a shortage of attractions in that territory.

Brown stated there was plenty of money to be had, but no shows to take advantage of prosperous conditions. As an example, in Milwaukee "Little Miss Bluebeard" grossed over \$12,000, "Blossom Times" third engagement bettered \$13,000 and "The Goose Hangs High" last week got more than \$14,000.

The dearth of attractions on tour is an indication of producers cutting short the season after playing the major stands because of high operation costs balanced against probable losses in the lesser stands.

"The Dutch Girl," a Viennese operetta presented by Raymond O. Brackett in Boston recently was erroneously reported stranded, but inquiry proved that all salaries were taken care of. The attraction was out two weeks. It failed to open in Boston until Thursday of the engagement there. Members of the company were given \$28 each in Boston for hotel expenses and the balance was paid in Equity's office. Brackett is a hotel man of Marblehead, Mass., and this was his first production venture.

The regeneration of "Gloss Harmony" for the road has been pending several weeks. Though the Dorothy Parker-Elmer Rice comedy lasted but three weeks at the Gaiety, Otto H. Kahn, who attended the final matinee, was much taken with the play. He then offered to finance its continuance, but several players of the cast had secured other engagements.

"Gloss Harmony" will tour under the direction of Richard Herndon with the backing of Kahn. Arthur Hopkins, who produced the show, in association with Philip Goodman, will be interested only in royalties for the play's use. James Spottiswood and Wanda Lyon, from the original cast, have been engaged while Valere Valere, understudy to Helen Lowell in "The Show-Off," will enact the George Drew Mendum role.

Katherine Alexander is back in "The Youngster" at the Gaiety after having left the show to join "The Stork," which lasted one week. Beatrice Miles replaced her, but became ill and was in turn replaced by Carol Beneset.

The actors taken down with grip, which provided the opportunity for Miss Alexander's return.

Following six weeks of business which has averaged \$9,500 at a \$1.50 in the Lyceum, Baltimore, two companies of DeWitt Newing's "Seduction" drama will start touring. One will take up time in Pennsylvania temporarily, while the other shortly opens in Kansas City for a run and thence on to other western cities.

"Seduction" offers a remarkable parallel in many ways, for its success in Baltimore put two young stock producers, Newing and Frank Wilcox, on a high financial footing after eight weeks of stock had lost them about \$11,000. They consulted with Fred Schanberger, Jr., who runs the house for his father, who advised them that a little spit wouldn't go badly. So the script of what is now "Seduction" was exhumed from Newing's trunk and retitled from "The One Eyed Shell" to its present title. Then Allyn King was secured for the lead and the production made. Business immediately jumped with \$12,000 the highest week. At the low top, such trade is sensational in Baltimore.

Newing formerly wrote the vehicles for Fiske O'Hara, a strange parallel, inasmuch as Anne Nichols, who wrote "Able's Irish Rose," formerly did the shows for Fiske O'Hara. "Seduction," although an entirely different type of show, will be handled in much the same way as "Able" by sending out companies for runs. The piece is also under negotiation for New York.

With the close of "Seduction" in Baltimore last week, Newing and Wilcox had regained their \$12,000 loss and were about \$15,000 to the good. Following that, and in association with Young Schanberger, they secured "White Cargo" outright for Baltimore. This opened Monday and is figured as being good for two months. Following arrangements are to be made with Benny Leonard for his first appearance in a drama, "The Two Fisted Fighter."

Vivien Kellems, a 22-year-old Portland, Ore., girl, is acquiring a reputation in the east as a public speaker. Under the direction of Alva McKivker, Miss Willens is addressing various organizations, her topic being the theatre. Her routine touches on various successful attractions, but includes such factors as ticket speculators, the pro and con of censorship, why the actors struck, etc.

Miss Willens conceived the idea of public speaking while handling the looking of a mine band. She discovered that when she permitted to address a meeting or club session in "selling" the band it was easy to secure bookings. Last season she was a lecturer for "The Fool" on tour. Miss Willens, however, is aiming for a stage career.

At the Friars' dinner Sunday night to Frank McGlynn who started a trip to the coast, from which he will return on horseback, lecturing in various towns, "Bugs" Bear pulled the nifty of the night. "Bugs" stated, "It might not be a bad idea to feed the horse."

Frank McGlynn, Jr., will accompany his father on the trip.

15 YEARS AGO

(Gleaned from the 1910 Files of Variety and Clipper)

It was during February of 1910 that the U. B. O. declared all "small time" not booked through them as "opposition." That meant at the time the Lowry circuit, which then had 15 weeks, the Independent Booking Agency, William Fox and Joe Wood. Also at the same time William Morris, who then had his own circuit, broke off negotiations which Beck and Meyerfeld were promoting in an effort to have the Independent manager sell out or go in with them. Morris, at the time, bluntly refused to do either.

The "Follies of 1909" was playing two weeks of one-nighters from Philadelphia to Chicago. It had tried to stay over another week in Philly, offering its successor, "The Candy Shop," \$1,500 for its date, but to no avail.

The first step in the suit for divorce by Hope Booth against Renold Wood was made. Miss Booth wanted \$150 weekly alimony and got \$25, the decision being given by Judge Hendrick in supreme court.

Elbert Hubbard was making his first vaudeville appearance, the Fra having signed with Martin Beck for the Orpheum circuit. This was considered pretty hot stuff at the time, for Elbert had the Philistine magazine running full tilt and was shocking the good people of the cities and hamlets with his anti-Christ propaganda and at the same time

NEAR FUN

By FRED ALLEN

(Mr. Allen is appearing with the "Greenwich Village Follies")

HEALTH HINTS

How to Break Up a Sister Act

Advise booker who selects acts for your theatre to book a sister act and a sharpshooter on the same bill. Just before the matinee, kidnap the sharpshooter's lady assistant.

House manager and one of the sister team to take the place of the missing assistant for the matinee, promising good reports to both acts if the favor is granted. When sharpshooter comes out to the front of the house to shoot the match out of the girl's mouth, manager gets busy.

Just before the trigger is pulled, manager throws pepper in the sharpshooter's left eye, causing him to shoot a little to the right, missing match and killing the girl.

Six Best Sellers

He who Gets Lapped, by Paavo Nurmi.
All By Myself, Charles Chaplin.
The Kid's Last Fight, by Mrs. Benny Leonard
(To make six, buy two copies of each.)

The wife in a double act can wear the pants without being under-dressed.

It All Depends Who Writes It

(How Little Bo Peep would have read had it been written by the authors of "What Price Glory?")

This broad Little Bo Peep,
Lost her 7%—17% sheep
And doesn't know where in H—l to find it,
Let the little ———— alone
He'll come home,
Wagging his ———— tall behind him.

As Assop Would Have Written

Once upon a time (Big) there was a little girl who did a single act. The act was called Bo Peep and Co. The Co. was in reality a small sheep which performed numerous feats, such as denoting, through a deft movement of the foreleg, the number of days in the week and also how many acts in a two act bill, etc.

Bo Peep played the act for many weeks. One Saturday night she received a wire, paid (her agent was absent minded), telling her that on the following Monday she was to open at the Calouso, New York. The future assumed a rosy hue. She hummed gaily in the baggage room that night and the sheep received an extra carrot, after he had been checked out.

The scene changes to the stage of the Calouso, Monday morning. Picture our Little Bo Peep arriving at the theatre only to find the crate with the sheep had been lost. Poor Bo Peep, here was Opportunity knocking at her door and she in the proverbial bathtub. Knowing she couldn't open without the sheep, she wept as though her little heart would break. Several acts were heard to say softly, "Little Bo Peep has lost her sheep and doesn't know where to find it."

It so happened that the headliner was Seena La Marr, a mind-reader. (Her grandmother had been frightened by a Pathe News, snubbing Seena to see and know it.) Hearing of Bo Peep's plight, Seena sent for Little Bo Peep, who fairly ran to the dressing room, having in mind the story of the drowning man who grasped for the straw which broke the camel's back.

Miss La Marr said that finding the missing lamb would be hard. The Calouso was a cut week, and she was only using 500 eyes. With this cut in mind she went into half a trance.

Upon awakening, Seena informed Bo Peep that all was well, the sheep was registered at the Lamb's Club and that before the matinee, it would be at the theatre, "wagging its tail being it."

It came to pass that Seena was right, and after the matinee Little Bo Peep and Co. were booked for 40 weeks with no dates on the contracts.

2,000 years ago Assop said: "Many a girl who knows nothing of sheep, goes out with a Crook"

The boy tied his Mother to the burning deck,
He didn't mean to harm her.
He ran away, and left her there
While singing "Red Hot Mama."

The Best Joke I Ever Heard

(Near Fun, if taken to court, will pay \$1 to person sending in joke published. Today's winner, May Daye, Troupe, Pa.)

Nora: "The garbage man is here."
Mistress: "Thanks for telling me. I have a cold in the head and would have missed him."

Twenty Years Ago

(What a Young Man Should Know—To Mix a Manhattan Cocktail)
Fill mixing glass with fine ice. Two dashes of syrup. One dash Angostura bitters. One-half jigger whiskey. One piece twisted lemon skin. Stir. Strain into cocktail glass and serve.

Passé News

Gullible, Iowa.—"Able's Irish Rose," playing as a tent show, has closed. Show here so long woodpeckers had eaten most of the center pole away. Centralia, Ill.—Oldest inhabitant meets girl he used to go to school with in chorus of burlesque show playing local opera house. Philadelphia, Pa.—Morris Gest inspects the Mint prior to signing contracts for opening of the "Miracle." To a reporter on the "Country Gentleman," Mr. Gest facetiously remarked: "This will prevent a gross insult to my company."

Tripod, Neb.—Man who is paying alimony to three wives refuses to take up cross-word puzzles. Says that from now on he will put nothing in writing.

New York City.—Al Johnson reopens at Winter Garden. After noting amount of ticket refund demands "that Silence is Golden." Peachtop, Short Island.—Female impersonator dedicates book to his mother entitled "And I Learned About Women From Her."

was delighting others with his masterfully written "Little Journeys" series.

George McDermitt, who is now out in Oklahoma managing houses for Famous Players, had resigned as manager of the American Music Hall, Newark, N. J., and was succeeded by Joe Vlon.

Walter Rosenberg was handling the New York Roof at this time and was giving the customers freak stuff week after week. Recently he had played a dancer, "Oriental Rose," whose nudeness was more attractive than her dancing, but the "Rose" had been replaced by a sword-swallowing team, who were touted as being quite artistic in the performance of their feats.

John L. Sullivan denied that he was "shining up" to a Ulica, N. Y., widow under a view to matrimony.

SELWYNS RUN INTO FUSS WITH SHUBERTS ON PREMIUMS

"Charlotte's Revue" in Chi. Gets Repetition of Premium Fight Recently Encountered by "Apple Sauce" Manager

Chicago, Feb. 10.

Out of the Couthouth agencies yesterday morning went all stock for "Charlotte's Revue," playing the Garrick. The Shuberts ordered the return after the Selwyns offices here refused to pay the Shuberts the company's share of the premiums. It was a repetition of the scrap that existed a fortnight ago between the Shuberts and Joe Glick, manager for "Apple Sauce."

Both the Shubert and Selwyn offices here were reluctant about confirming what appeared like a good scrap in the settlement of the first week of "Charlotte's Revue" engagement. It is known the Selwyn office doesn't charge companies playing their local houses any premiums on tickets sold at the agencies. Neither do other houses in town besides the Shuberts. The situation is the same that has existed here for some time with considerable mystery still prevailing just how the Shuberts do handle the payment of the premium money. It is known the Shuberts insist they are forced to pay it to the Couthouth offices. Anyway, the Selwyn office refused to stand for the Shuberts to collect a share of the premiums of the first week's receipts of "Charlotte's Revue."

Whether or not the Shubert offices have a right to tie up the sale of tickets for the Garrick agency is a matter being debated by other managers here. In the case of "Apple Sauce" it was inferred the Shubert offices insisted the city ordinance was being broken when the premiums were not paid to the Couthouth office. The inconsistency of this claim by the Shuberts is shown on a checkup that all companies playing the Shubert houses haven't paid the premium money, still the Couthouth offices have sold the tickets for the attractions so specified.

For the first week of the Charlotte engagement the Couthouth agency practically saved disaster for the English players in this town. None of the "specs" wanted to go against the revue because of one of their number witnessing the show in Cleveland, reporting back an inferior organization over what the strength of the company was known to be in New York. There was little "spec" buying for the premiere night.

It looked like a premiere flop for the reputable company up to within two hours of curtain time on the opening night. Then a terrific line appeared at the Garrick theatre, rough types of all sorts, making the purchases that brought the opening night's grosses up to an estimated \$3,700 opening. The turnaways at neighboring theatres helped the Garrick. There was no Sunday night demand for the revue at the "specs." As was predicted, "Charlotte's Revue" attracted a class clientele. (Continued on page 22)

Equity Warns Ziegfeld

Equity has advised Flo Ziegfeld that his attractions are not meeting the requirements of 100 per cent Equity casts. Being an independent producer his player contracts stipulate that the entire company must be members of the Equity in good standing.

It appears frequent changes in attractions like the "Follies," particularly in the chorus, has resulted in the show being considerably under the 100 per cent rule. According to reports about 50 per cent of the "Follies" chorus dues are not paid up.

Ziegfeld has been requested by Equity that all changes in cast or chorus be promptly reported by the stage managers of his attractions to the Equity deputy with the various Ziegfeld attractions.

New Farce Via New Company
"Faw-Can-Do-It," a new farce by Arthur Caesar, will shortly reach production via a new producing corporation now being formed.

STADIUM CONSTRUCTION IN NEW CHANIN'S

On 40-Week Basis at \$3,000 Rental Run by Shuberts—Much Comment

Chanin's 46th St., which opened last Saturday under the direction of the Shuberts, is under lease to the latter at a yearly rental of \$120,000. The house has been placed on a 40-weeks' season basis, with the weekly rental fixed at \$3,000.

Considerable interest in the new house has been shown along Broadway, because of its novel construction, and the fact a sure hit was switched into it from a small house. The first eight or nine rows are virtually level, the major portion of the lower floor then jumping upward, stadium fashion. The rear of the orchestra is almost as high as the ordinary balcony, and is reached by stairs. The height led one manager on an inspection tour to allude to that portion of the floor as "Lookout Mountain."

Chanin's is a 1,400-seater on two floors. "Is Zat So?" which was moved there Saturday from the small 59th St., played to capacity both performances. It was planned originally to open the house with "Sky High," which, with Willie Howard as the star, debuted in Brooklyn Monday. Chanin's stage was found not suitable to the Howard show, which will succeed "Othello" at the Shubert in March. The Shuberts were in doubt as to Chanin's until early last week, when "Milkmaid's Progress" offered to guarantee the 59th St.

"SEDUCTION" AT BELASCO

Baltimore's Stock "Wow" Coming in for 10 Weeks Starting March 9

"Seduction," which completed a six weeks' engagement in Baltimore last Saturday, is on tour for four weeks and will open at the Belasco, New York, March 9, for an expected 10 weeks' run. The cast now includes Henry Herbert, Pauline D'Amico and Reynolds Denison.

The attraction is under the direction of Newing and Wilcox who also control a company of "White Cargo" which followed "Seduction" into Baltimore Monday. Helen Hoerle is general manager of the firm.

TRYING MATINEES FIRST

"Thrills," a new comedy-drama by William Dugan, author of "The Tantom," goes into rehearsal next week under direction of the author. The piece will be given for a series of matinee performances as a test and if it lives up to expectations will go into a night showing at a Broadway house.

HAMMERSTEIN'S THROUGH WITH SHUBERTS

Issues Statement in Chi.—May Build Theatre There

Chicago, Feb. 10.

Arthur Hammerstein, in a statement issued on his arrival here last week, said that he was forever through with the Shuberts and their methods of business.

Hammerstein will produce shows in the east with the proviso that he can obtain an independent house. He also intends opening an office here and is said to be on a lookout for a suitable site for a theatre. Aaron Jones, it is said, will be financially interested about the building of a theatre be definitely decided upon.

"WHITE CARGO" MOVING DOWN AFTER 67 WEEKS

Leaving Daly's 63d Street for "District" Berth on Broadway

"White Cargo" will move downtown from Daly's 63d Street March 20. An arrangement was entered into between Earl Carroll and John Cort whereby the long run show accepted four weeks' notice. "Cargo" has not fallen under its stop limit and approximated \$9,000 last week.

Carroll has been anxious to move "Cargo" directly into the Broadway zone for some time. When he switched the drama from Greenwich Village a year ago the stop limit was fixed at a figure whereby he was unable to give notice. The attraction and house can break even at \$5,000 weekly.

The show is now in its 67th week here and there are five other companies on tour and three in England.

"TOPSY AND EVA," NO. 2

Another company of "Topsy and Eva," now at the Sam H. Harris, is planned for touring by Tom Wilkins and will probably be ready next month.

The Duncan Sisters are reported aiding in the selection of the cast. It was proposed to place the White Sisters in the additional company, but the Lee kids are now reported being engaged.

The White Sisters' routine is somewhat along the lines of the Duncans, so much so that when the latter went out of "Topsy and Eva" during the Coast run the Whites were substituted.

TAYLOR HOLMES' TRYOUT

Journeying to Coast for "How Big I Am"—New Comedy

"How Big I Am," a new comedy by Tom Geraghty and C. D. Lancaster, will be given a trial showing at the Playhouse, Los Angeles, the latter part of next month.

The piece is primarily intended as a starring vehicle for Taylor Holmes, who will make the trip to the Coast to appear in the stock production.

THEATRE BOOM FOR TIMES SQUARE WITHIN NEXT 12 MONTHS

Dozen New Houses Listed—Four on Site of Seventh Avenue Car-barn, With Mammoth Garage for Theatre Parking

'DESIRE' MAY DO A VENGEANCE

Police Twice Inspect O'Neill Drama—Report Is Citizens Complained

Police officials twice looked over "Desire Under the Elms" last week at the Earl Carroll. The first visit was made by Inspector West, accompanied by two police lieutenants. The second examination, the following day, was made by Captain Kelleher of the West 47th street station. Present at the time was a representative of the corporation counsel's office, who took stenographic notes of the dialog.

It was understood the police acted on complaints filed by citizens, although the house management was not informed of any contemplated action.

"Desire," produced by the Providence Players group, was first shown in Greenwich Village and moved uptown about five weeks ago. The plot and frank language attracted attention, but similar to "The God of Vengeance," last season, no official attention was given the show while in the Village. However, police predicted interference if "Vengeance" were brought uptown. The arrest and conviction of the players followed. The "Vengeance" case is up for retrial, an appeal favoring the attraction, and "Desire" may be headed for the same routine.

TWO ROAD—"PRINCES"

No. 2 "Student" for Chi—No. 3 for Boston—Olga Cook a Prima

Two more companies of "The Student Prince" are reported being ready by the Shuberts with the No. 3 troupe headed for Chicago to open Feb. 22. Olga Cook, who will close with the "Passing Show" in that city, is named for the feminine lead in the Chicago unit.

Betty Rand, vaudevillean, is also reported to have signed as the prima donna role in the No. 3 company, supposedly preparing to invade Boston.

New York, particularly the Times Square zone, may see another extensive, legitimate theatre boom within the next year. Approximately 300 of new houses are contemplated, with three different builders having readied plans.

The Longacre Construction Co. is reported about to become very active in the New York district, while it is known that Thomas Lamb, the architect, has designed 30 new theatres alone, with possibly a dozen springing up in or around Broadway. Four of Lamb's houses are to be spotted on the site of the car-barn at 50th street and Seventh avenue. That building operation is to be connection with a large hotel, the entire project being designed by Bing and Bing, really reports.

The car-barn improvement may include a novel service idea, that of garage principally intended for parking cars of theatre patrons. If the garage scheme is followed out it will be spotted on the Sixth avenue end of the car-barn plot.

Chanin Readying

Chanin, the theatre builder whose 46th street theatre opened last Saturday, is also ready to add other similar houses to Broadway's list and has the sites on 46th and 47th streets, west of Broadway. Chanin is backed by Meister & Co., construction specialists.

Two theatre reported location at 54th street and Sixth avenue were recently announced, with W. R. Hearst and Arthur Brisbane mentioned as the builders. The latter is one of the most extensive individual property owners in New York.

Until this season there was a lull in theatre construction on Broadway, but now it is over-theated. A humorous angle to the proposed theatre increase was the comment of Joe Lebling, the cut rate ticket mogul, who recently stated 100 theatres would not be too many, because he would be sure of an increase in his business.

COLONIAL STANDS LOSS OF \$500 AS INDUCEMENT

"The Rat" May Be In That Basis—House Makes Offer as Enticement

"The Rat," Earl Carroll's new drama, cost \$4,500 during the week ending Jan. 31, at Pol's Washington. The reported gross was \$5,500, but through a typographical error was printed as \$3,500. Last week in Baltimore, business was reported better than the Washington engagement.

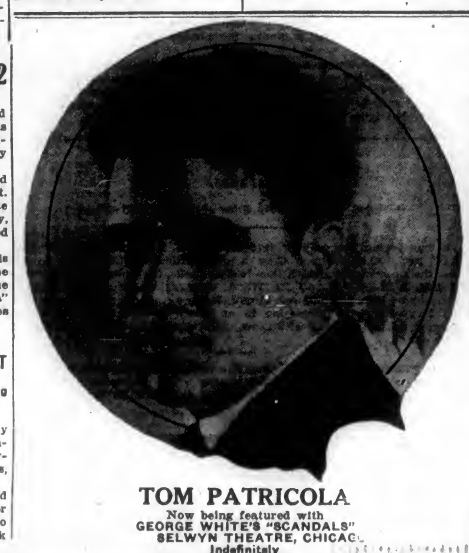
The reopening of the Colonial last night with "The Rat" was a sudden booking. The house was tried unsuccessfully with subway circuit attractions and has been dark for a month.

The house has been offered recently at \$1,000 a week for the bare walls, but the house management offered an unusual inducement, that of standing the losses of any attraction taking the house to the extent of \$500 weekly. That arrangement may have been accepted by Carroll, the risk in the event of unprofitable business being but \$500 weekly plus the operating cost.

JAKOBS SIGNS BURKE

Ned Jakobs has signed a long term contract with Tom Burke, the tenor now with the Ritz Revue, to act as exclusive manager. Jakobs has a vehicle in which he hopes to star Burke after his present contract with Hazard Short is completed.

In the brief time that Jakobs has been conducting an agency in New York for special attractions he has been inasmuch as routing castors Josef Rosenblatt.



TOM PATRICOLA

Now being featured with
GEORGE WHITE'S "SCANDALS"
SELWYN THEATRE, CHICAGO.
Indefinitely

\$3.00 TOP FOR DRAMATICS ESTABLISHED ALONG BROADWAY

Eight Out of 36 Hold to \$2.50—"Love Song," "Student Prince" and "Rose Marie" Lead Last Week's Business with \$43,000 High—"Puzzles" and "She Had to Know" Regarded as Run Candidates

A \$3.30 top is the scale now virtually established for dramatics (so-called non-musicals) attractions along Broadway. Out of 36 shows of that classification only seven or eight still hold to the \$2.50 (\$2.75 with tax) price schedule.

The upward admission price movement for non-musicals has been noticed for the past two seasons, there being a gradual increase in the number of attractions being so established. Recently, several successes opened at \$2.50 top, then advanced to the \$3 scale when they had adopted a policy of that scale for all non-musicals. Showmen have come to regard \$2.50 as an odd price, and it took sometime to establish dramas at that scale during the war and after the long vogue of \$2 as the top. Of the remaining attractions holding to \$2.50 there are four successes, two being in the season's production output, the other pair being holdovers. The establishment of the \$3 top carries with it a Saturday night and holiday scale of \$3.50. It also operates in favor of attractions when being cut rated. The general theory, however, is that attractions in demand can just as easily get \$3 as \$2.50.

Way Business Excellent

Business continues excellent along Broadway and the February holidays will likely find grosses at the crest for the season. This week, with Lincoln's birthday (Thursday), holds promising indications, while the week of Feb. 23 will start with Washington's Birthday special matinees (the holiday falls on Sunday and celebrated Monday). Balmey spring-like weather of the past week is in violent contrast to the severity of January's difficult conditions, but no change in the box office trend is noticeable.

Last week's new shows developed two candidates, with "Elise Galt" ("Puzzles of 1925") at the Fulton getting off to a \$23,000 start. Grace George in "She Had to Know" appears to have the most suitable play for her in years. It easily beat

(Continued on page 22)

"CHARLIE'S AUNT" DOES \$11,000 FOR CAN. STOCK

Vaughan Glaser Company Chalks It Up at Toronto With \$1 Top Scale

What is considered a most remarkable stock gross was chalked up by Vaughan Glaser Players in the Upturn Theatre, Toronto, during its revival of "Charlie's Aunt." At \$1 top in a house seating 3,000, the piece registered \$11,000 gross. An item that helped the business was a 25 cent matinee which proved immensely popular for the old show.

OAKLAND'S ONE NIGHTERS

W. A. Rusco Will Install Policy at Municipal Auditorium

Oakland, Cal., Feb. 10. Oakland has turned back the pages of history and become a one-night town again.

The change was effected when the Lurie (formerly Pantages) abandoned its road show policy after a year or so of indifferent financial returns and installed Jack Russell and his musical tabs, for some years the attraction at the Century.

The action of the Lurie throws the road shows back to W. A. Rusco, who houses his attractions at the Municipal Auditorium, and has decided upon a one-night policy in order to insure success. This scheme has worked with Rusco in the past.

CO-OPTIMISTS TROUPE FOR NEW YORK

Sam Shannon Forming Troupe First Show, "Sinners"

A co-operative musical comedy company, organized along the lines of the Co-Optimists in London, goes into rehearsal: this week under the direction of Sam Shannon, who is promoting the show and calling it "Sam Shannon's Sinners." In the troupe are Herbert Corthell, Dolores Casanelli, Amazel, Grant and Wing, Charles Purcell and Fay Marbe. Negotiations are on to also secure Harry Richman. Each of these players will draw \$50 weekly as a salary and will be given a pro-rata piece of the show, from which they will get the rest of their money. Booking will be made through the Erlanger office and the piece is due to open in March.

The plan has gotten that far that Herb Ward will do the scenery and Arlington-Mahieu are doing the costumes, all on an acknowledged gamble. The music has been written by Al von Tilzer and the lyrics by Henry Creamer, while Harry Delf is supplying other material. Another co-operative show is now running in New York, "Is Zat So?" at Chanin's. This piece was promoted by Everett Butterfield and it is said that prior to the New York opening several of those interested were sitting around the lounge-rooms, holding out until its fate was either sealed or successful. The show is now rated as a smash hit.

"BUTTLER" CLOSES

Finishes Where It Opened—Two Vaude Acts As Outcome

George Choo's "Batting Butler" closed its road tour at Detroit last Saturday, where the piece originally opened in August, 1923.

The report that Charles Ruggles, featured with the show, would take over the piece and give it a series of one-nighters to the Coast is denied by the Choo office.

Two vaudeville acts will be the outcome of the closing, with the English girls of the troupe to be headed by Marion Hamilton as one turn and Frank Signolare to be featured in a comedy skit as the other.

"WEEK SUMMER COMES"

"When Summer Comes," starring James Barton, with Lucile Gray featured and being produced by Hammerstein-Quinn, will open at Easton, Pa., Saturday, going into Washington Sunday. The attraction is slated for Broadway Feb. 23. Others in the cast are Jack McGowan, Ray Raymond, Iram Marwick, John Barton, Nellie Fillmore, Joe Smith Mirba, Helen Carrington, William Lennette and Frank Andrews.

THEATRE GUILD'S "ARIADNE"

"Ariadne," by A. A. Milne, scheduled as the Theatre Guild's next production, will supplant "Processional" at the Garrick, New York, on Feb. 22.

The cast will include Laura Toppe Crewes, Tom Nesbit, Frieda Innes-Court and Orlando Daly.



MARY GOSS

of GOSS and BARROWS—Chas. in "Good Morning Lady" West, Rep. HARRY W. SPINGOLD East, Rep. GORDON BOSTOCK VARIETY: "They please the audience of the entire audience." BILLBOARD: "They give the audience 14 minutes of just what they wanted."

PHILA. "N. AMERICAN" LOSES SHUBERT ADS

Lady Editor Was Shocked at "Ritz Revue" and Wrote Letters

Philadelphia, Feb. 10.

Because the "Ritz Revue" offended one of the lady editors of the "North American" here, all Shubert advertising is now out of the paper. Relations with Linton Martin, dramatic critic of the sheet, are still friendly, as Martin wasn't mixed up in the peculiar controversy which resulted in Shubert's most powerful argument being used.

One of the features of the paper is a Polly Evans column, written by a woman well known here and consisting of the usual "advice" on how to do anything from running a street fete to securing a cat without the use of wire nails. Miss Evans wanted to book a benefit (on the outside and no connection with the paper) and the dates she picked happened to be the "Ritz Revue" engagement.

According to the Shuberts, she was warned in advance that this might be a pretty spicy show for a benefit, but she said that she'd take a chance. After the first night of the benefit, which lasted three nights, she got in touch with the local Shubert offices kicking plenty against the "Famous Red Ladies" episode in the show, a portion of which shows a scantily clad Salome caressing the head of John the Baptist. Leonard Blumberg, local Shubert manager, sympathized and offered to refund all money on one benefit, but Miss Evans was not satisfied, according to the story and the next day she sent out letters to Catholic Societies and organizations throughout the city, bitterly attacking the revue. These letters were mimeographed in the "North American" office by girls in her department.

As the letters were sent from the newspaper office, the Shuberts, who declared them libelous and uncalled-for, got in touch with the business manager of the paper and declared that he would demand a retraction. But the next day, after a consultation with the editors, he declared that nothing could be accomplished—so came out in the last full of the Stanley Co. advertising was out of the "North American" for several months.

"SHIPPY'S" PORK

Samuel Shipman has been seriously ill at his hotel suite for the past three weeks, a day and night nurse being in attendance. The doctor has pronounced the pork properly cooked or cured.

Up to now physicians have not permitted visitors, though Shippy is reported on the way to recovery.

Equity Moving Offices

Equity headquarters will move this week from the present offices on 47 street west Sixth avenue to Equity's own building at 45 West 47th street, between Fifth and Sixth avenues. The removal is slated for Thursday and will surely be completed by Saturday.

The building was purchased some time ago at a cost of \$115,000. Equity was offered a profit of \$10,000 a month after taking title.

48TH STREET THEATRE FOR LEASE

Syndicate Being Formed to Take Over—Equity's Term Expires in Aug.

A syndicate was being organized this week on a claim that the 48th Street theatre, now leased to Equity, can be had next August on a lease of \$65,000 and taxes, running up to around \$90,000 yearly. It was stated that the house could be had on a five-year term with an option of five more, on deposit of \$50,000.

The building belongs to William A. Brady, who paid \$550,000 for it and recently was offered \$750,000. Equity is operating it on a three-year lease, expiring in August. Max Hart is among the men who were in negotiation on the project, and it is understood that Charlie Miller, manager of the theatre and who goes with the lease by stipulation of Brady, was desirous of buying in, also.

The house has a money capacity of \$17,000 weekly at drama prices.

CLOSURES AFTER TWO WEEKS

"The Devil Within," initial production venture of Rock and Horan, closed Saturday night after a two weeks' preliminary tour. Although reported that it may go out again, its future is uncertain.

EQUITY ISSUES WARNING AGAINST SHUBERTS' NEW ROAD CONTRACT

Is Identical to One Jolson Refused for "Big Boy" Company—No. 2 "Student Prince" Players Complain—Attempts to Dodge 8 Performance Clause

"DON'T MIND JAKE," LEE TELLS SECRETARY

Junior Shubert Fired Jack Morris While Brother Was Away

Jack Morris, secretary to Lee Shubert, was told he was fired last week by J. J. Shubert. Morris is reported thereupon as having telegraphed Lee, who was in Palm Beach, the latter replying not to pay attention to the dismissal order and advising that he (Lee) would return at the end of the week. Lee arrived Sunday with Al Jolson. J. J. Shubert is due to sail for Europe next week. Morris was formerly in his office, later getting the secretarial berth to the Shubert brother.

McGREGOR'S COMEDY

"The Bachelor's Bride," a new comedy, will shortly reach Broadway, produced by George W. McGregor. The play was previously signed as Geoffrey Kerr, Pauline Armitage and Ben Johnson. The piece is due to go into rehearsal next week.

"ABE'S LITTLE ROSE" HITS ROCKS

Mgr's Wife Is Arrested and Forced to Finance Stranded Players

The story of a manager stranding his show in the "sticks" was revived at Elkins, W. Va., recently. Joe Wright was the manager and the "Abe's Little Rose" company stranded.

According to one of the members of the cast, of which none are Equity members, the show opened in Westminster, Md., hit Elkins and ran through to Saturday of that week, during which time the players received no salary. At the finish of the Saturday night performance of that week, it was said, Wright informed the company they were to leave for Cumberland, Md., on the following morning.

At the appointed hour the players assembled and were waiting when Will Crockett, author, and who also played the leading role, informed them that Wright was in the next town (Billings) and that they were to wait for further instructions. The players meantime

(Continued on page 22)

CAN'T LOCATE HOUSE

"China Rose" Laying Off—Resumes at Wallack's Feb. 23

"China Rose" will lay off next week, but is due to reappear at Wallack's Feb. 23 (Washington's Birthday matinee). The John Cort attraction is current at the Martin Beck, having a four week's booking arrangement, which terminates Saturday.

The temporary closing follows an unsuccessful search for another house for the show starting next week. The matter of salaries for the layoff will be placed before Equity. In such cases full salaries are due, unless the players agree otherwise.

Cort controls Wallack's, where "Hell's Bells" is in its third week.

EQUITY ISSUES WARNING AGAINST SHUBERTS' NEW ROAD CONTRACT

Is Identical to One Jolson Refused for "Big Boy" Company—No. 2 "Student Prince" Players Complain—Attempts to Dodge 8 Performance Clause

Equity has advised its members not to sign the latest contract being issued by the Shuberts for the Chicago edition of "The Student Prince," and, according to the latest, to be used for most road attractions.

The Joker in the latest contract is an effort to beat the Equity eight performance clause. According to members of the "Student Prince" troupe, who went up against the latest contractual hocus pocus, the contract is handled as follows:

After the salary has been agreed upon by the artist and the Shuberts the contract is issued by the Shuberts, but, instead of covering the agreed salary it is for one-eighth less. The deduction portion of the salary is to be paid upon payment of an extra or ninth performance.

Thus if an act sets a salary of \$500 upon itself the contract issued would call for \$437.50 for eight performances, the remaining \$62.50 to be paid for the ninth performance. The act then signed, emboldened the Shuberts to beat the eight show clause in the Equity contract which calls for salaries on Saturday night and pro rata for the Sunday shows if given.

Several artists have complained to Equity about the contract, which is the same one that Jolson refused for his company at the Winter Garden, and were advised by the Equity legal department not to sign.

BYWAY SOJOURNERS CONVERGE ON PALM BEACH REAL ESTATE

Everybody Dabbling in It and Talking Millions—
Millionaire Offers Home to Loew—Shubert After
Second Site for Theatre—Beach Club Quiet

Palm Beach, Fla., Feb. 10.

The old song about "everybody's doing it" rings true of the Broadway mob that are at present enjoying the sun baths and warm breakers here, for every mother's son of them is either in the real estate racket already or about to plunge into the soothing meditations of realty investment. Lee Shubert, Joe LeBlang, Leo Teller, Freddie Goldsmith and the others are almost on the edge of making millions, to hear them talk.

In addition there is the fact that one millionaire operator, who has already spent more than \$5,000,000 on his home on the oceanfront, is seemingly more or less hard-pressed for money, and is reported to have offered his home for sale to Marcus Loew.

Lee Shubert, Joe LeBlang and Leo Teller have become interested in the corporation which took over the Untermyer tract at a price reported as \$1,000,000, but which is actually said to be \$850,000. They have 25 per cent of the corporation. This tract, which has an orange grove that is one of the show places of Palm Beach, cost Untermyer \$75,000 a few years ago and he repeatedly refused to sell until the present offer came along. The deal for the purchase was originally swung by Harvey Gais, who came from Syracuse and has been in Florida for about four years. He has associated with him the millionaire New York City realty operator, Mark Rafanaky.

Lee's Miami Theatre Site

Lee Shubert, in addition, is reported to have taken a site on the Trail between Bradley's Beach Club and the Royal Danell (Continued on page 22)

Players Club Players

Will Select Play

The Players Club has not decided upon its annual play. Lodewijk Vroom, in charge of arrangements, has sent out a list to all members and from their selections will come the final selection.

The list sent out by Mr. Vroom includes "Trelawney of the Wells," "Lady Windemere's Fan," "A Woman of No Importance," "Twelfth Night," "The Importance of Being Earnest," "The Admirable Crichton," and "London Assurance."

It is the idea of the club this year to avoid the classic revivals in favor of something with more popular appeal. This is not because of business reasons. A \$25,000 gross is assured by each annual production because of the prominence of the cast, which consists entirely of "names."

Miss Taylor's "Antonia" For Frohman Office

Laurette Taylor, it is understood, will join the stars of the Frohman office next year and will be seen in Lengyel's "Antonia."

This rumor allays talk of Mme. Molnar's (Sari Fedak) appearance in the role, although she did play the original part during the Budapest presentation.

Miss Taylor will be seen shortly at the Actors' (48th St.) Theatre in a revival of "Pierrot, the Prodigal," a pantomime work originally produced by Winthrop Ames. Margot Kelly will be in the same cast.

"TWO BY TWO" FEB. 21

"Two by Two," produced by Jessie Trimble, Inc., which has been rehearsing in the Times Square Theatre, New York, has its premiere Feb. 21 at Stamford, Conn. It's due at the Selwyn Feb. 22. Among the principals are Lawrence D'Orsay, Charlotte Walker, Howard Lindsay, Beatrice Herford and Frank Frayne.

A two weeks' bond was posted with Equity and the new show sponsors are guaranteeing the house \$4,000 weekly. This piece was originally entitled "Beginners' Luck."

NEWARK'S NON-MUSICALS

"Swan" and "Begger" Both Suffer
—"Begger" Followed 20 Musicals

Newark, Feb. 10.

Through the break in legitimate bookings last week which caused two non-musicals to "oppose each other at the Shubert and Broad Street, it was clearly proven that each house has its own clientele.

"The Swan" was at the Broad Street, with "Begger on Horseback" playing the Shubert. The latter was a fill-in, the date really being for the "Ritz Revue," which was switched into the Winter Garden (New York) because of the lay-off of "Big Boy." "Begger" drew about \$9,500, while "The Swan" grossed \$11,500.

It was explained by M. S. Schlesinger, manager of both houses that while "Begger" drew some of the Broad Street's regular patronage, both attractions suffered. He stated a goodly percentage of the Broad Street's patrons did not visit the Shubert, which depends principally on drop in trade because of its location.

"Begger" followed 20 consecutive musical attractions into the Shubert.

MOTHER-IN-LAW IN ALIENATION SUIT

Harriet Brown Suing Husband's Mother for \$50,000 Damages

Julian T. Abeles, attorney for Harriet Brown, former dancer, secured an order from Justice Beeger in the White Plains (N. Y.) Supreme Court for "substituted service" on Mrs. Marion Brown. Miss is suing her mother-in-law, Mrs. Brown, for \$50,000 damages for alienation of affections on the ground the defendant was responsible for Harriet's "great distress of mind and body" through the loss of the companionship of her husband, Wallace, son of Mrs. Brown, and a wealthy resident of New Rochelle.

The "substituted service" order permits serving the papers on the mother-in-law by mail. Harriet Brown, 20, is at present ill at Saranac, an aftermath of pneumonia complications incurred during her professional career in San Francisco.

Miss Brown is the sister of Mrs. Ray Rocco, who has been appointed her legal guardian. Mrs. Rocco is the wife of Charles Rocco of Ray Miller's orchestra.

"MUSIC BOX" PARTY FEB. 21

The "Music Box Revue" will stage its fourth annual party at Healy's Feb. 21, the number of guests being limited to 500. The program includes a number of beauty and dancing contests for prizes.

It is understood the leading "lookers" and hostess from other current revues will be invited to compete in the contests.

SCENIC ARTISTS JOIN 'SUPPLEMENT' COMPLEX

Ziegfeld Before Union—
Geddes Claims \$1,200 Still
Due Him for Designing

The troubles attendant to "The Comic Supplement" failure include scenic artists' claims which are being considered by the Economic Artists' Union. A committee made up of designers was sent by the union to see the show during the Newark engagement, in answer to Norman-Bel Geddes' contention that the sets were not painted according to his sketches.

Flo Ziegfeld is understood to have appeared before the union yesterday (Tuesday) when the matter was up for adjustment. Geddes claims about \$1,200 still due him for his sketches at one time, the designer giving that reason for delivering the sketches late. It was denied the union had interfered in any way.

Prior to the revue's opening a dispute arose over sketches by Marsh, another designer. J. P. McEvoy ordered the designs from Marsh, the matter being settled after threatened court procedure. Marsh's designs were used in part for the show, though he received no program credit.

The "Comic Supplement" was rated as having great possibilities, the show being regarded as top heavy in comedy, but shy of production and a slight diversion. The principal trouble with the revue appears to be that it afforded no change of pace.

BUZZELL REJOINS SHOW

Second Time Comedian Has Returned to "Gingham Girl"

Eddie Buzzell is back again in "The Gingham Girl" having joined the show in Cincinnati on Monday. The agreement is for 10 weeks. Last season Buzzell similarly rejoined the attraction, this being his third appearance in the show. Joe Laurie, Jr., replaced Buzzell in the original company and was featured in the Chicago engagement.

The present "Gingham Girl" has been playing one nighters. It is booked for Washington, Baltimore and the subway circuit following the Cincinnati date.

Buzzell left the vaudeville act he was "breaking in" to make the engagement. Margaret Irving was the erstwhile partner, the act having only played a few dates in Connecticut before the split.

"RIVER'S END" AS PLAY

Kusell—Will Do Curwood Story—
Was Filmed in '20

Daniel Kusell is preparing to produce a stage version of "The River's End," one of the best known of James Oliver Curwood series of northwestern thrillers. Ernest Culbertson has completed the adaptation and work is scheduled to begin soon on the casting.

The story was filmed in 1920 by First National, with Lewis Stone featuring, making this one of the few cases on record where a legit version follows a screen adaptation.

For the spoken version a new title will be adopted.

RECALLING "MONEY LENDER"

"The Money Lender," a play which Sam H. Harris originally tried out, has been secured by Ned Jakobs, and will be given spring production. The piece is from the pen of Roy Horniman, the English author.

Jakobs will have several members of the original cast in the production.

"DIXIE" IN PHILLY INDEF

Philadelphia, Feb. 10.
"Dixie to Broadway" has been so successful here that the local engagement at the Lyric has been made indefinite.

Last week, which was the third here, the takings were \$17,000, which bettered previous going.

TWO MORE LEAVING 'B'WAY

Exit Total May Reach
Five—"Peter Pan" and
"Out of Step"

Early this week the number of attractions leaving Broadway was undetermined. Two are certain to depart while another pair, or possibly three, may be added to the outgoing list.

"Peter Pan" and "Out of Step" are going. "The Valley of Content," which took the Apollo under a five weeks arrangement, must leave Saturday, but the management offered to guarantee another house for "Content" with no definite decision up to Tuesday. "China Rose," which terminates a four-week booking at the Martin Beck, will close temporarily but after a week's layoff is due to reopen at Wallack's Feb. 23.

"Peter Pan" was produced by Charles Dillingham and will complete a 15 weeks' engagement at the Knickerbocker Saturday, then

PETER PAN

Conflicting statements as to the production and Marilyn Miller. "World" (Brown) quoted, "badly cast," and "Time" (Yeung) narrated, "should have" full houses. "Herald-Tribune" (Hammond) was "bored," and Brooklyn "Eating the Book" (Harris) "wearisome." Opened Nov. 6. Variety (Edna) said, "admirers may keep it going for a long time."

OUT OF STEP

Critics generally thought show had possibilities explained by "Post" (Anderson) saying, "a good enough to be better." Many liked it but laudatory comments all held reservations. Variety (Ibbs) said, "is not a money show."

pace of \$9,000 weekly which figure hardly afforded an even break, thus the quick decision to take it off.

GUILD HOUSE'S FIRST

"Cleopatra" Opening New Theatre—
Helen Hayes in Title Role

The Theatre Guild's new theatre in 52d street is expected to open late in March with George Bernard Shaw's "Caesar and Cleopatra" as the attraction. In this Helen Hayes will play "Cleopatra." "Ariadne, the Minoe piece now in rehearsal for the Garrick, will be the last production made at the theatre before the Guild House opens.

With the opening the Guild will be occupying four New York houses, Garrick, Guild House, Booth and Knaw.

CRITICAL DIGEST

She Had to Know

Grace George ran away with the critical opinions, although a good majority spoke favorably of the play.

The Undercurrent

Almost unanimously rejected, having "Sun-Globe" (Rathburn) rating it "mediocre play," "Bulletin" (Maclean) approved, and believed the evening "enjoyable."

Puzzles of 1925
Generally liked, albeit many of the reviews read as qualified comment. Elsie Janis warmly received, and Brooklyn "Eagle" (Pollock) stated, "deserves place in second flight of review."

Last week's quotation of the "Post" (Anderson), giving "The Stork" a chance was an error. The "Post's" review of the play was distinctly unfavorable.



ALAN COOGAN and MARY CASEY
in "The Shrinking Violet" by Eugene Conrad

A brand new comedy act in one, in which we opened last week (Feb. 2) at the Fifth Avenue and Jefferson, New York.
In order to afford an opportunity to those bookers who did not see us there we are now playing two additional weeks at the Orpheum, Brooklyn and Royal, New York (Feb. 8), and Hamilton and Fordham, New York (Feb. 16), respectively.

Note the dates: the title is "The Shrinking Violet."
Direction H. BART McHUGH

CHICAGO FIRST LATEST; "ROSE-MARIE" "HIGH STAKES," "WHITE CARGO" AND "THE RIVALS" HITS SHUBERTS

Attendant Newspaper Publicity Quotes Manager as
"Playing Them—'Show-Off,' 'Apple Sauce,'
"High Stakes," "White Cargo" and "The Rivals"
the Non-Musical Hits—Musicals Still Big

Chicago, Feb. 10. "Rose-Marie" jumped into the local musical field Sunday with a punch, which threatens to make a perilous situation for some of the big bunch of musicals. It was a sensational opening for the Hammerstein hit, which ignored Shubert threats by forcing the bookings in this town and contracting for the Woods under the management of Jones, Linkin and Schaff. To properly house "Rose-Marie," the theatre management made an investment figured around \$12,000. Judging from the enthusiasm the theatre managers will be amply repaid. Newspaper interviews with Arthur Hays Sulzberger gave the premiere a KKK for augmented interest. The producer played the Shuberts in no mistaken terms.

What musical attractions "Rose-Marie" will cut into is hard to figure but with the new opera, the increasing instead of diminishing over the unusual speed it has maintained, the greatest portion of the winter, the weight is bound to fall somewhere. The new arrivals for the musical field will be "Stepping Stones," "Student Prince," "Ritz Revue." The Twin theatres will hold "Nanette" and "Scandals" and between these two attractions last week, the Twins picked up approximately \$53,000 total gross.

"Charlie's Revue" is having a lot of experiences here. The premiere night audience was about the rowdiest this town ever checked. The English performance did not know what to make of it. The unrest of the audience (lower floor in particular) was chiefly caused by the idea of the smart revue not quite being understood.

"Dream Girl" will go along profitably well at the Studebaker on the strength of the initial week's call. "Passing Show" minus several of the principals at different times, struggled along at the Apollo waiting for "Ritz Revue." DeWolf Hopper is having a successful stay because of the moderate operating expenses of the organization playing on the light opera, operating on the Great Northern. "The Student Prince" takes up the time at the Great Northern in another week and Hopper comes East for his time.

"The Rivals," while not registering for the same success as reported from Boston and Philadelphia, is going high at the Illinois on the two week's engagement. The limited engagement is apt to make the final week close to full capacity. Fred Stone's arrival at the Illinois will be another arrival to close up the musical field place.

The non-musical field checked up on the light opera, operating on the Great Northern. "The Student Prince" takes up the time at the Great Northern in another week and Hopper comes East for his time.

A streak of balmy weather, most unusual at this time of the year, helped theatre-going last week. Thus for the average business in the loop houses for the regular winter season has far surpassed in figures the business of last year.

Last Week's Estimates
"Rose-Marie" (Chicago, 10th week). Magnificent opening, seated to do around \$30,000 although may be trifle smaller due to seats being taken out to accommodate big orchestra.

Artists and Models, Auditorium (1st week). Better success of last summer's Apollo attraction, with prices now \$3 every night, Saturday matinee and \$1 Wednesday matinee. In for two weeks, according to ads, but probably will again be ballyhooed for weeks if popular prices catch on.

"Passing Show," Apollo (7th week). Has gone to pieces with principals at popular prices catch on. Made thereof. This is last with "Ritz Revue" to follow. Did around \$18,000.

"High Stakes" (Adelphi, 8th week). Last two weeks surprisingly announced in order to make room for premiere of "Gat 80." "Stakes" held high at close to \$13,000, and prevailing interest should hold figure for final weeks close to capacity.

"Dream Girl" (Studebaker, 2nd week). On eight performances averaged \$17,000. Strong musical competition in town doesn't interfere promises to go higher on strength of the pub that comes to musicals playing this house Saturday and Sunday.

"Parasites" (Princes, 4th week). Going along nicely, picking up profitable gross of around \$11,500. Daring ads with suggestive top lines causing comment.

"Big Mogul" (Central, 5th week). Again sailed forth for \$6,000 gross, which is profit. Talk of small revue going into this house shortly.

"Charlie's Revue" (Garlick, 2nd week). Remarkable newspaper notices lessened belief of sensible players over the rowdiness which existed in opening night's audience, which almost ended in a stampede because of the smartness of the satire of the whole presentation evidently "being over the heads" of the wisecrackers. Organization far from strength of the New York average, but the better class of theatregoers. Did around \$18,000.

"Scandals" (Selwyn, 3d week). Except for a few back row Monday night, went into full capacity, making it White's best engagement in Chicago. General satisfaction.

Has had two weeks added, making six in all, and can probably get even more. Since the house has no underline, Drey close to \$60,000 gross on first two weeks.

"Sakura" (Playhouse, 8th and final week). Gone out Saturday with "Minick" to follow, returning O. P. Hoggie to a house where he has a personal clientele. Present occupation averaged \$7,000 weekly for engagement.

"Apple Sauce" (LaSalle, 10th week). No let-up in demand, sailing along with big impetus and most outstanding hit of its kind, considering uphill fight, checked in a decade here. Grossed \$15,000 again.

"White Cargo" (Cort, 19th week). A few decreases in gross on certain nights over previous week, but hit off \$11,000, which is fine profit for both ends.

"The Rivals" (Illinois, 2nd week). Got critics into a lot of controversy among themselves for historical facts and figures, creating much favorable interest, being heavily lauded, drawing in eight performances around \$20,000. Only two weeks' bookings with Fred Stone to arrive Monday.

"No No, Nanette" (Harris, 41st week). Same old story in the same old gigantic way. Nothing interesting, players now considering it necessary to leave this show four and five times. Whacked again for full capacity, little short of \$25,000.

"Mrs. Tansu" (St. James, 33rd week). Remarkably fine engagement for Miss Barrymore, receiving \$25,000 gross, with two weeks to go.

"Show Off" (Cohans' Grand, 6th week). Nothing questionable about the state of this local hit. A row for laughter, drawing a substantial box office line, best indication piece is here for good run. Got \$12,500.

"Chocolate Soldier" (Great Northern). DeWolf Hopper's successful repertoire held "Soldier" in for second week with "The Mikado" listed for next week, the final of the popular price engagement. \$11,000 grossed, which compares with company's best weeks here. When "Student Prince" comes in Hopper will have stayed six weeks.

"SWEET LITTLE DEW" BREAKS SHUBERT RECORD AT \$250

Show Got \$23,000 in Big Philly House—New
"Natja" at \$8,000—"Rain" Picking Up Heavy—
"Simon" a Wow, \$19,000

Philadelphia, Feb. 10. "Simon Called Peter" was again the flash of the street last week, beating its original gross despite the censorship imposed after the first performance. News of this must necessarily have trickled out, apparently it made no dent in interest.

"Simon" gave two extra matinees at the Walnut Thursday and Friday, and grossed close to \$19,000 on the week. When it is considered that the extra matinee was at a \$1 top, this figure is remarkable.

There isn't the slightest question but that it could have stayed any other two weeks to excellent profit.

"Rain," at the Broad, cut loose with the biggest week of its entire run, resulting in on the publicity given it when a ministerial body denounced the moral tone of the performance.

On Saturday matinee there was almost a riot caused by those clamoring for admission, with actual brawls and turn away.

Outside of these two houses, business was noticeably off from the preceding week, when at least one show mopped up.

The Garlick, with the new White-noise opera, "Natja," opening last week, should another drop following the phenomenal business of "The Swan." "Natja" was by no means the sad flop that "Fool's Gold" (now "Hell's Bells") was, but considered lucky to pull \$5,000 on the week.

The Adelphi was one house to show a definite gain. "Minick," while not strong, grossing better than Hodge had been able to do in the later weeks of his stay.

The Lyric had another profitable week with "Dixie to Broadway," which, without any serious storms, beat the preceding six days, grossing a few hundred dollars under \$16,000. It should stick out its six weeks' allowance now without trouble, having cooled the wisecrackers by its box office power.

"Blowson Time" was another that completely fooled the prophets. With a low scale, this repeat caught on at the Chestnut, doing a tremendous matinee trade, and improving steadily all week with \$15,000 claimed on the week, and plenty of chance to beat that figure.

This week had only two openings, "Moon Magic" (premieres) at the Broad, and "Conscience" at the Walnut. Both announced two weeks

only, the first-named to be followed by "The Best People" and the Walnut show by a third engagement in Philly of "Sally, Irene and Mary," which completely reversed all predictions by coming into the Forrest just before the holidays.

Next Monday finds "Vanities" at the Walnut, the longest stay (two weeks only). "Plain Jane" at the Garlick, and "Grounds for Divorce" at the Adelphi.

Statistics of the Week
"Moon Magic" (Broad, 1st week). A metropolitan premiere, which caught the critics. Two weeks only. "Rain," helped by publicity of attack on its moral tone, jumped in gross, towards the end of the week seats being at a premium. It beat \$16,000 by a healthy margin, unusual for fourth week.

"Sweet Little Dew" (Shubert, 2d week). At \$25,000 this musical took the \$250 house record here.

"Stepping Stones" (Forrest, 6th week). Season's longest stay to date, and biggest money-maker. Balcapny trade still tremendous, with matinees sold out. Best \$19,000 looks very big. "Vanities" in Monday.

"Natja" (Garlick, 2nd week). This shakowsky opera opened here, winning good notices. The score was rated far above the book. Business, while better than that of some other try-outs, was a diamond drop from that of "The Swan," being rated at a little over \$8,000. "Plain Jane" Monday.

"Blowson Time" (Chestnut, 2nd week). Repeater showing surprising signs of life, matinee attendance last week having been very high, with steady pick-up at night. Claimed \$15,000 on week.

"Conscience" (Walnut, 1st week). Opened two weeks ago Monday. "Simon Called Peter" did walloping business in second and last week, grossing \$18,000 under \$19,000, with two extra \$1 matinees. It was the wow dramatic engagement of the season here.

"Dixie to Broadway" (Lyric, 4th week). Sticks along with good results, and now figures to stay six weeks, contrary to predictions. Last week gross went up a notch, hitting \$16,000. Nothing announced to follow.

"Minick" (Adelphi, 2nd week). Got the critics at its premiere and fairly well rated. Stays only two weeks. Last week at \$10,500.



DOROTHY BERKE

(Premier Ballerina)

AMERICAN:

"Miss Berke is a versatile terpel-chorean artist whose various styles of dancing caused the McKivick's audience to applaud spontaneously."

BORIS PETROFF

(Ballet Master)

Mr. Petroff handles her in a most graceful manner, making their difficult adagio manipulations look easy.

Still at McKivick's, Chicago.

THREE NEW ONES IN WASH.

"Dove" Led With \$16,000—"Cape Smoke" \$6,000

Washington, Feb. 10.

An odd situation was created here last week with three new ones in town and all of them stamped as having possibilities of landing when shown in New York. "The Dove" seemingly had the greatest "punch" behind it. With business as the sole criterion "Cape Smoke" was next. This has James Jennie and Ruth Shepley featured, while "White Collars" got nothing from the fact that the piece ran \$4 weeks on the Pacific coast. It received good notices here, however.

Estimates for the past week:
National—"The Dove." Washington liked this one to the tune of about \$15,000.

Poli—"Cape Smoke." Reported as having possibilities. Built along mystery lines. Got about \$6,000.

Belasco—"White Collars." Although the fact that the piece was a hit in Los Angeles was forcibly brought home here, business was off. Did around \$6,000.

Dowling Buys Golden's Home
Eddie Dowling, currently with "Sally, Irene and Mary," is reported to have bought the home of John Golden at Bayside, L. I.

The Golden state adjoints that of Norma Talmadge.

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SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross credited 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.

"Abbie's Irish Rose," Republic (143d week). Broadway swung into February still going strong. Holidays this month didn't hurt it. The show has even more prosperity for presenters. "Abbie" continues to treat great \$15,000 weekly. **"Meddle"** (18th week). Moved here from Astor, which now has picture house. Hostesses' money-making has proven steady money-maker; \$21,000.

"Ambassador" (11th week). Never a big gross getter, but better here than at 49th Street because of smaller theatre and seating capacity. Last week \$9,000 to \$10,000. Probably profitable.

"Betty Lee," 4th St. (6th week). "Betty Lee" is doing well. It was originally planned; business holds and profitable proportion. Last week \$10,000. Business good. Shows and shows making money.

"Big Boy," Winter Garden (4th week). "Big Boy" is doing well after a two weeks' suspension through illness of Al Johnson. Had played two weeks. Business good. Last week was forced to lay off. Paced up to closing over \$40,000 weekly.

"Camelot," 48th St. (6th week). After another week the Shaw comedy will be transferred to another theatre. Business good. As to Actors' Theatre plans. Has been averaging \$12,000, which is less than most theatres. Last week was \$500 better. "The Wild Duck" will follow Feb. 23.

"Chauve-Souris," 5th St. (5th week). "Chauve-Souris" has been doing well since Gess and his Russian novelty troupe greeted smartest kind of audiences, as people are coming back. Business nearly all house will hold; scale, \$5,500 top.

"Circus," Martin Beck (4th week). Must leave here at end of week. Management trying to secure another bright attraction. Business better. Though liberal cut rating the probable reason: \$12,000 or more. "Cape Smoke" (17th week).

"Dancing Mothers," Maxine Elliott, (37th week). Going along to real profit. Business good. Plans to ride into warm weather. Takings approximately \$12,500 weekly. "There's a House Full of People," roll (14th week). Extra matinee inserted weekly, show being strong card among women. Takings about \$12,500 or more. Business grows to date.

"Episode," Bijou, (2nd week). "Episode" is doing well. Last week Comment was somewhat different and no special demand noted in audience.

"Follies," New Amsterdam, (24th week). Was the money leader during the fall, and now is still getting big trade; \$32,000 to \$33,000.

"Good Bad Woman," Comedy (1st week). "Good Bad Woman" featured in latest production by W. A. Brady. No announcements in past few days. Business Monday. Opened "Chasin'" (4th week).

"Is Zat So?" Chaikin's 46th Street, (4th week). "Is Zat So?" is doing 39th Street, where it was doing capacity, \$11,000 and over. New theatre has double capacity and is doing more than man could perform pace because of larger lower floor. Drew standee trade last week. Business good. Last week \$12,000.

"Hell's Bells," Wallack's (Frazee), (3d week). Went up about \$1,500. Business good. Last week takings approximately \$8,000, which is stop limit. Show is also guaranteed to run.

"Kid Boots," Selwyn (5thth week). Another week, for go. Continues to capacity for final performances. Business good. Shows could have finished. Indicates show could have finished out second season.

"Lined Out," Selwyn (11th week). One of the strongest musicals on the list Agency trade has been excellent. Shows capacity for all performances, nearly \$7,000.

"Long Ago This Evening," Lyceum, (6th week). Started with luck and has never weakened; looks strong enough to go throughout the season. Business good. Last week.

"Mongrel Progress," 39th St. (1st week). Moved from Monks to Frazee's Longacre. Third house for this attraction, which has been losing out rates and two or three times. Shows plenty of room. Last week \$7,000, which may have earned a profit. Reported guaranteeing \$10,000 for next week. Business good. Profitable though not exceptional. Second week. Business good. Shows over. House can gross about \$10,000.

"My Girl," Vanderbilt, (12th week). "My Girl" is doing well.

"Good business conditions." and

There is little doubt it will hold up through season. Has been getting \$13,000 recently.

"My Son," Bayes, (22nd week). Small production cost shows, with been able to make money, with contributing the principal support, \$4,500.

"Music Box Revue," Music Box, (11th week). Hits capacity all of second week. Has been running frequently. Gross \$33,000 continuously. Best business since house opened.

"Nightclub," Ritz, (8th week). Has a spot among the non-musicals as a pure dramatic hit. Has been running well here. Weekly takings approximately \$17,000.

"Othello," Shubert, (4th week). Another of the hits. Has been running taken house under guarantee for that period. Takings \$10,500 weekly. "My High Hing" will be the next attraction.

"Out of Step," Hudson, (3d week). Final week. Last week was first of second week. Has been getting \$5,500 or a little less. That figure just about an even break. "House of Cards" will be the next attraction.

"Peter Pan," Knickerbocker, (15th week). Final week. Takings have been reported between \$13,000 and \$14,000. Has been an operetta, to follow next week.

"Pigs," Little, (24th week). Ending of sixth month, and likely to remain in the money. Gross approximating \$8,000 weekly, which is good money in this small theatre.

"Processional," Garrick, (5th week). Another week or two. Third Guild production this season not to be the success of the first, but probably giving it \$7,000 weekly.

"Puzzles," Fulton, (2d week). Off to a good start. Has been getting bettering \$3,000 and the first week's gross \$23,000. From agency demand Elsie Janis show looks good.

"Quarantine," Henry Miller, (9th week). Rated among light comedies of second week. Good business and matinee capacity. Quoted around the \$12,000 mark.

"Rose-Marie," Imperial, (24th week). Another week. Demand less of over \$10,000; but chance seems bigger than ever, and attraction is expected to take next week, despite road company.

"Sanniya Pitiza," Frolic, (7th week). Still on a week-to-week basis. Last week was \$16,000, which may be satisfactory, but this Russian troupe no opposition.

"She Had to Know," Times Square, (2d week). Grace George reappeared in most promising comedy of second week. Has been easily beat \$12,000. Excellent vehicle for star and a run likely.

"Slacker," Jolson, (15th week). A dramatic hit "in" for the season. Business lately came back strong, after easing off following New Year's, is getting \$16,000 weekly.

"Student Prince," Jolson's (11th week). Last week was \$16,000. Last week than heretofore, and grossed over around \$42,000. Leads the list, coupled with *The Love Song*.

"The Dark Angel," Longacre (1st week). Third production by Robert Keith and Inc. Has been running town to favorable comment and business. Premiere last night.

"The Desert," Longacre, (3d week). Jack O'Connell's reputation of being naughty but mild and business indications are not bad. Last week was \$16,000.

"The Dove," Empire (1st week). Fourth production by David Beasly. Has been running well. Grossed over on Broadway. Opens tonight. (Feb. 11).

"The Firebrand," Morocco (18th week). One of Broadway's best sellers among the 15 or more non-musical successes. Trade last week \$18,000. Another betterment.

"The Grab Bag," Globe (19th week). Last week was \$16,000. Grossed \$21,000. Show routed out early next month, but may continue into spring period.

"The Harlequin," Booth (18th week). Standee attendance no unusual here. Takings are near \$16,000. Show may be continued ought to last into summer.

"The Harem," Belasco (11th week). Another "money show" (close to \$13,000 a week), which gives it second place to "Glory's" leadership.

"The Love Song," Century (5th week). Success of this operetta in big Central Park West theatre has been a record. Gross of \$5,500 per week. Takings claimed to be \$16,000.

better \$41,000, which tops entire list.

"The Piker," Ellings (5th week). Approximating \$10,000 weekly, offering by bidding. Lionel Barrymore attraction. Business after this week will indicate length of engagement.

"The Rat," Colonial (1st week). Earl Carroll booked his new musical show here. House was tried as spoke in subway circuit but failed. Has been dark recently.

"The Show-Off," Playhouse (54th week). Holdover comedy success seems better than ever. Celebrated completion of first anniversary by beating \$10,000 last week.

"The Undercurrent," Cort (24th week). Does not appear to have a chance. First week less than \$4,500. Another week will see it out, with a possibility of a return Feb. 23.

"The Youngest," Gaiety (10th week). Getting profitable business and will probably remain through March. Business at week ends particularly good. \$11,000 claimed.

"They Knew What They Wanted," Klaw (12th week). An attraction that rates with any other lurid language piece. Business capacity and the gross \$15,000 weekly.

"The Valley of Contentment," Apollo (5th week). Final week. Management sought another theatre, offering a guarantee as here. Business moderate at \$3,500 last week, but best mark to date.

"The White Collar," Broadway (10th week). Duncan Slaters' musical not as big as in Chicago, but takings have increased. Gross at week end nearly \$17,500, quite satisfactory.

"What Price Glory," Plymouth (24th week). A certain money maker, with gross going to about \$19,400. Figures to hold up through season and ought to ride through into next fall.

"White Cargo," Daly's 63d St. (47th week). A certain money maker with the average pace around \$9,000. One of strongest in cut-rates, is slated to move downtown in two weeks.

Outside Times Square and Little Theatre

52d St. resumed with "Emperor Jones," which has played several other small houses; "Loggerhead" opened at Cherry Lane; "Different" resumed at Provincetown; "Patience," Greenwich Village; "The Small Trains" closed at Punch and Judy; "The Way of the World," Princess; "Little Clay Cart," final week at Neighborhood Playhouse, which offers "Exit" next week; latter show dramatization of Joyce's "Ulysses."

YOUNGSTOWN GROSSES

"G. V. F." Does \$18,000 in Four Performances—Thurston's Record

—Youngstown, Feb. 10.

Thurston, the magician, broke his last year's box office record at the Park theatre here last week, grossing \$18,000 for eight performances.

The town is hungry for amusements, as was evinced by the "Greenwich Village Pollies" doing \$15,000 for four performances.

Big time attractions are getting money, and there is a heavy mail order sale for the Dolly Sisters in "Bitchin' Pretty," due at the Park Feb. 19-21.

NO—THE ABC OF
WILLIE

who is starring in "Sky High," by years older and now working with 100% personality and 200% w. Billy K. Wells is preparing our new Working this week (Feb. 9-11), F. Orpheum, Brooklyn.

Direction (A. L.)

BOSTON SHOWS TAKE DIP; CHICAGO OPERA'S \$92,000 HURTS

"Cargo" Only Attraction to Gain—Looks Good for Run at \$12,000—Ziegfeld "Follies" \$34,000—"G. V. F." \$23,000—Opera Sets 2 Weeks' Record

Skinner's \$16,500 High

Los Angeles, Feb. 10.
Otis Skinner opened to a good start at the Biltmore in "Sancho Panza," with a gross of \$16,500 on the week.
"Just Married," in its fifth week at the Majestic, beat \$7,400, while "Nightie Night" pulled \$6,300 on its getaway week at the Morosco.
"The Goose Hangs High" at the Playhouse did about \$5,800.

CARROLL'S TWO IN BALTO.

**"Rat" Surprises With \$12,000—
"Seduction" Did \$9,500**

[illegible]

"AFTER LOVE" OPENS

New Haven, Feb. 10.
 "After Love," produced by Henry Miller, who starred, opened here Monday. The play is by A. E. Thomas, who adapted it from the French.
 Three weeks have been booked by the Miller attraction, which is not due on Broadway until next season.

"ABE MARTIN" DRAMATIZED

Owen Davis will dramatize "Abe Martin," whose rhymed philosophies have been a newspaper feature for the past 16 years.

"Abe Martin" is syndicated to 500 dailies throughout the country. The Martin play will be produced next season by George Tyler.

YOUNGSTOWN GROSSES

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NO—THE ABOVE CUT IS NOT

WILLIE HOWARD

who is starring in "Sky High," but his twin brother SAM, who is two years older and now working with pretty LILLIAM NORWOOD, the girl with 100% personality and 200% wardrobe.

Billy K. Wells is preparing our new act for next season.

Working this week (Feb. 9-11), Proctor's Yonkers. Feb. (12-15), Keith's Orpheum, Brooklyn.

Direction ALF. T. WILTON

Boston, Feb. 10.
The Chicago Opera Company got the cream of the business in this city last week, and most of the milk, too. The second and last week of this troupe at the Boston Opera House resulted in better business by about \$2,000 than was done the opening week and the gross was figured at \$92,000.

The way in which business held up the second week makes this engagement of the opera company a local two week's record. In the two weeks more than \$180,000 was taken

While the opera company was okay other attractions in town were suffering. The complaint was general. The two big musicals "Greenwich Village Follies" and Ziegfeld's "Follies" led the town in business if the opera singers are counted out. Ziegfeld's show was \$2,000 under that of the week before and the "Greenwich" travelled along at a \$23,000 pace.

"Be Yourself," at the Tremont, is beginning to show the strain of the local opposition and for the first time since it hit town went under the \$20,000 mark. This show is on

"Cargo" Leads Non-Musicals
"White Cargo," at the Selwyn, led the non-musicals with business of \$12,000 reported. This one is looked upon as a good bet for several weeks to come.

"I'll Say She Is," opened at the Majestic Monday night, getting away to a good start. This house reopened after being dark for several days due to the flop of "The Dutch Girl."

For the one week "The Dark Angel" played at the Wilbur it did what is considered to be good business, the gross being \$10,000. The attraction stayed here a week before going to New York to open. "Beggars on Horseback" is now booked into the house.

"Business at the Hollis with "The Wife" was only fair and the Park, with "New Brooms," did \$8,000.

Three shows now playing the city are booked to go out after this week. "Grounds for Divorce" is due to wind up at the Plymouth to make room for "Simon Called Peter" and "Be Yourself" is to go with Marilyn Miller in "Peter Pan" booked in. The other change will be at the Hollis where "The Swan" comes in next Monday to supplant "Meet the Wife."

Last Week's Estimates
"Meet the Wifs," Hottie (3d week).
 This show on the last week. Did
 \$9,000, off \$1,000 from previous
 week.

"White Cargo," Selwyn (4th week). Seems to be growing stronger all the time with groes reported as \$12,000. Up \$1,000 from that of the week before.

"Be Yourself," Tremont (7th week). Final week and is beginning to show effects of long stay. Did \$16,000 on the week.

"Grounds for Divorce," Plymouth (3d week). With \$10,000 gross credited due to pull out at the end of this week.

week). Still far in the lead for local attractions with \$34,000, but off \$2,000 from previous week.

"Greenwich Village Follies," Shubert (4th week). Show did \$23,000 last week.

"Bagger on Horseback," Wilbur (1st week). For one week it stayed here. "The Dark Angel" did \$10,000.

Drape "Artists and Model" Lobby Display

The Tenth Avenue youth is chagrined by the decision of the Shuberts to drape the nudes in their Astor lobby display for "Artists and Models."

Last week several of the life sized portraits of the undraped girls were covered with crepe paper dresses, but whether the censorship of the lobby display was by demand or purely voluntarily could not be learned.

purely voluntarily could not be
learned.

Mamie Whelan, formerly treasurer of the Maxine Elliott, is now in charge of the box office at the Ritz, with Hugh Heaney, of the 44th Street, her assistant.

Ray Callahan was switched from the Ritz to the new Chanin's 46th Street.

SENATOR "JIMMY" WALKER MAY HEAD INDEPENDENT FILM PRODUCING CO.

Report Names Three Prominent Directors Heading Respective Units—12 Pictures Yearly the Program—Distribution Resembles Old Paralta Plan

Senator James J. Walker is again mentioned as a possibility in the motion picture producing field. However, at this time he is not spoken of as a possible head of the independent but to lead his own producing organization which is to have at least three units which are to be headed by three well known directors. The names of the directors are being withheld at present but it is known that at least two of them are among personal friends with him in any production plan that he might be willing to lend his name to.

According to the plans that have been worked out for the organization they are to have a minimum of about 12 pictures a year. Each of the producing units to turn out four pictures annually.

The distribution plan is one that offers an unusual appeal to the exhibitor franchise holders that would be part of the organization in that the exhibitor would be put out. The idea in some phases, links up to the old Paralta Plan which was put into effect by the organization bearing that name some seven years ago. In brief it is that the franchise holder in each territory is to buy his print outright at a price that will not be more than what he can get for the present for the average first run production and, after having played the picture in his own houses, he is then free to rent it to all subsequent houses in his territory and retain the rental fees thus obtained.

Plans 264 Territories

In the original plan that has been outlined by those who will be associated with Senator Walker, there are 264 territories which will come under the classification of first runs. This would virtually guarantee the producers something over \$300,000 a production. This being a guaranteed gross on each picture, the strength of the franchise holders and there being no cost for distribution or exchange overhead the producers would be able to come out for a net profit on each picture which it is understood would be produced at a cost of approximately \$200,000 each.

The idea of getting the producers' negative cost and a profit out of the first runs of the country is not particularly new, but one that seems to be the only hope of the independent producer in the picture field.

Senator Walker could not be reached to go into detail of the plan this week.

MOSS' HIGH RENTALS

Paid \$25,000 for "The Lady" and "Charley's Aunt" Costs \$20,000

B. S. Moss, in his quest for films for the new Colony, is said to have paid \$25,000 for the first rights in New York for "Charley's Aunt," which opened at his house last Sunday. The film was made by Producers' Distributing Corporation. Moss recently created a stir along Broadway by paying \$25,000 for the first run rights to "The Lady," which ran but two weeks at the Colony and did but average business, despite the film drew great press reviews.

"Charley's Aunt" is to be aimed for a run, and the distributing firm will co-operate with the Moss office in an exploitation campaign.

Not being affiliated with any concern, Moss is forced to bid in the big stuff with big money.

\$50,000 PROFIT

Los Angeles, Feb. 10.

After obtaining a 10-year extension on a five-year lease, which still has four years to run, B. K. Blumberg Corporation leased the West End, New York, to I. Harry for 14 years, beginning Feb. 15.

Besides Blumberg, Joe Weber and his brother, Moeck Weber, are interested in the corporation which makes \$50,000 on the transfer.

RESERVE CORPS' FILM "SECTION" IS DENIED

War Dept. "Upset" by Report — Says Good Story but Without Foundation

Washington, Feb. 10.

War Department officials and members of the staff are much "upset" over a published report that a "motion picture section" is to be built up in the corps of the Army. The purpose of the section, according to these same reports, is to have a trained unit of directors, camera men and actors, as well as the other necessary beings around a studio, all in training for the next "disagreement."

Officials of the War Department say it's a good story, but absolutely without foundation. One official, not taking it good naturedly, stated that it was his intention to run down the source of the report and set proper steps were taken to avoid such unauthorized statements to be sent out as coming from the department.

Reynolds and Donegan Open Miami Auditorium

Miami, Fla., Feb. 10.

Reynolds and Donegan's skating ballet was engaged for the opening of Carl Fisher's new Auditorium, here last week at a salary of \$2,000, not for three performances, and transportation to the next Keith-Albee date. Jules Delfair, inspecting the southern houses, gave permission for the skaters to take the engagement.

The show was split into two parts, with the roller skating revue leading and the ice program following.

PROV. SINGLE FEATURES

Modern Can't Do It—Drops Seals and Resumes Double Program

Providence, Feb. 10.

After six months as a de luxe presentation house, with 50 and 75 cent top in this 40 cent movie town, the Modern, under the management of Sol Brauning, this week returns to the 10-40 class with two features. It is feared that under this scale of prices the house will not be able to keep William A. Krauth and his 19-piece orchestra, the only movie house orchestra in the town.

With the showing of "The Thief of Baghdad" several weeks ago, it was found that no more pictures were available which could make money at a 50-cent top. Consequently the Modern, although releasing its 5-cent top, lapsed into two features again.

Even with two features, the Modern, however, with its uptown location, was unable to meet the opposition of other houses and this week went back to the standard scale here, even to the 10-cent racket from 10:30 until noon.

"STORK" PROMPTED THEFT

Los Angeles, Feb. 10.

Declaring he stole in order to prepare for the coming of the stork, Elmer Ervin, film studio property man, pleaded guilty to a charge of stealing automobile tires from a garage.

Instead of being sentenced to San Quentin, Ervin was given three months with the county chain gang by Judge Arthur Keefe.

"Iron Horse" in Egyptian Feb. 21

Los Angeles, Feb. 10.

Fox's "Iron Horse" opens at the Egyptian Feb. 21 at a \$250 top. A special prolog will be offered in conjunction with the picture for its showing here.

POLA NEGRI WILL RENEW WITH FAMOUS

Now on Final Film Under Original Contract

Pola Negri and Famous Players are about to sign a new contract. Ben Blumenthal, who was responsible for Negri signing with Famous originally, is at present on the coast, and it is reported that the final details have been worked out to the satisfaction of the star and she will renew with the organization.

HAYS PRESIDING

Los Angeles, Feb. 10.

Will Hayes will preside at a meeting of the producing managers for the election of a successor to the late Thomas H. Ince as vice-president and B. P. Schulberg as director on Thursday afternoon.

Hayes has been active receiving complaints regarding conditions on the coast which he is now attempting to adjust since his arrival here last week.

FIRST NATIONAL'S PLAN

Relinquishing Simultaneously in Key Cities to Get Campaign Benefit

First National is attempting to release most of its pictures simultaneously in the key cities of the country. The reason is that "Classmates" was released simultaneously in 125 houses and the following results were good. The same thing applies to "So Big" and "A Thief in Paradise."

Plans are now underway for a simultaneous showing of "New Torment" the next Bartholomew vehicle and "Sally," Colleen Moore's next. The idea is that the simultaneous booking enable the exhibitor to get the benefit of the exploitation campaign as often, when releases are deferred in various section, the campaigns have lost their glamor.

N. W. "BUY" FOR "THIEF"

Seattle, Feb. 10.

Jensen and Von Herberg bought "The Thief of Baghdad" for their Northwest circuit, taking it off as a road show playing the legitimate houses.

"The Thief" opened Feb. 7, at the Liberty here for an indefinite period with general admission at 50 cents.

HANDLING NEW SPECIAL

Howard Herrick, who has been handling the publicity for the William Fox production, "The Iron Horse," has been given the supervision of the publicity for "The Man Without a Country," which opens at the Central tonight.

In addition he is still publicizing the screen epic of the building of the west.

George, Himself, Not the Type

A company now producing a historical picture requiring the services of an actor to play George Washington last week received the application of an actor who had played the role before.

Upon being looked over by the casting director he was asked to submit pictures of himself in the role. But his trunk was in storage and the pictures were in the trunk and the actor didn't have the cash to get them out. So as a substitute, he purchased several photo-reproductions of various Washington pictures and with a pen inscribed them as if they had been "backed" in a studio.

Mailing them to the studio, he later received a telephone call, on the phone the director said (and this is on the level), "I'm sorry, old chap, but after looking over your pictures, I find that you will not do for the role, you are not the type."

Had Heat but No Biz

Quincy, Ill., Feb. 10.

The movie shows in Hamilton and Nauvoo, Ill., have been permanently closed. They only showed twice a week, but there wasn't enough business to pay for theatre heat.

B. & K. KUNSKY HOUSE IN DETROIT SETTLED

13-Story Bldg. to Include 5,000-Seat Theatre—Will Cover Entire Block

Detroit, Mich., Feb. 10.

A 13-story theatre and office building, occupying the entire block on Bagley avenue, between Grand River avenue and Gifford street, will be erected soon by the Kunsky-Balaban-Katz theatre combination. The announcement was made here last week.

The theatre, which will have a straight picture house, is to seat 5,000. The new house is to be called the Chicago.

Plans for the structure grew out of the recent merger of the John H. Kunsky theatrical enterprises with those of Balaban and Katz of Chicago. Buildings to be raised to make room for the proposed structure include the old St. Denis Hotel.

Business men have written to George W. Trendle, general manager of John H. Kunsky enterprises, protesting against the name "Chicago" for the new Balaban & Katz theatre to be built on Bagley avenue.

The contention is that some other name more local in substance should be used rather than advertising the name Chicago in Detroit.

Ash Leaving Coast For Balaban & Katz

Los Angeles, Feb. 10.

Balaban and Katz have practically closed negotiations with Fay Ash for the latter to take his orchestra to McVickers, Chicago, from the Granada, San Francisco, with Ash promising Balaban to make the change either in May or September.

GRAF'S NEW COMPANY

Organizing Producing Firm—Also Erecting Two Film Houses

San Francisco, Feb. 10.

Max Graf, motion picture producer, who was involved in legal entanglements with his former associates in the Graf Pictures Corporation, has been re-subscribed, alleged to belong to the corporation, is organizing a new concern to be known as the Max Graf Producing Company, which has placed its stock on the market, with \$30,000 having already been subscribed.

Graf is also head of a concern which is erecting two new picture houses, one to be known as the Astor, and the other as the Inca, the former being erected adjoining the Imperial, and the latter adjoining the Crystal Palace Market, the seating capacity of each to be 400, and play first run pictures.

Rossau and Rossau, local capitalists, are associated with Graf on the theatre deal.

FAZENDA WITH F. P. L.

Louise Fazenda, long with First National and also a former member of the Mack Sennett comedies, has been signed by Lucky for Famous Players pictures, her first appearance being in "The Night Club," a forthcoming special.

INDORSERS SEND STAR PROTEST

Mae Murray Gets Personal Censure from Hoosier Film Body

Indianapolis, Feb. 10.

The Indiana Indorsers of Photo-plays have written a letter to Mae Murray protesting against her appearance in "such pictures as 'Circe,' 'The Enchantress,'" viewed by the indorsers at the Apollo last week.

The indorsers are not blue law informers, but work with the industry against censorship, advocating the boosting of good films and ignoring of bad as their general policy.

The letter expresses regard for Mae Murray's past work and surprise that she should be seen in such a production as that complained of.

The body indorses these pictures: "So Big," "Her Night of Romance," "Love's Wilderness," "East of Suez," "The Only Woman," "Wages of Virtue," "The Siren of Seville," "Peter Pan," "Classmates," "Find Your Man," "The Silent Accuser," "Oh, Doctor," "Savage Love," "Hot Dog," "Speed Crook," and "Meet the Missus."

CHAPLIN MOVES IN

Los Angeles, Feb. 10.

Mrs. Lillian Spicer, mother of Lita Gray Chaplin, walked out of the Charlie Chaplin Beverly Hills home Sunday night and no sooner had she gone than Chaplin walked in to remain with his bride.

Reports have it that Charlie doesn't want any more notoriety, so he and Lita have decided to be good friends and live together for the first time since the marriage, with her mother leaving them to live alone.

Mrs. William Curry, grandmother of Lita, discussing the reunion stated: "Charlie is good to Lita now, loves her and is proud of her."

Ackerman and Harris Adding New Houses

San Francisco, Feb. 10.

Ackerman and Harris are adding to their northern California houses. The Franklin in Oakland will open Feb. 15 with pictures under the management of El Perry, and the Hippodrome, San Leandro, newly constructed, will also operate a film policy with Art Frohme as manager.

The circuit is additionally building a new house at Fresno, ground already having been broken.

GLORIA SAILING FEB. 18

Goes Immediately to Palm Beach for New Film

Gloria Swanson is to sail from France on Feb. 18 to return to this country with her newly acquired husband.

Immediately on her arrival here she will go to Palm Beach where she will start work on the production of "The Coast of Folly" which is to be directed by Allan Dwan.

Dwan, who returned from abroad about 10 days ago, is at present at the southern resort attending to the preliminary details connected with the making of the picture.

It is believed that the first "shots" will be gotten under way by March 8.

"ROMEO AND JULIET"

Samuel Goldwyn will produce another film version of "Romeo and Juliet" this fall, with George Eastman doing the directing. Ronald Coleman will be the Romeo and an English actress will play Juliet.

"Romeo and Juliet" has been done in the movies several times before, the last time being a Metro production with Frances X. Bushman and Beverly Bayne.

✓ A FEIST HIT!

"I'll See You In My Dreams"

A Cyclonic Fox Trot Sensation

by GUS KAHN and ISHAM JONES

✓ 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!

"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!

"HAUNTING MELODY"

The accepted Waltz
EVERYWHERE

by BEN. RUSSELL LARRY SPIER and LARRY SCHLOSS

"You can't go wrong
with any 'FEIST' song!"

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CINCINNATI
107-8 Lyric Theatre Bldg.
TORONTO
200 Yonge St.

PHILADELPHIA
1328 Market St.
DETROIT
2000 Randolph St.

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GERS ALWAYS
H THIS
ALTZ SONG-
A FOX-
RUS TOO!

✓ A FEIST HIT!
"Will You Remember Me?"

The Long-to-be-remembered Hit
by LOU DAVIS HENRY SANTLY and HARRY RICHMAN

✓ A FEIST HIT!
"Dear One"

An exquisite ballad—An
irresistible fox trot!—

by JOE BURKE CY RICHARDSON MARK FISHER

✓ A FEIST HIT!
"NO WONDER"

(That I Love You)

The Wonder Fox Trot Hit!

by BENNIE DAVIS and JOE BURKE

✓ A FEIST HIT!
"Bring Back Those
Rock-a-bye Baby Days"

*Eddie Cantor's big hit in
"KID BOOTS"—A great rag ballad*

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"40 WINKS" LEADS L. A. IN GENERAL SLUMP WEEK

"Golden Bed," "Lost Lady," "Redeeming Sin" and "Inez" All Not So Good—"Greed" Benefits by Von Stroheim Publicity

Los Angeles, Feb. 10. (Drawing Population, 1,250,000) Trade in the 10 first-run houses here was not up to expectations last week. There was but one house able to show any remarkable gain on increase of intake over the week before. This was the Criterion, with "Greed." That, no doubt, was due to the fact that the house had particular stress on the morbidity of the film in its advertising and also called attention to the fact that it was a Von Stroheim offering. This statement helped in the draw, as Von Stroheim had garnered much publicity just a few days before in his troubles with Max Murray.

Those who saw the picture were bitterly disappointed. "Forty Winks" (Paramount) at the Metropolitan stood up well following the big anniversary program. At the Million Dollar Theatre, "The Golden Bed" did a neat nose dive for the third and final week.

"Romola," in its fifth week at Grauman's, managed to draw well on the special parties which Eld Grauman arranged. It seems as though the prolog here, which uses 12 people, manages to draw well for repeats, with many of the customers departing at the conclusion of the stage portion.

"Inez of Hollywood" got off to a splendid start on the opening days, but as the rest of the houses slumped Monday and the second week, it lost its luster. "The Lost Lady" (Warner) at the Rialto, showed little strength. This was because the house kept it over at the last minute after having intended to withdraw the offering.

"Excuse Me" in the second week at Miller's, held up in good shape and managed to nose ahead of "So Big." The corresponding week of its run. Nazimova in "The Redeeming Sin" at the California, did not seem to mean anything. It is believed to be said that half of the meager business attracted to this house came through the debut of Marjorie's Bunch, 13 classical singers, who presented a new songbook, an innovation here.

Harry Carey appeared to be a favorite at the Cameo, where his "Flaming Forties" was the attraction. With the house having cut its top from 50 to 35 cents, the picture failed to more people than any of the pictures which have been in there under the bigger gate charge. "The Price of Pleasure," a Universal, was shown at the Forum and on account of the title appeal, did better business than the house usually draws.

Estimates for Last Week

California—"The Redeeming Sin" (Vita-graph) (2,000; 27-35). Even though Nazimova was starred in this production, in spite of nothing, the salvation of the picture by the introduction of a new stage style of entertainment, which aided toward intake of \$5,500.

Million Dollar—"The Golden Bed" (Paramount) (2,300; 25-35). The third and final week most disappointing. "Inez" did a nose dive in its first week. Final week showed gross of around \$5,000.

Metropolitan—"Forty Winks" (Paramount) (3,700; 25-35). On account of general slump locally this house more than held its own, by getting \$22,500.

Egyptian—"Romola" (Inspiration) (1,500; 30-45-50). Eld Grauman seems to be able to do more with this picture than any of the others who have played it. Only on account of the creative advertising, good results getting drawn into the house; the picture drew \$15,500.

Loew's State—"Inez of Hollywood" (First National) (2,400; 25-35). Started off at great pace, but slumped after first two days. Good at \$19,000.

Criterion—"Greed" (Metro-Goldwyn) (1,800; 40-65). Exploitation material did get this one a better week than it has in any of its merits. It drew \$12,000.

Forum—"Price of Pleasure" (Universal) (1,800; 35-65). This was the means of dragging them in. \$8,500.

Miller's—"Excuse Me" (Metro-Goldwyn) (900; 35-65). In the second week here stood up in great fashion, beating second week of any other pictures that have been here recently in getting \$12,500.

Cameo—"Flaming Forties" (Prod. Dist.) (800; 25-35). With Carey being favorite and type of picture to the liking of audience, good results were attained and the intake ran to \$2,400.

Rialto—"The Lost Lady" (Warner)

"CENTAUR" LEADS FRISCO'S FAIR WEEK

Granada, \$18,000—California, \$17,500—"Janice," \$9,000, at Imperial

San Francisco, Feb. 10. Fair week for the boys who flash the cinema on the silver screen. No record breaker promised and nothing to get excited about, but apparently none is going to lose any money.

The California seems to have the edge on the other first-run houses. Estimates for the week:

Warfield: (2,800; 35-50). "Wife of the Centaur" and Fanchon and Marco's "Ideas of Love" (Plates).

The audience seemed to like the show and kept the house fairly well lit to \$22,500.

Imperial: (1,400; 35-50). "Janice Meredith." Most advertised show during the week. Marion Davies doesn't register in this town very well. \$24,000.

Granada: (2,840; 35-50). "The Top of the World." Attendance good. \$18,000.

California: (2,400; 55-90). "Miss Bluebeard." Appeared to tickle, and attendance good; \$17,500.

Wild Animals Picture House's Only Oppositor

Washington, Feb. 10. There is a 440-seat motion picture theatre in Nairobi, East Africa, that still has an occasional roaring lion, a leopard, or a hippopotamus paying tribute to the town in opposition to the show offered at the theatre.

There is also the opposition set up by the laughing hyenas that nightly visit the meat markets, but, states a report from the American Consulate, the citizens demand high-class entertainment, and, what is more, recognize it when they get it. Lyric Hall, as the theatre is called, is playing the best of American pictures, coming through Alexandria, Egypt, and in spite of the animal opposition, is making the investment pay.

LITTLE ACTIVITY IN MKT.

Amusement Stocks Not Particularly Affected by General Manipulation

There was little activity in the amusement stocks during the past week, but there was a general feeling that the heads of the greater number of amusement enterprises are absent from the city and therefore not keeping particular tab on the trading.

The general trend of conversation, however, is that both Loew and Metro-Goldwyn will bear watching in the near future. Famous Players, however, seems to be holding its own. Both are common and preferred classifications. It is possible, however, that the announcement in the near future of the closing of the deal for the new \$1,000,000 theatre to be built on Broadway at the site from 43rd to 44th streets will have its effect on the securities of the organization.

Orpheum showed a little activity and advanced slightly during the early part of the current week. The closing quotations on Monday were:

	Sales	High	Low	Close	Chg.
East-Kod.	3,900	18 1/2	18	18 1/2	1/2
Famous	3,700	9 1/2	9	9 1/2	1/2
Preferred	100	10 1/2	10	10 1/2	1/2
Loew's	1,300	23 1/2	23	23 1/2	1/2
Preferred	600	30	29	30	1/2
Orpheum	1,500	27 1/2	27	27 1/2	1/2
Pathé	1,000	25 1/2	25	25 1/2	1/2
Universal	1,000	27 1/2	27	27 1/2	1/2
Warner	1,000	27 1/2	27	27 1/2	1/2

CURB MARKET

No transactions or quotations listed.

CLEVELAND GIVES THIEF \$70,000 IN 4 WEEKS

Film Closes at Stillman—Crowd Closes State's Box Office

Cleveland, Feb. 10. (Drawing Population, 1,500,000)

For the first time in the history of Cleveland a picture house was forced to close its box office at 5:30 p. m. because of a lobby jam. The excitement took place at Loew's State on a Saturday night and the crowd was packed in to see about \$100 damage to the theatre's entrance.

Another outstanding event was the closing of the Fairbanks "Thief film" at the Stillman, with a total of \$70,000 in its four weeks' stay. The figure is remarkable for this town. Keith's East 105th Street, with its first vaude and picture policy, hit a corking figure, while the Hip was also under the blanket on its gross.

Estimates for the week:

Stillman: (1,600; 40-75). "Thief of Bagdad." Finished four weeks to \$70,000. This is a record for this figure here.

State: (2,900; 25-50). Vaudeville and "As Men Desire." Packed them and brought in about \$100,000.

Hipp: (4,900; 35-60). Split week and combination policy keeps this house going at about \$15,000.

Circle: (2,900; 35-60). "Learning to Love." Constance Talmadge seems to have lost her kick. About \$10,000; not good.

Keith's East 105th: (2,500; 25-50). "Mime With the Iron Door." About \$10,000; not many interested.

Circle: "Girl on the Stairs." About \$2,500.

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LOOP'S LEADER GROSSES \$47,400; McVICKER'S LIGHT AT \$24,500

"So This Is Marriage" at Chicago Out Front—"The Thief" \$6,000 at Orpheum—"Janice Meredith" Still Limps at \$13,500

HEAVY SCREEN FARE IN KANSAS CITY

Spring Weather Aided Receipts—Dramatics in Majority—"So Big" Took \$13,000

Kansas City, Feb. 10. (Drawing population, 800,000)

With the weather like spring and with the theatres offering pictures which have the proper appeal, most of the houses reported gratifying business.

The bills at all the downtown houses were dramatic, with the exception of the comedy offered at the Royal in "Tomorrow's Love," but the stories were widely varied.

Last Week's Estimates:

Newman: "East of Eden" (Paramount). (1,800; 50-50). The reviewers differed on this one, but the regulars liked it. Hit close to \$12,000.

Royal: "Tomorrow's Love" (Paramount). (1,800; 35-55). A novelty comedy, "Hot Dog," added laughs to the feature. Agnes Ayres has many admirers here. Business not as good as expected. Grossed \$4,500.

Liberty: "The Man Who Came Back" (Fox). (1,600; 35-55). At this house instead of starting Saturday instead of Sunday, as is the custom in the other houses. Taking in about \$12,000.

Mainstreet: "So Big" (First National). (2,500; 35-55). Five acts complete the regular offering. Business held up strong, closing right at \$13,000 on the week.

At Fantasia "Listen to Me" was the screen offering and the Globe split its week with "The Price of a Party" and "When a Girl Loves."

FRENCH FILM NOTES

Paris, Feb. 11.

It is now being arranged for the German picture, founded on the Nibelungen, to be first shown here at the Opera as a reciprocal compliment for the official reception given to the French picture, "Le Miracle des Loups" in Berlin. "Salammbo" on the history of ancient Carthage, from Gustave Flaubert, which also has its introductory release at the Opera.

Louise Feuillade and Maurice Champreux are terminating a serial in Gaumont's studio at Nice, entitled "Le Stigmatisé" ("The Stigmatized"), a novel by Paul Caroux. The roles are held by Jean Murat, Joe Hamman, Nina Orlove, Francine Mussey and Mlle. Boubois.

The next production by Feuillade and his son-in-law, Maurice Champreux, is a serial, "Le Roi de la Pedale" ("King of the Pedal"), with the comedienne Bileot and Espouille.

"Face à la Mort" ("Facing Death") featuring Harry Pell, is to be traded shown next month. It has been realized by Gerard Bourgeois and Edmond Heuberger, with Dary Hild, Paul Guis, Joe Savari, Fitch, Berger, Albert Paulin, Marguerite Madys, Denise Legray, in the cast.

Ben Hicks is planning to build a large picture palace at Nice. The group formed for the erection will be almost the same as that controlling the Carlton and Plaza motion picture houses in London.

It has been definitely settled that the French authorities will not act on the decree imposing the use of non-inflammable films, and no other in moving picture theatres until January, 1928. It is expected, however, producers will henceforth commence printing negatives on such material.

Leon Perrier has completed the screen version of "La Briere" from the new book by Alphonse de Chateaubriand. This novel was published a couple of years ago and

Nothing unusual in receipts in the loop last week. The average business was maintained in most about with the Chicago "So This Is Marriage" running away ahead with a figure that nearly exceeded the combined grosses in the remainder of the week.

At looks like "Janice Meredith" is through here and not likely to survive the slump from the opening week. Last week's estimates reached the exceedingly low gross of \$12,500, a figure seldom reached at the Rialto. "Miss Bluebeard" at McVickers had a fair week and grossed around \$24,400. "The Thief of Bagdad" in its last week at the Orpheum held up with the receipts established the preceding week, getting a little better than \$5,000. The other however, "Secrets of the Night" (Randolph), had a good week, getting \$4,500. "Folly of Vanities" (Moore) just kept its head above the water, with \$3,800.

Estimates for Last Week:

Chicago: "So This Is Marriage" (Metro-Goldwyn-Mayer). (4,500; 30-55). Perfect picture. The exhibitors helped send the gross close to the \$50,000 mark. The house had a gross of \$47,400.

McVickers: "Miss Bluebeard" (Paramount). (2,400; 50-75). Picture not overly strong and could do more.

Monroe: "Folly of Vanities" (Fox). (975; 50). Hardly stood the test, but managed to pull through for an ordinary feature; \$3,800.

Orpheum: "Thief of Bagdad" (United Artists, 6th and final week). (775; 50). Publicity enabled this first-ave to last six weeks' run; average a little better than \$8,000, considered great for small capacity; \$5,000.

Randolph: "Secrets of the Night" (Universal, 2nd week). (650; 45). The second week offered little from the first with both being able to show a profit \$4,500.

At the Rialto, "Janice Meredith" (Cosmopolitan, 3rd week). (1,400; 50-75). Though Hearn's dailies ran from 10 to 12, the feature drew the lowest record of its run; \$13,500.

EGYPT'S FILM HOUSES

Cairo, Jan. 14.

Although the Cinemas have suffered from the present political events, matters are now all right for the exhibitors. The first film in the race with "Potash and Perlmutter" at the Metropole and "Her Temporary Husband" at the Kiblah Palace.

On the other hand, pictures such as "East is West" and "Woman on the Jury" played at the Alexandria palace, have not shown to success in Cairo. "The Sheikh" with Valentino, was played to a house full of people, but principally due to one of the daily Arabian papers publishing the story in its edition of the film was shown at the Triomphe. When shown again it did not attract.

At the Empiro, where business has been very bad for the past month, things are expected to better with "The Hunchback of Notre Dame" and "The Last Days of Pompeii" did well at the Metropole.

Other American pictures shown here for the first time include "Regina," "Olympic 13," with Douglas McLean, etc.

French films have reported success at Alexandria and "Le Dame Masquee," a picture made in France by the Russian company working in the making of films at Alexandria.

At present Max Linder is doing particularly well with "The Three Must Get There" at the Metropole.

describes the picturesque, wild portion of France known as La Briere, where the author has situated a romantic love story among the peasants.

Arthur Loew, of the Metro-Goldwyn interests, is visiting Paris to confer with Frank Brocklies, French representative of the corporation.

The local office of the United Artists (Guy Crosswell Smith) re-leased Nazimova's "Doll's House" at the Cinema Max Linder, for a private showing recently.

Sessue Hayakawa and wife, Tsuru Aoki, are at present sojourning in Paris.

SUPER-SPEARS BEGIN SPRING BATTLE; "JALISSEURS" TOP "STANDARD"

**Highly Touted "Artistic" Film Did But \$19,100—
"Lost World" the Vanguard of Many Big Ones—
"Charley's Aunt" Opens Big and "Dick Turpin"
Held Up Heavy in Second Week**

The first run of the battle royal between the super-specials on Broadway was won last Sunday night with the advent at the Astor of "The Lost World" with "The Man Without a Country" following in the Capital tonight. "Que Vadis" coming to the Apollo next Sunday night. Then right after that "The Miracle of the Wolves" is due at the Criterion and then comes "Ben-Hur," so that all in all it looks as though there is going to be an interesting scrap to get business.

Business along the street last week held nothing remarkable. At the Capital the top figure was registered, with \$52,152, while at the Strand a keen disappointment was received with "The Salvation Hunters," which fell miles below expectations.

The Rio, with "The Last Laugh" and "40 Winks," a double bill, managed to top the Rivoli by about \$3,000, and the Piccadilly finished out two weeks with Tom Mix in "Dick Turpin," showing over \$21,000 on the fortnight's engagements.

The Colony had a rather disastrous two weeks with Norma Talmadge in "The Lady," the second picture below the Capital. The picture, however, the Tom Mix picture had it away over the Norma Talmadge feature as far as actual business was concerned, the picture getting only \$27,148 on the two weeks.

"Capital Punishment" in its first week at the little Casino pulled in receipts amounting to \$6,350, which was about double what it did the previous week with "Broken Laws."

At the Central the "Folly of Vanity" proved to be the weakest business getter on the street. The picture had been put into the house this year, the receipts on the week going to \$5,500.

At the Cohan came along nicely last week because of big Saturday and Sunday business as before. The picture, which had opened at \$9,107, while at the Lyric the "Iron Horse" is holding to place and showing \$12,123 as the lot, last week.

Last week the surprise came along with the advent of "Charley's Aunt" at the Colony, the picture opened to \$5,100 on Sunday, and the house receded and repeating on Monday with another big record and \$21,196 at the box office.

Estimates for "The Lost World" (First National), (1,131; \$1,65-\$2,20). A spectacular picturization of Sir Conan Doyle's fantastic novel of the same title. Opens at the Lyric with notices in the dailies good. Picture looks like a wallop for moviehouse business, but not strong enough for a \$2 record show.

Cameo—"Capital Punishment" (Princlair Pictures), (1,131; \$1,65-\$2,20). First week finished out its first week very strong at the little house on 43d street. The receipts were \$6,350.

Cameo—"Cheaper to Marry" (Metro-Goldwyn), (5,300; \$6-\$11.55). Topped the receipts of the previous week when "Excuse Me" was at the attraction by about \$2,000, getting around \$52,152 on the week.

Cameo—"The Man Without a Country" (Fox), (922; \$10-\$15.92). Last week finished the grand policy with the new Fox dailies. The "Man Without a Country" slated to reopen the house to night with a two-day policy. Last week was \$5,500.

Cameo—"Romola" (Inspiration-Metro-Goldwyn), (1,182; \$11.10-\$2.30). Did \$19,107 last week, which does not mean that the picture is making any money at this house. In Colony—"The Lady" (First National), (1,840; \$6-\$3.85). This Norma Talmadge picture was a run but remained only two weeks, both of which were disastrous. The first week was \$14,017 while the second was \$13,141. This week, however, "Charley's Aunt" opened on Sunday to big business, getting \$2,147 on the day and came back on Monday with \$2,196 which is the record Monday business for the house. The picture both days the big business done by "The Thief of Bagdad" at the house when it first opened. It looks as though the picture is in the neighborhood of \$25,000 for this Syd Chaplin starring picture.

held the record with \$8 weeks to its credit and an average business of \$19,000 a week. The Ten Commandments will close with a run of \$3 weeks and to business that will average more than \$10,000 weekly because the early weeks of its run were played at the Cohan theatre where the receipts for the first two months in the neighborhood of \$13,000 weekly. "The Miracle of the Wolves" will be the next attraction at the house and will remain until "Grane" is presented. Last week \$19,455.

Lyric—"The Iron Horse" (Fox), (1,406; \$1.65). There was but a difference of \$12 in the receipts here last week as against those of the previous week, which shows a remarkable steady strength on the part of this feature, which has been on Broadway for seven months. The picture, according to announcement by the Fox organization, is not to be road-showed, but sent direct to the exhibitors so that they can reap the benefit of the nationwide publicity this feature has obtained through the long run in New York. Last week showed \$12,123 at the box office.

Piccadilly—"Dick Turpin" (Fox), (1,360; \$6-\$8). Tom Mix's initial first run on Broadway proved that this star has a good first run and popularity, which has been obtained as any of the stars of the screen. The first week at the Piccadilly the picture was \$15,355, while the result that the picture was held for a second week, getting \$15,352.

Rialto—"The Last Laugh" (UFA-Universal), "40 Winks" (Famous Players), (1,191; \$6-\$11.55). This house proved last week that with a strong bill it can pull better business than the Rivoli through getting \$23,456 as against just getting \$21,000 at the house further uptown. But with all it was hard to distinguish which of the two pictures pulled the money. "40 Winks" is conceded by all to be a strong picture, but it is not as strong as the repeating of "The Last Laugh" at the house after having played a week at the Rivoli also may have played its part in sending up the receipts.

Rivoli—"The Devil's Cargo" (Famous Players), (2,300; \$6-\$11.55). This picture had last week went to \$20,910.

Strand—"The Salvation Hunters" (United Artists), (2,900; \$5-\$11.55). This picture had last week went heavily by the daily papers it failed to pull at the box office. In some quarters it was stated this production was a disaster. The picture proved that the public wants to be entertained rather than shown life and death pictures. The picture on the week were \$13,200, a sore disappointment.

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WARINGS AND "INEZ" PULL \$12,000 IN WASH.

**Met's Band a Draw—"Devil's Cargo" \$10,500 at Palace—
"Thief" Gets \$10,500**

Washington, Feb. 10. (Estimated population, 600,000; 150,000 colored) The greatest business the past week was done by a hand combination in a picture house. Harry Crandall had Waring's Pennsylvania in the Metropolitan within a few days of the band of the town. The picture was "Ines from Hollywood." Capacity business was done around the scheduled hours of the band's appearance with "holes" in the house soon after it had finished.

Estimates for the Past Week: Columbia, "The Thief of Bagdad" (United Artists), (1,132; \$5-\$8). Third week held the same gross as last, \$10,500.

Metropolitan, "Ines from Hollywood" (First National), (1,542; \$5-\$8). Waring's Pennsylvania credited with the draw; \$15,000. Palace, "The Devil's Cargo" (Famous Players), (2,432; \$5-\$8). Picture liked; \$10,500.

Palace, "Oh Doctor" (Universal), (1,917; \$5-\$8). Last week one of the adding week at \$10,500.

Columbia, "North of 38" (Paramount), (1,542; \$5-\$8). Picture made in "The Only Woman" (First National); Palace, Personal appearance of Mrs. Wallace Reid with "Broken Laws" and "The Dark Swan" (Warner Brothers).

TWO \$8,000 GROSSES Strand and Victory Hit Figure at Providence

Providence, Feb. 10. (Drawing Population, 300,000) "Paramount's" "Golden Boy" looked into Emery's Metacite as a single feature in this double-feature town, was a flop. How much the attitude of the public toward one-feature bills had to do with it is problematical, for the film was given a week's advance exploitation in all the papers.

The Modern, which only last week reverted to the double-feature class, narrowly averted a dive also with George Raft's "The Great Love of Ali." The Behan film had also been played heavily in advance, but after Monday the so-called second feature, "The Great Love of Ali," was featured in the ads, the sex stuff going well.

Other houses had slightly better than average grosses. Saturday afternoon and evening was a great weather break for everybody, the spring-like atmosphere pecking 'em in all around.

Last Week's Estimates: Majestic, (2,300; 10-15-25-40). "The Golden Boy" (Paramount). Plenty of dough spent in ads failed to put film over. About \$6,000.

Strand, (2,300; 10-15-25-40). "The Great Love of Ali" (Associated Exhibitors) and "The Great Love of Ali" (First National). Judicious switch of Behan picture to second place as a result of the weather.

Rialto, (1,448; 15-25-40). "The Light House by the Sea" (Warner Bros.) and "On the Threshold" (Star Rights). Little change, but slight weather slump of previous week by doing \$4,700; \$200 more than consistent.

Loews, (1,400; 15-25-40). "The Unknown" (Universal) and independent vodvil. Sex stuff heavily played on picture. Around \$7,500.

Empire, (1,788; 15-25-40). "Should a Doctor Tell?" (Fox) and Loew vodvil. Sex stuff heavily played on picture. Around \$7,500.

This Week: Majestic, "So Big" and "The Folly of Vanity." Strand, "Miss Bluebeard" and "The Great Divide." Columbia, "The Great Divide"; Rialto, "Bad Company" and "40 Winks"; Loews, "The Salvation Hunters" and "Frisco Sal."

"The Great Divide" is a new one of the Kennedy-McBride picture that J. J. Bud' Barsky is making. It is a six-reeler to be released Feb. 15 via Capital Exchange.

WEATHER HELPED BALTO.

"He" Took \$15,000—Garden Normal at \$12,000

Baltimore, Feb. 10. (Drawing population, 850,000) The box office brightened with the weather last week and grosses in the big screen houses were generally up.

The Rivoli and the Century staged the outstanding attractions with Edna Ferber's best seller, "So Big," and Victor Searson's "He," respectively. The latter heavily.

Bebe Daniels in "Little Miss Bluebeard" failed to show anything sensational at the New, but "Dante's Inferno" for a second run, did as well at the uptown Parkway.

The week was marked by the closing of the Big Century Roof for alterations, but this does not affect the large screen theatre downtown.

Estimates for Last Week: Rivoli, (2,300; 25-75). "So Big." Business was so big for this that the a. r. o. was in nightly use with mutters largely from usual. Colleen Moore now one of theatres' heavy draws.

Century, (2,300; 25-75). "He, Who Gets Slapped." Draw unanimous critical acclaim as well as large box office patronage and house business largely from usual. Colleen Moore now one of theatres' heavy draws.

New, (1,900; 25-50). "Little Bluebeard." A picture of the factory work although Bebe Daniels failed to raise the box office score heavily. Takings about \$10,000.

Metropolitan, (1,500; 15-50). "The Legend of Hollywood," and vaudeville. The feature film had a local interest, being based on a novel by F. A. Kummer, a Baltimorean. Business, running rather even in this house for the past few weeks, was a little over \$10,000.

Metropolitan, (1,500; 15-50). "The Early Bird." Johnny Hines a prime favorite in this house and business highly satisfactory.

Garden, (2,800; 25-75). "Life's Greatest Game" and vaudeville. Business, per uniform at the top combination. Jack Bentley, the former Orlois southpaw, booked by the Garden, was the attraction, with an "extra-added" and figured in the heavy draw with takings around \$12,000.

Parkway, (1,400; 25-50). "Dante's Inferno." Moved up from the New for a second run and boosted business here with gross of \$4,000.

This Week: New, "Janice Meredith," Rivoli, "As Man Desires"; Parkway, "The Early Bird"; Century, "The Swan"; Garden, "Inner Take All"; Metropolitan, "The Thief of Bagdad"; "Hold Your Breath."

\$12,000 BOSTON GROSS HELPED BY ELTINGE

Fenway Topped, However, by "He Who Gets Slapped," \$17,000

Boston, Feb. 10. (Drawing pop. 900,000) Running true to expectations, Julian Eltinge at the Fenway made the picture of the day, managed to pull the gross up close to \$12,000 mark. The house generally does between \$5,000 and \$9,000 with the picture alone.

Eltinge is given credit for the difference. The gross was not a record for the house. "Peter Pan" (Famous Players), with Betty Bronson making one appearance, the business went to \$15,000.

Quincy, the Fenway, business around town was normal. "The Lost World" (First National) in the Fremont Theatre for a first week seems to be cleaning up in its first two weeks. Two of local dailies are plugging it as a feature.

Last Week's Estimates: Fenway (1,500; 50-75). Eltinge's personal appearance put gross very close to \$12,000.

Wade, (4,800; 50-75). "He Who Gets Slapped" \$17,000. About \$5,000 in the picture alone. "The Bridge of Sighs."

CAN'T SETTLE LOCALE

Famous Want Olcott-Bronson, but Director Won't Stay West

Bidney Olcott may not direct the next production that is to have Betty Bronson as the star, Famous Players want Olcott to direct Miss Bronson, but they want the picture made on the coast. Olcott, however, is in the east.

It was with that understanding that Olcott signed with Famous Players and it was understood that his unit was to be one that would work the Long Island studios of Famous Players.

"GOLDEN BED" NOT SO STRONG, \$10,000

Stanley Totals \$26,500—Fox, \$15,000—"Romola" Hangs On Around \$9,000

Philadelphia, Feb. 10. The new regime at the Fox, with an advertising splurge, has the Stanley office a little worried. There is one thing, however, that must be considered. This house has built up a real reputation on its musical and surrounding program features, as arranged and planned by Bruno Rapee.

With "Wife of the Centaur," the house had a good week, not up to the figure that Cantor Rosenblatt brought, but better than \$15,000.

The Stanley has a good week with a two-feature bill. "East of Eden" didn't win many bouquets, but Ned Wynburn's "Symphonie Jass Revue" helped to gross \$13,000 on the week.

The Stanton brought in Miller's highly heralded "Golden Bed" in for a run, but it has not shown any outward strength. The picture is now announced for next Monday.

There is talk of "The Lost World" replacing "Romola" (Aldine), which has failed to appeal to the rank and file, especially at its \$145 top.

The Arcadia has been doing nicely with "Janice Meredith," which did its first week at the Aldine course of months ago. Last week it beat \$15,000, a gain over the first week.

This week's features include "So Big" at the Stanley, with a prolog and "The Early Bird" at the Days, \$1890. Dancing and vocal acts are also included.

The Fox has "Sander," with Willie Collier and his 11 Symphonie Records as a big added feature. On the bill also are Dore and Kavanagh, and "The Great Divide," with a Male Quartet; Eldore Stanford, soprano, and others. The Karlton has "Broken Laws" with Mrs. Wallace Reid, the Palace "He Who Gets Slapped," recently seen at the Stanley. Otherwise there are only holdovers in the more important downtown houses.

Next week has "The Swan" at the Stanley; "Greed," Stanton; "Christine of the Hungry Heavens," Stanton; and "Dorothy Vernon of Haddon Hall," Palace.

Estimates of Last Week: Fox (3,000; 99)—"The Wife of the Centaur" (Metro-Goldwyn). First week with regime, with extra advertising, \$15,000.

Stanley (4,000; 85-75)—"East of Eden" (Metro-Goldwyn). "Symphonie Jass Revue" and weather helped gross, \$26,000.

Stanton (1,700; 35-50-75). The Golden Bed (Paramount). First week. Panned by critics, this De Mille did rather weak business—not enough to warrant three weeks' play, but "Greed" comes in Monday. Last week under \$10,000.

Aldine (1,500; \$1.65). "Romola" (Wallace Reid, the Palace). "He Who Gets Slapped," "The Devil's Cargo" and weather helped gross, \$26,000.

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"ONLY WOMAN'S" \$20,000 TOPS BUFFALO

Fox Feature Second—"Dixie Handicap," \$16,000, at Loew's

Buffalo, Feb. 10. Business inclined toward average grosses at Buffalo picture houses last week. There was little in the way of noteworthy features with the exception of "The Only Woman," the Hippodrome offering, with the gross passing \$20,000 by reason of the popularity of the star.

Last Week's Estimates: Hipp, (2,400; 50)—"The Only Woman" (First National). Norma Talmadge always sure of substantial business. Her popularity set gross over \$20,000.

Lafayette, (3,400; 35-50)—"Hearts of Oak" (Fox), and vaudeville. Business, although show in both sections, picture and vaudeville. Estimated between \$18,000 and \$17,000.

Loews, (3,400; 35-50)—"Dixie Handicap" (Metro-Goldwyn-Mayer) and vaudeville. Emma Carus, headliner (vaudeville) received plenty of business and show in both sections, picture and vaudeville. Despite these facts nothing sensational developed; about \$16,000.

English Film Exchanges on Wane in St. John, N. B.

St. John, N. B., Feb. 10. The number of English film exchanges catering to the eastern Canadian territory with pictures has been dropping for some time, as anticipated despite reduced costs to the exhibitors.

Although organized two years ago by Ernest Shink, Newark, N. J., New Brunswick Films, Ltd., has produced only one picture. This was "Blue Water," a story of the sea. The intention was to produce a second picture, but actually, the stock was subscribed in New Brunswick via a publicity and advertising campaign.

MUST SERVE SENTENCE

Los Angeles, Feb. 10. Robert Alton Brown, picture actor, must serve from one to 10 years in San Quentin Prison for theft of \$800 in jewelry from the house of Long Beach business man, Mrs. Leslie Carter, according to a ruling of the Appellate Court upholding his conviction.

As Brown was known on the screen as Alfred De Costa.

F. P. L.'S NEW BOOKING PLAN GETS INTO EFFECT MARCH 1

Centralized System to Be Headed by Harry Goldberg—Elder to Buy All Short Subjects—Plan Is Not Buying Combination

The Centralized Booking Plan, which was adopted at the recent Atlanta convention of the Famous Players Theatres Dept., will be placed in effect by March 1, according to present plans. Harry Goldberg will be at the head of the booking department, with A. C. Coles, who formerly handled the public relations bureau for the Southern Enterprises and who more lately booked the pictures for the houses in the Atlanta district, as his assistant. Coles is expected to arrive in New York the early part of next week to work out the final details of the booking plan with Goldberg.

In connection with the reorganization of the booking department in the home office of the Famous Players Theatres Dept., Herbert Elder, who has been acting as assistant to Goldberg, has been placed in charge of the buying of all "short" subjects, which will be booked in the houses controlled by the organization.

Initial Layout
The initial booking layout which will be drawn up under the new centralized plan will cover the months of May, June and July, and then each month the booking for a like period will be sent out so that the office will always be three months in advance of the play dates on all bookings.

A general impression seems to have gone forth that the centralized booking plan is to be a sort of a buying combination, but this is not the idea. The buying for all of the Famous Players theatres in the southern territory has been done in bulk in the past, and the present innovation is one that it is believed will lift a great deal of work from the district and house managers which will enable them to give greater attention to the running of the theatres.

BARTHELMUSS DIRECTOR

Clarence Brown Named To Succeed Robertson.

John S. Robertson will not direct any more of the Richard Barthelmuss films after he finishes "Great Music," which Robertson has been making at Tec-Art studios, New York.

It is said Clarence Brown, Universal, will be Barthelmuss' director in his next big production.

The understanding is that the star and Robertson have an agreement that caused a breach, with the subsequent engaging of Brown.

Following the completion of "New Toys," Barthelmuss will do "Give Love," the Hubert Osborne drama which David Belasco produced at the Lyceum several seasons ago. The screen version will be considerably rewritten.

COMING EAST

J. D. Williams, president of Ritz Carlton Pictures, left Los Angeles for New York Monday, with C. L. Yeasley, vice-president, arriving at same time.

Harry Cos, of Columbia Pictures, left Los Angeles for New York Feb. 9, and will be away three weeks.

PICTURE MAN SEEKS DIVORCE

Los Angeles, Feb. 10.
Albert Dixon, head of Art Mix Motion Picture productions, has brought suit for divorce against Ione Dixon, who he alleges is not a motion picture star despite the fact that she rents costumes from a Hollywood film costumer and parades the streets of Los Angeles representing herself as a picture star.

Chaplin Suit Postponed
Los Angeles, Feb. 10.
Charlie Chaplin's suit against Charlie Apin Amador for infringement and set for Tuesday was postponed until Feb. 19 by Superior Court Judge Jamison.

BANDITS KIDNAP ASST. MANAGER ON B'WAY

Take \$2,400 and Check Belonging to Loew's 83rd Street Theatre

One of the boldest robberies that has occurred in New York in some time was committed Monday afternoon when James H. Burke, assistant manager of Loew's 83d Street theatre, was kidnapped by a band of thugs and robbed of \$2,400 cash and a check for a similar amount. Burke was thrown into an automobile, carried a half dozen blocks and then forced into an apartment house in the East 80th Street district. The thugs made their escape.

Shortly after one, Burke, accompanied by Francis Fetscher, a porter employed by the theatre, started for the Mechanic and Metals Bank, 36th Street and Broadway, carrying a small brown grip containing the money and check. They proceeded north, Burke walking a short distance in front of Fetscher. Just north of 84th street, about eight men gathered around Fetscher and began to jostle him and finally threw him to the sidewalk. At the same time, the men in full view of hundreds of people, picked Burke up, carried him to the automobile and threw him inside.

After the car had traveled a short distance one of the men called to the chauffeur to stop. The machine halted abruptly and the highwayman told Burke to get out. Burke ordered him to enter an apartment house while they followed. About this time a woman started to leave the house causing the highwaymen to run to the waiting automobile and speed away.

According to Burke, one of the highwaymen asked him "about the big guy who always carries the dough," meaning Arnold Hendrickson, manager of the theatre. The bandits said they knew he always brought the money to the bank and that they had been watching for some time. The man doing the talking said they had determined to pull off the stickup that day whether Hendrickson or anyone else carried the money.

Thieves Get \$2,999;

\$500 in Silver
Ann Arbor, Mich., Feb. 10.
Thieves obtained more than \$2,999 after breaking into the safe of the Majestic theatre here last week. The money was the week-end receipts, and included \$500 in change. The Majestic is owned by the Bijou Theatrical Enterprise Co., with offices in Detroit.

BRANCH CHANGES

J. O. Brooks, Universal, Detroit, appointed assistant to Jules Levy, divisional sales manager, New York offices.
Ralph C. Peckham, Detroit, has resigned as branch manager, Producers Distributing Corporation.
W. D. Ward, manager Fox branch, Detroit, out; Frank Drew in.

MINERS LOSE ONLY THEATRE

St. John, N. B., Feb. 10.
The Strand, a frame building, and only motion picture house in Sydney Mines, was completely destroyed by fire last week. W. H. Carter, owner, may start a new theatre early in the spring.

FOX TAKES FLOP PLAY

"The Man in Evening Clothes," Henry Miller's recent failure at his own theatre, has been bought by Fox for pictures.
Maurice Elvey will direct an all-star cast now in the process of being assembled.

PICTURES

PICTURE RELIEF FUND

Schenck President—\$30,000 Already Set Aside

Los Angeles, Feb. 10.
Joseph M. Schenck has been elected president of the Motion Picture Relief Fund at a meeting held Monday night by the Writers' Club. The organization will have a home in New York and Los Angeles for the relief of actors, with \$30,000 already having been set aside for relief work this year.

Other officers elected were Mary Pickford, William S. Hart, Harold Lloyd and Frank Woods, vice-presidents; Rev. Neal Dodd, secretary, and Victor Clark, treasurer. The Board of Directors includes Douglas Fairbanks, Mae Murray, Charlie Chaplin, Wedgewood Nowell, Hal Roach, Rupert Hughes, Mitchell Lewis, Roy Wagner, Charles Christie, Mark Larkin, Donald Crisp, Robert Fairbanks, Cecil DeMille, Jesse Lasky, Fred W. Beeton.

BEAUDINE DIRECTING "LITTLE ANNIE ROONEY"

Story by Miss Pickford With Production to Start March 2

Los Angeles, Feb. 10.

Wm. Beaudine has been chosen to direct Mary Pickford in "Little Annie Rooney," the story of an American business girl, conceived by Mary Pickford and being adapted by Jack Cunningham, who also adapted Douglas Fairbanks' "Don Q." Work on the film begins March 2.

Fox Takes Phonofilms For All Houses

The Fox Film Corporation has signed a blanket contract with Dr. Leo DeForest for the showing of Phonofilms in all the Fox theatres. Negotiations had been pending for some time.

The first of the new series will be one of Abraham Lincoln, with Lin. Col. impersonated by Frank McGlynn, who played that role in the "Abraham Lincoln" production of several seasons ago.

TOO ROUGH

Wife Claims Husband Used Her as Punching Bag

Los Angeles, Feb. 10.
Claiming that David Kirby, film actor, used her for a punching bag, Hattie Chamberlain Kirby filed suit for divorce in the Superior Court alleging that her husband had beaten her frequently and also hurled a baseball ball at her daughter, Queenie Chamberlain, picture actress.

According to the complaint Kirby is said to be earning \$300 a week in pictures.

FISHWORM FILM

Government Picture Tells How to Kill "Lumbricous"

Washington, Feb. 10.
The Department of Agriculture has issued another motion picture to their educational series, this one is on worms in lawns and greens. "Lumbricus terrestris, meaning "fishworm," is injurious to lawns and putting germs of golf courses and the new film, "Killing Lumbricus," is designed to instruct lawn growers and greenkeepers in methods of preventing damage by the worms.

W. T. GENTZ LOSES LEG

Los Angeles, Feb. 10.
Will T. Gentz, press agent and prominent member of the Wampas, had his right leg amputated above the knee at Los Angeles hospital. Gentz had been in trouble to that suffered by the last William Hill, also a press agent, and amputation of the leg was considered necessary. At a special meeting of the Wampas, President Harry Wilson explained that Gentz was unable to finance himself and his invalid wife, who has been in a sanitarium for a number of years. It was voted to appropriate \$1,000 for Gentz's hospital expenses.

SUES PLASTIC SURGEON FOR \$50,000 DAMAGES

Margorie Fleming Asks Sum From Dr. W. E. Balsinger—Scarred for Life

Los Angeles, Feb. 10

Margorie Fleming, screen actress, has filed suit for \$50,000 in the Superior Court against Dr. William E. Balsinger, plastic surgeon, who has done a land-office business here among actors, and who adjusted the nose of Jack Dempsey.

The complaint charges that the plaintiff went to Balsinger two years ago to have an operation performed upon her nose, and that operation left a scar. A second operation to remove the larger blemish, and a third incision made it more visible. After that the doctor is alleged to have made a fourth try, which he failed to properly disinfect, and which she alleges caused infection, and when she asked him to treat it he refused, and told her to go to another physician. She went to the General Hospital, where she remained until the infection healed.

She charges that as a result of the four operations, she has a scar covering the length of her nose, which prevents her from engaging in the theatrical profession as a means of livelihood.

Minnie Chaplin, wife of Sidney Chaplin, settled a case recently against Dr. Griffiths, also a plastic surgeon, when she had had similar operation to that of Miss Fleming and infection followed which left scars for life.

Youth Captured "Calling" On Marion Davies

Riverside drive, between 105th and 106th streets, was aroused early Monday morning by the blowing of police whistles when a youth was captured after he had crashed the boulder window of Marion Davies. He was locked up in the West 106th street station, assigned before Magistrate Simpson in West Side court and bailed for \$50,000 bail for examination today (Wednesday).

The youth, roughly dressed, gave his name as Leo Kleanto, 21, movie actor, of 24 Bowers. He stated to detectives that he had known Miss Davies for years and declared he had played in minor parts with her. He added that she had invited him to visit her, but said this was his first call.

Miss Davies is on the Pacific coast.

STORM TOLL

Seven Theatres in Syracuse Affected by Snow.

Syracuse, N. Y., Feb. 10.
Last week's theatre storm toll here was two houses wrecked, one theatre under construction collapsed and four theatres closed.

The condition was caused by the worst snow this section of the state has experienced in years.

HAYES FIGHT FILM ARREST

Los Angeles, Feb. 10.
Teddy Hayes, trainer and secretary to Jack Dempsey, indicted with Tex Rickard and several others in New Jersey on a charge of conspiracy to commit an offense against the United States through the alleged transportation of pictures of the Dempsey-Carpentier fight from New Jersey to New York City, was arrested on a Federal warrant and released on \$2,500 bail by United States Commissioner Turner last week.

Hayes will go east whenever ordered to report for trial. Dempsey posted the bail himself, using cash.

THEATRE BANDIT FOUND

Los Angeles, Feb. 10.
Gregory Davis, who has been sought by the local police for the past six months for alleged robbery of Grauman's Million Dollar theatre safe, was found in Texas. Davis got away with \$1,100, according to the charge.

Davis was the first prisoner to be extradited by "Ma" Ferguson, the new feminine governor of the Lone Star state. He arrived here for trial last week.

CUBA ALSO HAS ITS REFORMERS

**Demand for Censorship
Peeves Cuban Exhibitors**

Washington, Feb. 10.

Cuba is having its difficulties with the reformers who are demanding censorship laws, states a report to the Department of Commerce.

Cuban film importers, who claim they are losing money at the present time, are up in arms against the movement and "emphatically state that if the suggested plan of censorship should be adopted, they would be put out of business," according to the report.

The exhibitors state that 95 per cent of the films imported are of American manufacture and "those which have been objected to on moral grounds have been of foreign production and they consider that the American industry should not be penalized."

An offer has been made by the Cuban exhibitors that if left alone they will voluntarily exclude anything objectionable.

French Concern Brings Suit Over "Raffles"

In the U. S. District Court of New York this week, the Societe des Filmas Menchen, France, this week started accounting proceedings against L. Lawrence Weber and Robert L. North in connection with the film, "Raffles, the Amateur Crackman."

Through Gustavus A. Rogers and Abraham Benedict, the Menchen company charges false accountings were rendered under a contract of June 19, 1917.

The Weber-North combine handed the distribution of the French film production of "Raffles."

Colleen Moore Injured

Los Angeles, Feb. 10.
All production of "The Desert Flower," which Colleen Moore is making for First National, has been halted pending the recovery of the star from an accident while on the lot at Barstow. Miss Moore was thrown from a hand car and was rushed here in a semi-conscious condition suffering from scalp wounds and injuries to her neck. All subsequent scenes called for her appearance so director Cummings has called off future work.

PARAMOUNT'S WESTERN

Using Same "36" Cast, But This One Includes Buffalo Herd

Paramount has another Western to follow "North of 36." It was completed last week and is directed by William K. Howard and features Jack Holt, Lola Wilson, Noah Berry, Raymond Hatton and Charles Ogle, practically the straight Western lineup of Paramount's series.

This one has a herd of 1,000 buffalo and a tribe of Arapahoe Indians.

THEATRE MEN LOSE FIGHT

Chillicothe, O., Feb. 10.
There will be no further Sunday movies in this town for the present. Following verdicts of guilty against Earl Myers and John Kaiser, theatre owners, after jury trials, Prosecutor W. M. McKee and theatre men agreed to call off future Sunday picture shows. The cases of Myers and Kaiser will be carried to higher courts. Each was fined \$100 and costs.

GETTING "STILLS" IN ACTION

Los Angeles, Feb. 10.
In future the "still" camera men at Famous Players-Lasky will use speed cameras instead of the tripod "bores" during production. The new cameras are to be used during the action of a scene instead of causing the cast to especially pose for the still photographs. The idea is as a time saver.

HOUSE REVIEWS

CAPITOL

A smash starts off this week's series for unprogrammed the orchestra breaks out into the old Civil War song, "John Brown's Body," while the stage curtains break to reveal a tableau of the Lincoln statue, the one which shows the manipulator with his hand on the head of a negro. The scene is painted by a white background and framed by a black circle. Appropriate and also a surprise. It is a hit.

The overture is a novelty, for setto Capodiferro, trumpeter, plays the Rosini "Stabat Mater," accompanied by the orchestra. The accompaniment with a bow in the direction of Dr. Art, is very fine, as is the rest of the scoring throughout the show. This goes on for five minutes and is followed by Julia Lane, pianist, on the stage playing Schubert's Concerto in D Minor, the curtains behind her are lighted in reds and blues. This presentation is not picture house stuff and is work itself in for show primarily as no sustained melody is ever carried. And picture house people want sustained melody, or music that they now. Witness the constant repetition of old favorites. Although Miss

Glass is probably a worthy concert artist, the intimacy of a concert hall would permit for greater display. In the vastness of this house her chance for display is lost, and as the number itself was unfamiliar it didn't mean much. There was applause, of course, but out of 5,000 people in the house (they were standing plenty Sunday afternoon) it was a clench a few music lovers would be present.

One of the Robert Bruce scenes, tunelessly accompanied by the orchestra, followed for about three minutes. The scenic was that of the Oregon coast and titled "Tomorrow's Promise." Then followed a brilliant divertissement, "A Fantasy."

This held Frank Moulan, "Gambly," and four of the ballet girls. The scene was a dancing master's studio, with Moulan as the kneepants master. A pianist, at one side of the stage, played the accompaniment, while four young co-dancers did their elementary stuff. They were then bowed off ceremoniously, while the dancing master went to sleep in his big chair. From the top of the stairs, "Gambly" stepped from a frame. Her wide, white turtleneck apparently buoyed her, for she floated through the music of the "Sylvia Ballet" (Pizzicato movement) and back into the frame. Afterwards, the dancing master awoke, lit his candle and trotted off to bed. This was so finely executed and played that it made a solid impression.

Following, Doris Niles did an East Indian dance before the curtains, and with a side column piece giving some atmosphere. The usual flowing dress, tightly belted jacket, was worn, the color being a brilliant red. Miss Niles' routine was interesting and well punctuated with poses. The offering was mildly successful.

Next, something that wasn't so good. Caroline Andrews and Douglas Stanbury, before a forest drop, lighted by carnival lanterns, sang the duet between Tonio and Nedda from "Pagliacci." "Silvio, in This Hour," before their singing, however, the orchestra had played the really familiar strain of the opera.

Capitol Magazine next for eight minutes. Pathe wasn't represented at all, although the Kentucky cave pictures are in their current release. Fox was represented once, International through a King of the Jungle twice. A prolog to the feature, "The Great Divide," was next sung, being what looked like a plug for both the picture and a current pop ballad. The scene was in the mountains, with two lovers perched high on the cliffs, and King of the Jungle by the Capitol Male Quintet. Betsy Ayres and Ava Bombarer were the principal singers, with the others incidental. It was colorful but the melody sounded like thin stuff when picked up by that big orchestra.

The show, and really fair. It ran 78 minutes, which was plenty long. Organ solo exited a mob that was big enough to jam any street, if it stood still. Sisk.

PICCADILLY

New York, Feb. 7.

It is increasingly apparent that the music and presentations here are improving weekly. Although "Chu Chin Chow" isn't a good picture, Frederick Fradkin, the house leader, has sized up the musical accompaniment that is most effective. Moreover, his timing at the first showing Saturday was perfect, indicative of smart showmanship. Herbert Schultze has recently been installed as presentation director, and although it looks as if his expenditures are limited, his results are good.

This week's show runs two hours and is fair.

Opening, and in line with the mood of the feature, Fradkin used "Four Indian Love Lyrics" as an overture, an arrangement which would have been improved had enough liberty been taken with the score to provide for a gliding from one song to another. But at that, it was good and well played. It ran about eight minutes, following which Fradkin played the familiar "Valse Bluette," admirably rendered. It is smart to play a short piece like that. Next was the news reel, this time an all-Fox proposition and rather tame. Unusual, as Fox has recently stepped high in turning out good stuff, but this one could have been called a scenic. With the "cave" story in Kentucky, an event of tremendous interest, it would seem that the news cameramen could have shot some stuff in time for this issue, for that yarn has been "hot" all week. The news reel was weak, then, simply because it didn't screen "news."

John Hammond next at the organ, doing first the Rimsky-Korsakoff "Scheherazade," which was in the proper mood, but, at the same time, dull stuff. "Tokio Blues" sent him off well, however.

Followed next an "Our Gang" comedy, "Mysterious Mysteries," (Continued on page 36)

INSIDE STUFF

ON PICTURES

Here is a story of about as nifty a piece of double-crossing that has been pulled off in the picture game in sometime. It deals with the desire of a producing organization to hold on to one of their women stars whose contract was about up.

This bright and particular star has developed into a real box office asset and the company did not want to lose her. They sent her abroad to do a picture and prior to her sailing she was willing to accept a salary of \$10,000 weekly under a new contract.

When the company arrived on foreign shores the organization decided that it might be a bright idea to keep the star's mind off of business during the hours that she wasn't actually working before the camera and to this end they secured the services of a titled gentleman who was also acting in the capacity of interpreter for the company and assigned him the task of escorting the star.

Included in his instructions as to his duties was the fact that he must at all times keep the thought in her mind that she was working for the foremost organization in the picture world and that it would be very foolish on her part to listen to any other offers. This fact was most heavily impressed upon him and he was told to go the limit in order to achieve the end that his employers most desired.

That's exactly what the young man in question did—he went the limit and married the star, even though his mother immediately thereafter disowned him.

Now, according to the insiders, the star has jumped her price to \$15,000 weekly to remain with her present organization, despite she has had offers in excess of that if she wanted to consider leaving the organization that is responsible for her elevation to stardom.

The high flying of some of the picture players as soon as they hit the southern resorts to make pictures is leading the producers to seriously consider laying off Florida as a producing center during the season that the social activities are in progress.

As an instance of the harm that can be done to a producing unit is cited the experience that one unit had with its screen comedian and leading lady a few weeks ago.

The company was on the job and everything was okay, when the leading lady, a foreigner, listened to the wiles of the management of a new hotel on Miami Beach and decided she was too good to remain at the establishment where the rest of the company were staying. The new hotel gave her room and food gratis for a week, and she not only took it but started shooting a few Kathleen Mavourneens that bounced back. However, the real trouble was that the hotel arranged so many "parties" at which they could show off their star guest that it was a job to wake her up mornings to go to work.

At the last minute, when the company was about to come north, the leading lady decided she would like to stay over for a couple of days, and it was only under threat of no further work that she finally condescended to accompany the unit back north where the studio-scenes for the picture are being made.

Those 500 star salesmen of the National Cash Register Company who are on a "good will" tour to last three months, and for which \$300,000 is being expended, spent from Saturday until Tuesday night in Los Angeles recently. Their reception there was one of the biggest ever accorded a visiting group.

A banquet in their honor at the Biltmore hotel had on the dais 10 business men, each of whom has expended \$1,000,000 for cash registers with the firm.

The London announcement of the marriage of Caryle Blackwell, film star, to Leah P. Haxton, daughter of the late Barnet Haxton, multi-millionaire diamond king, since denied, is now regarded as clever publicity for the next Blackwell picture, "She," film version of Sir Rider Haggard's novel.

"She" has an African setting and concerns ancient treasure, with gems featured. The Haxton fortune was amassed in the African diamond fields.

It is understood the Marjorie Rameau play, "Valley of Content," current at the Apollo, New York, was produced in pictures as "Pleasure Mad" by Louis Mayer before Mayer became a part of the Metro-Goldwyn-Mayer concern.

In "Pleasure Mad" were Huntley-Gordon, Mary Alden, Norma Shearer and "Buster" Collier, the picture showing at the Rivoli a year ago last month.

"The Lost Tribe," the Captain Hurley "scenic," was booked for Toronto under the direction of the Pond Bureau, but did not show when Captain Hurley failed to put in a personal appearance.

It appears that Hurley sailed for Europe and with his departure, the Toronto booking was void, as the contract included him as a "side attraction."

The recent story of Charlie Chaplin and "Chuck" Riesner living in a garage brought a "squawk" from Riesner who states he is living at his home and while his abode may look like a garage it's still the only thing between him and those California "high fogs."

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Dan Roche

Released by

PRODUCERS DISTRIBUTING CORPORATION

Chicago, Ill., Feb. 9, 1925.

HOUSE REVIEWS

(Continued from page 29)

which had the kids as detectives, and funny ones, too. The frazzled 'ace kid' did a Sherlock, while the 'at rascal' was his faithful Watson. The equipment of their joint was good for a laugh, and the while thing developed into a thrill proposition with the kids in an aeroplane after kidnappers.

The prolog to "Chu Chin Chow" was set in one, with a handsomely painted curtain as the background. This curtain was of fantastic design and through transparency material it allowed for gorgeous back lighting, the scene being that of a cave with masses of brilliant gems strewn about. In front of this Frank Johnson, a good baritone, was paraded in costume and sang "Till I Wake," by Hindon, while Miss Alesnowa did an interpretative dance which fitted in with the general scheme.

The finale had the scene blacked out, but the rear lights sending the swirls on the curtain into a brilliant sand-out. On this the curtain descended and right into the feature, which went for 66 minutes. *Slack.*

STRAND

Seven units compose the Strand program this week and two hours is the figured running time. As laid out Sunday, things hit about right in most of the show was good.

Opening Carl Edwards led the grand orchestra through a prelude not undistinguished rendition of the

"Mignon" overture. Even with such standby melodies as "Am Titania" (Polonaise) and the "Knowest Thou the Land" to coax applause, it fell as flat as a true word in the Senate.

The next was good stuff, a diversification which had Kitty McLaughlin and the Strand Quartette in blackface, singing "Deep River." It's a tune in itself and the black-face stuff, sung before a cabin set placed before the black drapes, made it effective. Following this Everett Clark, tenor, stepped before the gold transparency curtain and sang "You're Just a Flower from an Old Bouquet." As he sang, a formal bouquet, large and well constructed, was revealed by shafts of white light and from the center stepped four girls in neat and modest costumes, who did a routine, disappeared while the tenor sang again for a fadeout. This was neatly executed and although the song itself was mediocre, the bouquet and the girls put the number across.

Next the news reel, running about eight minutes and holding three clips from Pathe, but one from Fox and three from International. The main item was of the cave rescue in Kentucky, and scenes on the outside were interesting and good, while personal stuff on the "entombed man's family was pictorially informative. This was a Pathe slice.

"Joseph Plunkett presents an Indian Fantasy" was the next billing. This also informed that a song, "Indian Dawn," by Zamecnik, would be sung for the first time. Salvatore Solte, a good basso, did the singing, but the first time was all too apparent. Mr. Solte stood before the tepees painted on the scrim and although rigged out as an Indian he

was reading off his words as he went along, which wasn't so copasetic in a Broadway house.

Then came a week up behind the scrim, an idea which is being over-worked, and Miss Klemowa, M. Daks and Bourneau. The latter, a well-approved Indian frolicking that was probably very nice, but which had a minimum of audience appeal. After they got the Solte took up the song again and the thing was over. About 39 people applauded the "at rascal" house, and that's the answer.

The feature, "As a Man Desires," was next. It's a good one and ran for 81 minutes, followed by a so-called Educational comedy, "The Mad Rush," which took about 15 minutes.

The feature was well presented, ably assisted by the first two presentations, hindered by the main one and not given a boost worth talking about by the overture. *Slack.*

COLONY

New York, Feb. 8. A very complete show as far as entertainment goes, the Colony. The feature, topping the bill is the picturization of the stage comedy "Charley's Aunt," with a Byrd Chapin as the man and surmounted by a Jerry De Roan has framed a show that stands up unusually well.

The overture is the selection from "The Fortune Teller" of Victor Herbert opera house success, with Edwin Franko Goldman acting as guest conductor. Goldman handles himself not only in a businesslike manner, but with a degree of showmanship that "sells" the audience.

Clips from the Fox News weekly overhauled all other screen reviews. Four Fox pictures being shown to one from Pathe, the news weekly running exactly 10 minutes. A Sailor's Dance Fantasy, with four girls and a male dancer, the latter an absolute "find," followed as a prelude to the showing of a pictorial record of the cruise of the U. S. S. Concord. It was heartily applauded, as was also the picture of the travels of the cruiser and the crew.

Preceding the feature the Colony Quartet, with a tenor soloist, managed to present a delightful prologue to the picture. It showed the interior of a college room with five students harmonizing. The English atmosphere was carried out in the selection of the numbers utilized.

The feature finished the bill. *Fred.*

RIALTO

New York, Feb. 8. Eight items on the current week's fare here with a restoration of musical features temporarily passed up the previous week because of a double feature bill, although a weak sister in the main feature, "Pampered Youth" (Vita-graph), screen version of Booth Tarkington's prize novel, "The Magnificent Ambersons." Although drawing heavily the first day it will be miraculous if the feature displays consistent drawing power for the remainder of the week. The surrounding program, however, is a good one and the combination may keep the lines at the box office moving.

A selection from "Faust" was the overture, the orchestra following with a classical jazz arrangement of "My Best Girl." In the Rialto Magazine, Pathe and Fox had an even break, with four shots, as against one from International and one from Kinograms. "The Magic Hour" (Red Seal), novelty feature, spotted next, should click with the younger element. It is a typical Alice-in-Wonderland affair with a boy and toy monkey brought to life through the youngster's dreams and figuring as traveling companions through subconscious adventures.

Theodore Webb, baritone, with pleasing voice, soloed "I Lost My Heart in June," preceding the feature, "Pampered Youth." The Rialto String Quartette (Willy Stahl, Herman Salecki, William Eustes and Gaston Dubois) contributed to instrumental, "An Old Irish Tune" (Percy Grainger), with special arrangement by Frederick Stahlberg. "All Puzzled" (Pathe-Cat Cartoon) closed. *Edna.*

RIVOLI

A Haydn Cycle, visiting credit on Dr. Riesenfeld and Josiah Zuro and whoever else had a hand in it, made the audience Sunday jump with delight. In illustrating the life of the classic composer, the curtain rose on one episode showing an orchestra in the court dress of the Haydn period.

His "Farewell Symphony," acted out according to the anecdote which tells how, when the orchestra was dismissed, Haydn wrote an exit in which one by one the players arose and walked off, was strikingly effective. The aftermath, the "Toy Symphony," composed after the prince had recanted his dismissal, brought yelps of delight, not only because of the merry music and the rendition of it, but because the

audience was in sympathetic accord with the touching little plot. The staging was exquisite and the playing in fine understanding of the atmosphere and sentiment.

Miriam Lax and Adrian Da Silva, in a garden set utilizing St. Valentine, grew-saws, led into "Coming Through," with "Away From You," a topical ballad in the motif of the story. A Lee Moran comedy, "His High Horse" (Educational), got laughs before the presentation.

The organist who was at the keys Sunday afternoon from five to seven o'clock, deserves a medal. He is a master. *Left.*

NEWMAN

Kansas City, Feb. 7. Following the regular policy of making bill distinctive in itself, Managing Director Fied added over an hour's entertainment to the 75 minutes of the feature, "East of Suez," which just about took up one's evening.

An atmospheric prolog by Burnett and Josephine, with the assistance of an unprogrammed singer and the familiar strains of the "Mikado," running through the showing of the film, gave the entire offering an Oriental flavor which proved acceptable.

The bill started off by the introduction of Master Raymond Baird, billed as the "Little Sousa," who entranced from the stage to the pit, and took command of the musicians for the overture which consumed 15 minutes. Master Raymond gave a good account of himself as a director, "It appeared in a bright yellow suit, as in full of gestures and some of them brought him a laugh; also considerable applause."

Following was the Newman Magazine, from both Pathe and Kinograms. The announcement for the Royal, another Newman house, was also shown. Then came a dancing team in an act that stood out. At the opening, a gauze transparency is seen in "one." A singer is disclosed on one side of the stage as the

lights come, on slowly behind the drop. She is playing a Chinese guitar and singing a dreamy melody of the Orient. The lights grow stronger and a bronze statue is seen center, on a huge pedestal. Burnett enters and kneels before the image, for prayer, which he continues until the finish of the song. As the lights and "drop" go up it is seen the statue is Miss Josephine. The couple were at their best and the act was enthusiastically applauded. It was one of the best of its kind seen here in weeks. The number ran 12 minutes and the customers would have stood for more.

The next hour and a quarter was coupled by the feature, which the patrons liked, but which did not get so much from the critics. Following the feature was a 28-minute normal comedy which got the laughs, although this management is not very strong for comedy in its acts or presentations.

CHICAGO

Chicago, Feb. 7. The one weakness in the regular two-hour show last week was the overture, "If I Were King." For a theatre this size, it is a too quiet and mild selection. Another side-light is that for mass consumption there is too much technique. An overture of more strength and power would have given the show a better send-off.

Following "Topics of the Day," Lily Kovacs played the second Hungarian Rhapsody on the pianoforte. She plays with her back to the audience. The reason for this is made clear when she turns around to bow and is revealed as a very young girl. In view of her performance at the keyboard, the revelation of her extreme youth is good for a fresh round of applause.

Next was a short film subject in color photography, inventing to the feminine representation as it

(Continued on page 81)

Meighan Triumph.



THOMAS
MEIGHAN
Coming Through
A Paramount Picture
with LILA LEE

The Rivoli gets the Big Crowds this week! Meighan's there in his best picture, a whale of a hit—"Coming Through." A rip-snorting, he-man role, and a nice, wholesome love story. Adapted from Jack Betha's novel, "Bed Rock." Directed by Edward Sutherland. Screen play by Paul Schofield. Cast also includes Wallace Beery, Frank Campeau, Laurance Wheat and other good names.

ONE OF THE FAMOUS FORTY

Paramount Pictures

Thos. H. Ince Corp.

presents



Remember—

CLIVE ARDEN'S novel is a best seller that has created ready-made audiences everywhere; that it is a picture crammed with exploitation possibilities and that it is entertainment worthy of any effort you put behind it.

with

MARY ASTOR
CLIVE BROOK
IAN KEITH

adapted by

Bradley King

directed by

George

Archambaud

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"A FIRESIDE REVERIE" (8)
18 Mins.; Full (Special)
Chicago

Chicago, Feb. 3.
The title is self-explanatory. There is a large prop fireplace and in front of it, seated in an armchair, a tenor sings reminiscently of his former sweethearts who appear to him. A black velvet cyclorama serves as a background, in front of which the dancing girl appears on a revolving and ornamental center piece. The tenor remains seated throughout the numbers, resuming his song for the curtain.

A golf number, with three girls in abbreviated costumes, was a novelty. Miss Verona, plus tennis racket and eye-shade, a la Helen Wills, did a leaping dance in vigorous style. She wore the conventional white skirt and middie, which were girlishly becoming.

The second three of the sextette of Ethel Morgan Dancers were costumed as fox hunters. The scarlet coat and white breeches were of satin. Dainty boots and smart red hats with white plumes completed the costume.

For a finish the pivotal centerpiece revolved, flashing an illuminated miniature cottage. The tenor meanwhile sang of his intention of leaving at once for Indiana.

It was good fan stuff, hence good boxoffice. The staging was competent and the costuming by Miss Lenore was contributory to the good impression.

"STUNT" GIRL COLLECTS

Los Angeles, Feb. 10.

Hazel Padgett, stunt girl, who was injured while "doubbling" in a picture being made by the Charles R. Feist Film Company, was awarded \$50 damages in an action tried before Justice Thomas Ambrose.

"WAITING FOR YOU"
Organ Novelty
5 Mins.
Chicago

Chicago, Feb. 3.
A corking novelty that can be offered from the pit with any musical instrument made its initial appearance at this theatre. A film that is ground out in "short" subject fashion is thrown on the screen employing a popular melody. The words are very faint and as the note is struck it becomes bold.

A verse and two choruses are used. Interimmed between the first and second choruses are violin and piano solos showing a closeup of each instrument.

The Crawford handled the idea masterfully on the twin organs, getting perfect synchronization and rhythm and combined with a great arrangement furnished one of the best novelty entertainments that has been offered from a picture pit this season.

HOUSE REVIEWS

(Continued from page 30)

concerned Paris gown creations. Hope Hampton was a surprise as a de luxe mannikin in this film. The photography was exceptionally good.

Mr. and Mrs. Jessie Crawford did about four minutes at the twin organs, followed by the news reel with international supplying all the views other than a Chicago local from Kingmans.

"A Fireside Reverie" (Presentations) consumed 13 minutes and clicked nicely. It employed a tenor and seven girl dancers. The act was well mounted and staged. Miss Lenore, of Chicago, had charge of the costuming. "So This is Marriage," a juvenile comedy, "Gent Getters," closed.

FILM REVIEWS

THE LOST WORLD

First National release, an arrangement with Waterson, MacArthur. Directed by Harry O. Hoyt under the supervision of Earl Hudson. Adapted from Sir Arthur Conan Doyle's story by Mark Fairfax. Research and technical direction by Willie R. O'Brien. Photographed by Arthur Bessie. At the Astor Theatre, N. Y., for a run beginning Feb. 8. Running time 104 mins.

Paula White.....Bessie Love
Ed Malone.....Lloyd Hughes
Sir John Barton.....Lewis Stone
Professor Challenger.....Wallace Beery
Professor Sumner.....Arthur Hori
Major Hibbard.....Charles Welton
Gladys Hangerford.....Alma Bennett

Without doubt an unusual and interesting picture. A picture that will get a load of money at the boxoffice, create a tremendous amount of discussion and achieve as much word of mouth advertising as anything has ever had in motion picture history. First National should clean up on this one, and Earl Hudson, who supervised the making, can be justly proud of what he has achieved.

Sir Arthur Conan Doyle's fantastical novel, "The Lost World," deals with a myth that there still exists in this world a plateau, somewhere in the unexplored wilds of South America, upon which the animals of prehistoric times still live. Animals which, as far as science could discover, had passed from the world some 10,000,000 years ago. This fantastical tale was made possible for the screen through the perfection of mechanical reproduction of the animals done in miniature and so superimposed on the actual scenes that were photograph that they appeared to be there full size.

The photography in itself is a work that must have taken a tremendous amount of energy and patience to achieve. But no matter what the cost, either in labor or money, the results fully justify the expenditure.

The story opens in London, where a scientist is being taken to task by his fellows because of their lack of faith in his reports of a trip into the unexplored portion of South America. He has presented their reports, and his fellows accused him

of trying to perpetrate a fraud on them. He then offers to guide another expedition to the point where he made his discoveries, and the trip is financed by a newspaper.

The adventures of the quartet of men and the daughter of an explorer, who lost his life in the previous expedition, and the two servants that make up the party are both thrilling and amusing. But it is the remarkable antics of the mechanical figures, their struggle for existence, the protection of their young from the attacks of other tremendous beasts, which all figure in the tale, that make it stand out.

Finally, the return of the expedition is brought about after its members have managed to capture one of the great beasts, and they are about to bring the animal into London when it escapes and practically wrecks the entire city, spreading havoc and terror before it until finally it breaks through London Bridge and is last seen swimming down the Thames out into the open sea. In the latter scenes there are sufficient laughs to lift the audience from the slump that it falls into during the tremendous jungle scenes.

There is a love story that runs through the adventures, and in its context Beanie Love and Lloyd Hughes portray the principal roles. Miss Love particularly comes back into her own when acting in this picture and Lloyd does a really worth while piece of work as the juvenile lead. Lewis Stone and Wallace Beery bring to their respective roles the usual finished performances they are noted for, while Arthur Hoyt and Alma Bennett both give capable performances.

There is one shot in the picture showing Beanie Love beside a lighted candle in a cave that is as fine a piece of photographic art as has been seen in a long time.

"The Lost World" will get money in the special run houses, the first run theatres and all of those that play it subsequently, for it is most unusual picture that has a most unusual appeal.

CHAUFFEUR'S ALIMONY

Los Angeles, Feb. 10.

William Davis, formerly chauffeur for Mabel Normand, and who was a witness in the William Desmond Taylor murder probe, was ordered to pay his wife \$10 weekly for support of herself and child by Superior Court Judge Gates following her filing suit for divorce on grounds of cruelty.

CHARLEY'S AUNT

A feature length Charlie Comedy made in conjunction with the Ideal Film, Ltd., of London. From the stage farce by Brandon Thomas, adapted by F. McInerney Willis. Directed by Scott Sidney. Titled by Joseph Parnham and photographed by Gus Peterson and Paul Garnett. Distributed by S. S. Moss Colony for a run beginning Feb. 8. Running time, 15 minutes.

Elia Delahay.....Evelyn Shannon
Spettigue.....James R. Page
Sir Thomas.....Lillian Littlefield
Mr. Delahay.....Alec S. Francis
Jack Chesney.....Phillips Smalley
Donna Lucia D'Alvares.....Bessie Jensen
Charles Wykeham.....David James
Amy.....Hummie Harries
Rufus.....Mary Alkin
Sir Fancourt Babberley....."Baby" Sybil Chaplin

Here is a champ of champs as far as full length comedies are concerned. The old stage farce, "Charley's Aunt," has long since outlived its general popularity in America but is one of those plays that seem to be perennially popular with our English cousins. It makes a most laughable and intriguing picture and the general batter of discussion is as to why it has taken motion picture producers so long to discover it.

Incidentally, it gives Sydney Chaplin a straight comedy role that holds every sort of an opportunity. For good clean enactment of comedy and for real laugh purposes Syd Chaplin, who has always been designated as "Charlie Chaplin's brother," comes into his own and achieves a place for himself irrespective of his relationship in the world of the silent drama.

"Charley's Aunt," after the first part of the planting of the story, proves to be a succession of laughs from end to end. They are laughs that are achieved without "gagging" and from natural situations that are part of the farce itself. True, there are a couple of little gags injected but they play such a small part as to be negligible.

From the general acceptance by the public, as represented at the Colony at the first de luxe performance on Sunday, it would appear as though this picture was destined to break the house record, not only for receipts but for the length of run as well. The record now stands at three and a half weeks for "The Thief of Bagdad."

The story of the farce needs no extensive description. Suffice to say it is just the tale of three college boys who need an aunt to chaperon a party and impress one of the trio into service.

Syd Chaplin is in the role of the

Extra!
Special

BEST ON EARTH



COVERS THE WORLD

Fox News First with Exclusive Pictures of The Race Against Death To Save The Plague Stricken People of Nome, Alaska

While the public was reading on the first pages of all the newspapers the thrilling story of the heroism of dog teams and drivers rushing to the rescue of the diphtheria-stricken city, exhibitors who use FOX NEWS were showing in their theatres a complete pictorial account of the event.

FOX NEWS IS ALWAYS FIRST
WITH NEWS WHEN IT IS NEWS

FOX FILM CORPORATION

MEMBER OF MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC. WILL H. HAYS, PRES.

boy who enacts the eccentric old lady and he both scores in the characterization and in the "straight" role earlier in the picture. James H. Page who has played the role of Spettigue in the stage production more than 4,000 times just received the part on the screen. He is set as far as the future is concerned when it comes to character playing. Ethel Leander plays the ingenue lead, opposite Chaplin, and does well with the little that falls to her lot. David James and Jimmie Harnett as the two college chums, managed to extract all possibilities while Mary Akin and Priscilla Bonner, as the girl friends, were worth while. Alice St. Francis, Lucien Littlefield and Phillips Smalley all scored cleverly while Eulalie Jensen scored a million dollars as the dashing widow.

The action closely follows that of the play and because of that it is going to pull tremendously among the old timers who saw the original. In addition it is going to be tremendously amusing to the younger crowd who have never seen the play, but never heard of it.

This is Producers Distributing Corp.'s first shot at making a picture for a tremendous gross but they need not fear for this one as it is certain to create a big gross figure for them that they will have to shoot at for some time.

No exhibitor need worry about this one. It is going to get the money. *Fred.*

AS MAN DESIRES

A First National production from Gene Wilder's novel, "Fanny Hill." Milton Sills starred with Viola Dana, Ruth Miller and Bonita Granville. Directed by Irving Cummings. At the Rialto, New York, week of Feb. 8, running time, 81 mins.

..... Milton Sills
..... Viola Dana
..... Ruth Miller
..... Bonita Granville
..... Major Singh
..... Irving Cummings
..... Paul Nicholas
..... Corinne Griffith
..... Tom Kennedy
..... Lester Barnes
..... Major Gridley
..... Los Angeles
..... Camille
..... Robert Alton
..... Frank Leigh

This picture stands head and shoulders above the recent First National releases, for it has a definite and interesting story to tell and tells it. Moreover, Sills and Miss Dana give fine performances. The production is also well done. Once or twice a painted backdrop on a natural scene was observed but it was a good backdrop, so the odds aren't heavy against it.

The plot concerns Major John Craig, connected with the British forces in India as a surgeon. He is engaged to marry a girl, a daughter of a girl of the army post, when shortly before the wedding his superior officer, a colonel, reveals that in the past he has had a hold on the girl and isn't figuring seriously on losing it. As the theme of the play is that any woman moulds her character to please that of the man she loves, the girl tells the colonel that so far as she's concerned he's demoted on her staff. But then her fiancé walks in, smacks the colonel down and goes out. Immediately afterward, however, a native sergeant who has been beaten by the colonel whacks him several times with a candleabra and the rumor is immediately circulated that the major killed his superior.

Of course a flight is necessary. So to the South Sea he goes and becomes wealthy gathering pearls. Settling himself up as lord of an island, a native girl, Pan, attaches herself to him and, although in the past she has been a depraved little rat, she gets better and better until one day, through trickery, an agent is sent out, ostensibly to bring him back to justice. But the men who framed him are fooled, for the agent really came to say that he has been pardoned. That, however, is after the agent is suddenly stricken with appendicitis and a hurried operation performed. That incident was unnecessary and merely prolonged the running time. But the bad men come back, do a little shooting, and in this the native girl is killed, leaving the surgeon ready for his first love.

The story is full of interest and many of the water scenes beautiful. Added to the care taken in production details, the total of entertainment is high. And if Sills has any

box-office pull it should be enhanced by such a vehicle. The Dana support shouldn't hurt, either, so this one can be chalked up as an okay program proposition. *Blak.*

THE GREAT DIVIDE

Metro-Goldwyn-Mayer production of the William Vaughn Moody play. Adapted by Benjamin Glazer and directed by Reginald Hargry. At the Capitol, New York, week of Feb. 8, running time, 75 mins.

..... Alice Terry
..... Stephen Ostrick
..... Wallace Beery
..... Philip Jordan
..... Henry Gordon
..... Alvin Forrest

They're here heralding this one for a long time, probably figuring on the strength of its stage reputation, but the picture itself is a great disappointment. For as a variation of the "square man" idea it is mild in both theme and treatment and nobody does any acting, not even Wallace Beery. Henry Miller and Margaret Anglin played it at the old Bijou in New York and at that time it was one of the first short cost plays ever brought out in New York.

The plot concerns a beautiful girl left alone in her cabin over night. Two ruffians surprise her, but one of the crew, a gentleman, disposes of the other two after making the girl promise that she'll stick to him.

So she sticks, a child is eventually born and eventually she learns to love him. He had fallen in love with her on the spot. But her family, finding out the conditions under which she married him, gets a bit riled and they threaten to throw him out. This, however, amounts to little and the fadeout shows the one-time intruder accepted by the woman after he had magnanimously offered to skip, for her sake.

It is a western film and as such has some great pieces of scenery, but the only chunk of excitement is pulled when a bridge is washed away immediately after a daring ride has crossed it in the midst of a terrific storm.

The cast is good, with Alice Terry and Conway Tearle doing the best work. Wallace Beery is cast as one of the three attacking ruffians, but his work hasn't any comedy in it this time and it has been proven that the Beery forte is comedy. The others are sufficient unto their parts and that lets them out. There isn't any indication of great expenditure, although nothing is skimmed.

The exhibitor playing this one will do well not to promise too much. It is actually nothing but an average program picture. *Blak.*

COMING THROUGH

Solo-Lasky presentation, adapted by Paul Schofield from Jack Butler's novel, "Red Jack." Directed by Edward Sutherland, title by Julius Johnson, released by Paramount. Running time, 56 mins. At Rialto, New York, week of Feb. 8.

..... Thomas Meighan
..... Alice Rand
..... John Mifflin
..... Wallace Beery
..... Laurence West
..... Frank Campeau
..... Gus Weinberg

Whoever selects the stories for Tom Meighan, probably Meighan, should be called into a corner and told:

"There is no love interest in 'Coming Through,' and that is enough reason why Meighan shouldn't have come through in it."

He gets a chance to fight a rough-neck villain all over some dirty mining machinery, and to wear a flannel shirt and light laced boots—and to hold his head in grief because his bride (Lila Lee) lives with him but "not as man and wife," a childish old subterfuge to keep suspense breathing.

He marries her in the first reel. Only a second of romancing is shown. Then he weds her suddenly because her rich father, his boss, wouldn't give him a raise. At least that is all the action reveals. When

that is brought before the girl she logically believes it; so does the audience. It puts the beloved Tom in a most shabby light, and in that color he has to proceed through the whole picture.

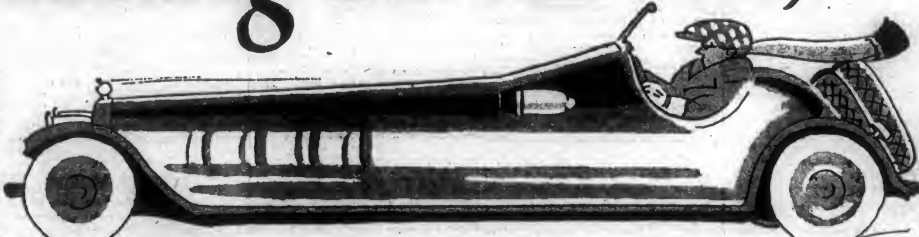
Though he battles, puts a mining-camp saloon out of business, etc., and the technical elements are O.K., at no time is it made clear that Lila has anything to do with the "misunderstanding," except that he isn't exactly a "fortune hunter" and is willing to make his own way. That willingness is practically forced on him as the story is told.

Lila's role is negative. After wading through a few comings and goings of no dramatic or other consequence, she tells him alone and starts off with her father, to leave him behind. He fights his fight and wins, and returns to the desolate cottage, flings his hat off, and sits down to have a good, hard cry or something like it, when, lo! Lila.

She hasn't left him. Why she started if she didn't mean it, and why she didn't mean it if she started, is never explained. There is an abrupt climax, with the supposition that thereafter they will "live as man and wife."

What this gets at the box office it will have to get mainly on Meighan's name alone. *Lott.*

Hitting On All Fifty



YOU can't beat Metro-Goldwyn. Every picture is Good. Many are Great. If the revenue at the box-office of all distributors was averaged, it's a safe bet that Metro-Goldwyn would be far in the lead per picture. Pictures like "He Who Gets Slapped," "The Navigator," "His Hour," etc., are real money-getters.

But you ain't seen nothin' yet COMING! AMONG OTHERS!

The Great Divide

A Reginald Barker production. From the immortal stage play by William Vaughn Moody. With Alice Terry and Conway Tearle.

Cheaper to Marry

Directed by Robert Z. Leonard. From Samuel Shipman's famous stage play. With Lewis Stone, Conrad Nagel, Marguerite De La M. etc.

Buster Keaton in Seven Chances

Based on the famous Balasco play by Roi Cooper Megrue. Presented by Joseph M. Schenck.

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.

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COSTUMES FOR HIRE

PRODUCTIONS
EXPLORATIONS
PRESENTATIONS

BROOKS

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Confessions of a Queen

Directed by Victor Seastrom. With Alice Terry and Lewis Stone. By Alphonse Daudet.

Greed

Directed by Erich Von Stroheim. From Frank Norris' famous novel, "McTeague." With Gibson Gowland, Zasu Pitts, Jean Herschell and Dale Fuller.

Jackie Coogan in The Rag Man

By Willard Mack. Directed by Eddie Cline. Produced under personal supervision of Jack Coogan, Sr.

RADIO STATION APPLICATIONS HAVE COMMERCE DEPT. ORDERED

Hoover Talks on Broadcasting Situation—563 Stations Now Operating—May Ask Control to Hold Down Licenses

Variety Bureau,
Washington, Feb. 10.

The rush to establish radio broadcasting stations is causing a serious condition, states Secretary of Commerce Herbert Hoover, in reviewing the radio situation as it now stands. It has the department apparently worried, for Mr. Hoover argues that the contemplated number of stations is a broadcasting station should positively understand that no assurances can be given that they can secure a Class B wave length, the particular class most desired. Mr. Hoover also sounds a warning in his statement that neither the present laws, or the White bill now under consideration by Congress, gives the department the authority to control the number of broadcasting stations. Those who have checked the onslaught of applications for licenses are wondering if this is the opening shot for Mr. Hoover to ask Congress for just such control over the situation.

563 Stations

Mr. Hoover opens all his "re-views" of the radio situation" with giving the number of stations now in operation. There are 563 stations in all. Of these, 465 are Class A (for 500 watts' power or less) and 98 are Class B (over 500 watts). From 10 to 20 Class B stations are now contemplating to increase there were lengths toward the 5,000 watt stations, states the secretary, who adds that this has no relation, however, to the so-called "super power" 50,000 watt stations.

Reverting to the number of stations possible Mr. Hoover states: "One of the great difficulties in the distribution of wave lengths arises from the tendency of stations to congest in large centers of population. The worst conditions are at Chicago and New York. At Chicago five wave lengths are available for 10 operating Class B stations and there are several others in course of construction. For New York there are six wave lengths available for eight Class B stations and more are under construction.

Interconnection

Mr. Hoover has this to say on the program:

"The interconnection of stations has made distinct progress in the last six months. There is evidence that regular interconnection into the middle west will come in the near future. I believe that nationally organized interconnection for important national events is an inevitable development and is one of the most serious missions of radio. "The payment of artists for broadcasting has already begun, and it is my anticipation that it is only a question of time until stations will join together in groups and bear mutually the cost of interconnection for national programs and events of importance, thus effecting somewhat the same organization which our newspapers maintain through the press association."

No Monopoly

"There is no monopoly in radio broadcasting or any sign of it," says Mr. Hoover. "There are only four or five companies in the entire United States which own or operate more than one station, and of the total 563 stations in action not more than four belong to any one of them."

"Looking into the legislation being proposed for radio, Mr. Hoover sets down that the department has never proposed the control of programs, but on the contrary has consistently opposed it. "The character of the matter sent out must be left to the stations themselves."

LOSSEZ GETS HARVARD FROM

Boston, Feb. 10. One of the biggest plums of the college season, the Harvard Junior Prom, has been awarded to Billy Lossez.

Lossez will use 25 men, playing from nine until three a. m., March 6.

RADIO FAME PROMPTS TOUR

Jimmy Clark's Company
as Road Show
Attraction

A new idea in one-night stands is to be tried by Jimmy Clark and the company of professionals who have made up a broadcasting unit with him for the past two years. The tour at first will be limited to legitimate houses in towns surrounding New York City, which are within easy radius of the local stations from which Clark and his White Way Entertainers, as they are known, have broadcasted.

Clark is leaving Irving Berlin, Inc. this week. He had been connected with the professional department of that firm for five years, the last two of them almost exclusively in the capacity of radio "plug" chief. On Monday, Feb. 16, he will open at one of the neighboring cities, presenting an entertainment billed as a broadcasting revue. Two Hour Show

This entertainment will be of about two hours' duration. Eight people will be carried, most of them singers and musicians, who have been with Clark's White Way Entertainers on the air for some time. They include Josef Sherman, double-voiced singer, who is severing his connection with Berlin, Inc. this week; also Olga Singa, O'Connor Sisters, Lillian and Anne Marie, Jackson Sherman and John V. Lowe and Company, the last named a dancing team.

When playing the towns in New Jersey, Connecticut and New York, which are in his itinerary, Clark will naturally direct his advertising publicity at the radio fans. He will broadcast in those cities boasting a radio station as an advertisement for his entertainment.

The idea is unique as one-night stands in legitimate houses and one-night stands in the legitimate houses, although "Rory" and his gang have played picture houses throughout the east on the strength of their broadcasting reputations.

Decision Reserved in Hickenlooper Verdict

Cincinnati, Feb. 10. Arguments on the appeal from Judge Hickenlooper's decision in the famous music-radio suit by the Jerome H. Remick Company, against the American Auto Accessories Company, also known as the Crosley Radio Corp., were heard Friday by the U. S. Circuit Court of Appeals here. Decision was reserved.

Judge Hickenlooper held that the singing of the Remick song in a theatre or public hall would constitute an infringement of copyright, whereas the performance of the same song by broadcasting to an unseen and unknown audience does not contain evidence of such infringement. The Hickenlooper decision attracted wide attention because of its unique interpretation, although it is expected to be reversed.

The defendant's station, WLW, allegedly infringed on a Remick song by broadcasting it.

Lopez Continuing Concert After Vaudeville Dates

Vincent Lopez has modified his intention of abandoning the concert field. Instead he will play eight weeks in vaudeville and then go on tour for four weeks in a concert and dance tour. He will not be away from New York at any time for more than four weeks at a stretch.

New Commercial Sta.

Supplemental list of limited commercial broadcasting stations as of Feb. 6, 1925:

WHEB, Hebel's Store (John Hebel), 18 McCulloch street, Stevens Point, Wis.; WGBD, Stout Institute, Menomonee, Wis.; WGBR, Marshfield Broadcasting Association, 114 Central avenue, Marshfield, Wis.

Transfer Class C to Class A: KFYE, Bunker Hill and Sullivan M. & C. Co., 324 McKinley avenue, Kellogg, Idaho.

"BEST GIRL" SONG OVERDONE BY RADIO

Dance Orchestras "Plug" It to
Death, Radio Reviewer
Finds

For the past week the radio fans have been hearing "My Best Girl" until they know it backwards. If any song has been overdone this is it. Half the stations tuned in on have orchestras playing dance music. The song is a good number, but too much of it is monotonous.

Thursday, Silver's Entertainers played some nifty dance music via WBBH. They certainly live up to their name. Nat Kats and his dance orchestra did their stuff over WHIN, also including a classical number, "Bridal Rose," in his program. The orchestra plays both dance and classical music well.

Friday, Richard Hittler and his orchestra, Vincent Lane, tenor, and Phil Cole and his Nebraska orchestra played both dance and classical music via WHIN. Hittler and Cole both have good bands and Lane has a pleasing voice. Mike Spicale and his Carleton Terrace Orchestra played from the hotel over WHIN. Sam Lane and his Roseland orchestra also entertained with some fancy dance music.

Ray Walker and his Radiolians played some dance music over WBBH Monday afternoon that was very entertaining. Walker had a block of requests, but not enough time to play them all. They closed with a medley of old time song hits, "Monte Carlo Rose" and "I Like Pie and I Like Cake" were composed by Walker and his band, and are snappy dance tunes. The Walker Radiolians classes with the best.

USING K. K. K. AS "PLUG"

An unusual radio advertising stunt that sounded like K. K. K. propaganda, drew a great deal of attention from the Dyckman vicinity (New York) inhabitants who tune in on the Dyckman Radio Corporation's broadcasting station, WDBS.

All last week after each announcement, "K. K. K." was repeated in well-measured pauses. The monotonous regularity of the three letters threw all the anti-Klans into a fine pitch in that district.

It developed that K. K. K. stands for a radio product whose colored name starts with those letters.

VICTOR ADDS FIVE STATIONS

Five more broadcasting stations have been linked to the chain of seven already broadcasting the Victor artists program Feb. 12. The seven stations have been estimated reaching an audience of 7,000,000. The five new ones increase the scope considerably. They are WVIC, Hartford; WEAH, Cleveland; WWJ, Detroit; WCCO, Minneapolis, and WOC, Davenport. These are in addition to WEAH, New York, the key station; WAAR, Providence; WPEL, Boston; WDBH, Worcester; WGBI, Buffalo; WFI, Philadelphia, and WCAE, Pittsburgh.

AUSTRALIA'S TWO STATIONS

Washington, Feb. 10. The Amalgamated Wireless (Australia) Ltd., and the Marconi Co. Ltd., have entered into an agreement to erect two beam wireless stations in Australia at a cost of \$600,000, according to consular advice received at the Department of Commerce.

It is reported that this station will be able to send 43,000 words duplex daily, which it is believed will greatly decrease the cost of communication with England.

Boniel's Radio Benefit Lasts Over 5 Hours

Chicago, Feb. 10. The Apollo theatre was crowded Sunday with radio fans gathered to see their favorite in person. The show was given for the benefit of the aged and the bed-ridden in support of a fund to provide receiving sets for their use. It lasted five and one-half hours and every Chicago station, including Charles Erbstein's WTAS station at Elgin, and WJJD of Mooseheart, Ill., participated with talent.

The broadcasting was done by the Elgin station by special wire from the Apollo. Among those who performed were Charles H. Gabriel, Quinn A. Ryan, Charles Erbstein, Molaysa Boguslawski, Ethel Wakefield, "Senator" Kenney, Ford and Glenn, Eddie Loftus, Jerry Sullivan, Harmony Glass, Grace Ingram, Edith Carpenter, Welter Hill, Wilson Wetherbee and others.

The benefit was under the direction of Robert Boniel.

CHICAGO'S NEW RADIO STATION

"Sport" Herrman Inter-
ested in WHT—Located
on Wrigley Tower

Chicago, Feb. 10.

U. J. "Sport" Herrman, manager of the Cort and originator of the radio expositions over the country, with James Kerr, general manager of Herrman's radio promotion company, are directing the installation of a new station here in the Wrigley building tower which will be the most powerful and elaborate broadcasting plant in the world.

The station will have the call letters WHT, which were expressly arranged for with the Government, as they are the initials of ex-Mayor William Hale Thompson, president of the Radiophone Broadcasting Company, formed by Herrman and several other prominent Chicagoans to operate the station. Herrman is vice-president.

The power will be more than 5,000 watts and the equipment includes a \$37,000 pipe organ. The usual music and entertainment features, with patriotic, religious and educational programs, were announced as the policy of the new station.

China Will Have Broadcasting Station

Washington, Feb. 10. Not to be outdone by the rest of the world, Hongkong, China, is to have its own broadcasting station in readiness for operation by August of this year.

At first, reports the American Consul, the station will be operated for the purpose of sending out storm warnings and "matters of public interest in plain language." Later it is planned to have the usual program along the lines established in this country.

South Africa's \$900,000

Washington, Feb. 10. The Union of South Africa improved radio equipment valued at approximately \$900,000 in 1924. In 1923 this figure was but \$127,000, according to consular reports reaching the Department of Commerce here in Washington.

Great Britain has this market practically sewed up, having supplied in excess of 90 per cent. of the equipment in 1924.

COMMANDERS AT HOFBRAU

Janis Show Orchestra Hired for New Cafe

The 10 Commanders, who are appearing in "Puzzles of 1925," at the Fulton, have been engaged by August Johnson, Jr., for his new uptown Hofbrau restaurant which opens Feb. 19. The new Janjamen's is under the Arcadia ballroom at 53rd street and Broadway.

The latest Hofbrau is being recommended for more than \$125,000. It is designed as a permanent cafe under a 20-year lease. The original Hofbrau will continue at its present 35th street location.

CAN. MUSICIANS DEMAND RADIO PAY

A. F. M. Issues Ultimatum—St. John's Station

St. John, N. B., Feb. 10. Performances for broadcasting stations by members of local of the American Federation of Musicians in eastern Canada must henceforth be paid at the same rate as fees for dances.

For some time union musicians, including many who are affiliated with theatre orchestras, have been broadcasting gratis on the theory the publicity was of value. However, at a meeting of the St. John local it was agreed that this practice was unfair to the theatre employers and also to owners of dance-halls. It was announced that in future radio broadcasting would be considered as part of the work of a union musician and he or she must be paid by the broadcasting station.

CNRA, a new station in Moncton and one of the largest in Canada, has been importing musicians en bloc and individually from all parts of the maritime provinces. The cost to the station has been all as transportation has been provided by the Canadian National Railways which controls the Moncton station.

The railway system is arranging for the opening of a studio here at which there will be microphoning for relay to the Moncton station. The St. John microphoning studio may be opened before the close of the winter.

No announcement has yet been made to the ultimatum of the union musicians.

BAND PLAYING RIVAL STATIONS

Goldkette Sending From
2 Newspaper Studios,
Getting Dual Publicity

Detroit, Feb. 10.

The two local radio stations, WJLB and WCX, are great rivals. The former is operated by the Detroit "News," and WCX by the "Free Press," but Jean Goldkette and his orchestra from the Greystone ballroom and the new Book-Cadillac hotel is neutral.

Goldkette radiocasts equally from both stations and is getting a ton of publicity from both newspaper sources.

Harry Von Tilzer Etherizing Harry Von Tilzer, the veteran composer and music publisher, will be on the air Feb. 21 from WOR. Harry will do a medley of his past hits, and some of the new ones.

Hawaiian Orchestras Wanted For Steady Engagement No Traveling

Can use two orchestras, one consisting of four or five pieces and one larger. Must be genuine article and able to do good play.

ADDRESS: Washington Amusement Co. No. 1 Thomas Circle WASHINGTON, D. C. Stating instrumentation, salary and where you have worked.

Bacon & Dav
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO., INC.
GROTON, CONN.

SUBMITTALS IDEAS FOR PROBLEM SOLUTIONS

Sheet Music Follies, Wholesale Prices and "Hiding" the Subjects

Harry Tobias, songwriter and music salesman, who knows the business both from the creators and the distributor's viewpoint, suggests that the music industry come to a solution of the following problems. Tobias was inspired to submit these facts to the M. P. P. A. after a coast to coast tour, where he came into personal contact with those who help sell the sheet music of the writers and publishers.

The "song follies" are first scored by Tobias. He states the majority of music dealers in this country agree that these follies, containing as they do about 50 per cent of the latest song hits, positively "kill" the sale of sheet music. Dealers report to him that customers bide their time in buying the new issue of sheet music when they are informed that a new folio will soon be out.

The follies do not contain the lyrics of the songs, but only the complete piano copies of some 20 or more songs and are retailed in bound form at from 35 to 50 cents per folio. One complete song, alone, costs 25 to 35 cents, obviously a choice "break" for the patron, but hardly an inspiration to sheet music turn-over. The writer's viewpoint is that they waive royalties on the folio issues and are thus deprived of an income had their material been "gone after" in regulation manner.

Dealers Losing Faith

Tobias also finds that the uncertainty of wholesale prices and the raising of prices by the publishers is causing the dealer to lose faith in the prospect of making a fair margin of profit from popular music. The public does not want to pay more than 25 cents for the ordinary pop song hit and the increase in wholesale prices by some firms to 20 and even 25 and 23 cents for "big hit" material prohibits the "two bits" retail sale.

Shelving Contract Songs

Another evil that Tobias scores is the practice of some music publishers of tying up, by contract, a writer's song and shelving it. If the publisher can get right after it or decides not to publish it, Tobias contends the song should be released to the writer within a specified time limit to permit further negotiations with other firms.

As he puts it, "many a song is killed" by this unfair method of shelving or putting it away in the safe. Songs are the bread and butter of the songwriter. He gets his livelihood from the sale of songs and no publisher should deprive a writer of placing his material to good advantage by tying him up with a contract and not giving the song a chance.

Tobias submits these arguments for the general good of the industry.

Biography in Book Form

Alexander Woolcott's biography of Irving Berlin, running serially in the Saturday Evening Post, will be published in book form by George Haven Putnam.

ABE LYMAN

and his exclusive Brunswick Recording Orchestra, one of the Symphonic Powers of Melodyland, is another of the Famed Galaxy of Prominent Orchestra Leaders who has his Quota of Preit to Joe Green's UNIQUE and EXTRAORDINARY FOX TROT CLASSIC, arranged by ARTHUR LANGE.

FLORIDA

By GREEN and GREER
PUBLISHED BY

Robbins-Engel, Inc.
1035 Broadway, New York City

BANDSMAN SUED FOR JAZZING "CLASSICS"

Spokane Professor Starts Suit Against Ralph Pollock for Jazzing Great Composers

Spokane, Wash., Feb. 10. Damages of \$10,000 are sought by Prof. Francis B. Woodward of this city, who has started suit against Ralph Pollock, orchestra leader, of Chicago, on grounds that Pollock has "mutilated" the great masterpieces of music by setting them to syncopation. It may, or may not, be a publicity stunt, but it has attracted attention here.

The suit particularly mentions Pollock's fox trot arrangement of Liszt's "Second Hungarian Rhapsody," selections from Tchaikowsky and Wagner.

Pollock is making a tour of the West with his orchestra and last week was at the Liberty theatre here.

As grounds for damages Woodward alleges that as the result of Pollock's syncopated interpretation of the classics, "the public has received a perverted idea of classical music in that many children no longer desire a musical education."

The plaintiff in this action is a local teacher of voice and formerly was a member of the Metropolitan Grand Opera Company of New York.

The suit has divided the musicians of Spokane into two camps. One group is loud in its protest against the practices of Pollock and under the classics, while the other group, composed largely of dance orchestra leaders, is back of Pollock.

FEIST WINS SUIT

New Bedford, Mass., Feb. 10. Judge James A. Lowell, of the United States district court in Boston, has handed down a decision in an appeal by music publishers, against the Union Street Railway Company of New Bedford, in an action in which it was alleged that the respondent corporation violated a copyright provision in not obtaining a license for the playing of the song, "Stumbling," at Lincoln Park, an amusement resort near the city. An appeal has been entered. The finding for Feist is in the sum of \$250 and counsel fees of \$100.

The music publishing company did not bring suit against the orchestra that played the song in question. It was shown in this case that the orchestra had been furnished the number, "Stumbling," to play.

The trolley company operates the amusement park and it was the claim of the Feist company that the former had been obtaining a license to permit the playing of the number on its premises.

Original Memphis Five Start Ballroom Tour

After two years at the Rosemont ballroom, Brooklyn, N. Y., the Original Memphis Five, under the co-direction of Fred Signorilli and Phil Napoleon, will start a tour next month. The Memphis Five is one of the most prolific recording combinations in the field, "canning" for practically every company and under their own name. Unlike other recorders, who split up their identity into several different names on the labels, the Original Memphis Five has been building a wide reputation for itself under that lone title.

Bernie Foyer is handling the tour, which will take the band into the summer at a resort case being negotiated. The Original Memphis Five play their farewell sessions for this season at the Rosemont tonight (Wednesday). In between now and the start of the ballroom tour the band will play picture houses and a series of special engagements at the Broadway dance places in one and two-week stands as guest attractions.

The Le Roy Smith orchestra, from Connie's Inn, opens Feb. 12 for two weeks at Rosemont, playing from 10:30 until 1:30. Sammy and his orchestra will complete the evening. The Smith band at 10:30 returns to Connie's Harlem cafe for their after-theatre dance session.

Music Exports Increase

Variety Bureau, Washington, Feb. 10. There were 73,999 phonographs exported from this country in 1931, with a value of \$2,751,489. In 1932 these exports were 65,687, valued at \$2,543,134. The increase reached about 8,000 of these mechanical producers in the year just closed over the preceding year. Canada got the greatest number of the machines with the South American countries, as a group, running second.

As for the records, there were 3,775,413 exported in 1932 valued at \$1,771,638 against 3,027,636 valued at \$1,371,412 in 1931.

This gives the mechanical producers a "declared" export business of just under \$3,900,000, which isn't necessarily the figure that were disposed of in the foreign countries.

Reference to the report on last week's copyright hearings will disclose just what portion of this was paid the authors and composers under the two cent clause in 1932.

TWO REMICK "HITS" IN COURT

Shapiro-Bernstein Allege "Swallow" and "Mandala" as Infringements

Two of the Remick firm's big song hits of recent months are involved in litigation. In both cases Shapiro, Bernstein & Co., Inc., is suing Jerome H. Remick & Co. The numbers, "Follow the Swallow" and "Mandala" are charged with being copyright infringements of two prior Shapiro-Bernstein publications.

In the "Swallow" number the Shapiro-Bernstein firm alleges that Eugene West and Mary Earl, in September, 1932, wrote "Kimonos" for the plaintiff. A melody infringement is alleged and an injunction, an accounting and suitable damages are prayed for.

"Swallow" is the joint work of Billy Rose, Ray Henderson and Mort Diehl. This number is also involved in litigation by Ernest Breuer, who is suing the writers and the Remick company on the allegation he is co-creator of the song and entitled to a fourth of the authors' profits.

"Mandala" number, written by Earl Burnett, Abe Lyman and Gus Arnheim, is alleged to infringe on Shapiro-Bernstein's "Marie" (not the production song), written by B. G. DeSylva, Ray Henderson and Robert King. The "Rose Marie" melody was originally copyrighted (with lyrics by Lew Brown) under the titles "I've Got You, You've Got Me" and "One Last Kiss" before being marketed as "Rose Marie." A melody infringement in the case is alleged.

By a coincidence both B. G. King and Ray Henderson figured in each case. King writes also under the nom-de-plume of Mary Earl and is co-composer of both Shapiro-Bernstein songs alleged infringing upon the case.

Henderson's song is the infringer in one case and the infringer in the second suit.

Reports along the "alley" have also had it that now litigation involving Walter Donaldson's "My Best Girl," also a Remick song hit, may figure in a prospective suit by Shapiro-Bernstein on the rumored allegation Donaldson wrote the song while under a Shapiro-Bernstein exclusive contract.

Regal Music Shops Bankrupt

The Regal Music Shops, Inc., went into involuntary bankruptcy Saturday on petition of the General Phonograph Co. on an \$38,854 claim; the Phonograph Co. in Radio Corp. also trading as the Perfect Record Co., on a \$700 debt and Laddy and Johnston for \$180 for advertising. Liabilities are alleged as totaling \$7,000 and assets \$1,000.

ABEL'S COMMENT

By ABEL GREEN

WEAF and Rothafel

S. L. Rothafel (Rox) of the Capitol was in his usual fettle when broadcasting Sunday via WEAF, the American Telephone and Telegraph Co. station, thus proving a personal triumph over the corporation, which sought to restrict Rox's gagging on the contention it was not in keeping with the high standards of the company.

The number of letters of protest prompted the WEAF officials to yield to the opinion that Rox's wit was not undignified, as they originally contended.

A persistent rumor also has it that Rox and his gang will eventually be "sued out" by the T. T. & F. on the reported assumption the company will not let a single individual beat it in a matter of this nature, particularly when the powerful American Telephone and Telegraph Co. has almost gone so far as to dictate to the government.

The rumor goes so far as to book the Strand theatre, New York, Plunketers as the successors to Rox's gang. Joe Plunkett's entertainers are now the Monday night attractions from WEAF.

Jelson's Gag Come True

Walla Walla, Wash., takes itself quite seriously. In connection with E. B. Marks' publication of Armand Robi's "Walla Walla" song, originally in "Flossie," a flop musical production, a Marks' road salesman on a chance inspiration decided to "make" Walla Walla as a prospective field. The first music store he encountered he was threatened with corporal punishment if he didn't remove himself from the locality immediately, if not sooner.

With all the native pride in their home town, the music dealers did not relish the serio-comic references to Walla Walla and its inhabitants with an alleged penchant for Sears-Robuck clothes, or anything that smacks of the bucolic.

It was eventually straightened out through the local Chamber of Commerce requesting the publisher to stamp on each copy the official municipal label with its caption, "The valley they liked so well, they named it twice." Marks has acceded to the request and, incidentally, sold the city considerable music.

The Army and Navy Forever

One dance hall in New York is becoming notorious through the sham battles the Army and Navy are holding within its walls, and some of the maneuvers aren't so sham either.

Possessing a tremendous floor space, the nature of the terrain provides ample room for combat of which the advance parties, of both arms, invariably take full advantage.

This establishment is hardly a rival to the better class places of the type and the managers of such are, probably unworried, figuring that so long as this one keeps open it will serve to prevent the jolly tars and rollicking doughboys from musing their particular sectors all up.

Why Miller Refused Hipp

The reason why Ray Miller had to refuse two weeks at Keith's Hippodrome, starting Monday, sounds far-fetched, although the known facts support the unusual case.

Mark Luescher approached Miller on Wednesday, which left from Thursday to Monday for applied rehearsals of five numbers Miller was set upon, including in his repertoire.

Prior recording dates by his own orchestra and the "Cotton Pickers," subsidiary unit which comprises an integral part of his organization, interfered to such an extent that Luescher agreed to call off the Hipp dates.

Band Leaders' Judgment

Orchestra leaders are not generally the best judges of what their patrons would relish in dance music. Two or three in New York are notoriously partial to melodic and symphonic "arrangements" in fox trots. When some wiser member of the band thinks the crowd is set for a "hot" number, he generally comes it with one of the writers to come up with a pseudo "request" from a party in some distant corner, the mental being instructed to mention the title of some exceptionally torrid blues.

Barney's "Hole in One"

Barney Rapp, conducting his Victor recording orchestra at the Hotel Brown, Louisville, Ky., enthusiastically brags of the golfing phenomenon of his making a "hole in one." Rapp is expecting a few dozen golf balls, a couple of drivers, etc., usually awarded expert links' discipline by an organization known as "The Hole in One Club."

Whether because of the golfing feat or coincidence, Rapp's contract with the Brown hotel was renewed for four more months the next day.

RAY MILLER TOURING MID-WEST FILM HOUSES

Will Play Picture Theatres Until Due at Atlantic City—Rose at College Inn

Instead of going to the College Inn, Chicago, Ray Miller and his Brunswick Recording Orchestra, working in co-operation with the Brunswick, will go to Chicago for a four weeks' tour of the Balaban & Katz houses. Following the B. & K. dates, the Miller band has two weeks each for the Newman, Kansas City, and the Missouri, St. Louis, among other picture houses, which will bring him right into the time when he is slated to open at the Beaux Arts, Atlantic City.

Succeeding Isham Jones' orchestra at the College Inn will be Vincent Rose and his Victor record band. This gives the Victor an important Chi exploitation medium in a spot where the Brunswick was in command of a valuable point.

Ed Miller goes in, substituting for Jones, the interchange of Brunswick stars would have worked out satisfactorily for the Brunswick.

The Western picture house bookings were arranged by Brunswick.

Twenty-five Bands Will Meet Whiteman in L. A.

Los Angeles, Feb. 10. The biggest reception ever accorded an orchestra will be given Paul Whiteman and his band when they arrive Friday for a 10-day stay in this section.

James Gillespie, handling the advance for Whiteman, has arranged for 25 bands, including 40 pieces from the University of Southern California, to greet the former Los Angeles.

JACK LINTON

AND HIS CADET ORCHESTRA
New, Novel and Entertaining
Unanimous Praise by Press and Public.

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CARE VICTOR LOPEZ
1020 Broadway, New York

CHARLEY STRAIGHT
and his ORCHESTRA
90TH WEEK
RENDEZ-VOUS CAFE
CHICAGO

HAVANA BLAMES MIAMI FOR WORST SEASON IN YEARS

Former Resort's Hotel Rates Drop to \$4—Race Course and Casino Badly Hit—Florida's Propaganda Drawing Tourists

Havana, Feb. 10. Compared to previous tourist seasons, Havana is at present experiencing its worst lot in years. The newspapers admit and the hotel managers readily indicate it. The rates at all hotels are not on a par with the exorbitant rates of previous seasons. The Seville, Biltmore, Plaza, Inglaterra, and the few other prominent hostleries, will accept much lower rates than in previous seasons. One of these prominent hotels is gladly accepting \$4 for room and bath, per day. Such a price, at the height of the tourist season, has been unknown here in previous years.

The race course is feeling the blight of tourist inactivity. Sunday is the only day on which the attendance is better than fair. The week days are poor "shots" and the proposition is a losing one. The same applies to the Casino, the much advertised second Monte Carlo. Some nights the attendance is so small as to hardly warrant operating the games.

The falling off in tourist trade is attributed to the well "staged" propaganda of the large Florida resorts; especially Miami. Many complete the trip remaining here for a few days, then returning to Miami for the balance of the season. This town is full of "come-back" stick-up and confidence artists, get by without a "brace" or "intention."

One local paper says: Strong efforts must be made to attract more tourists to our shores. The number of tourists has not surpassed by any means the number that visited us last year. Still many American winter resorts are enjoying a record in this year. But we are to blame. We remain with folded arms and believe that the fame of our scenery and our cocktails are sufficient to induce tourists to visit us. But we are wrong, because the Florida winter resorts carry out an active propaganda campaign, and at the same time make tireless efforts to make their cities the most beautiful spots the world.

K. C.'S NEW BALLROOM HAS 4,000 CAPACITY

Eddie Kuhn, Band Leader, Heads Syndicate—Hall Will Measure 150 x 250

Kansas City, Feb. 10. Eddie Kuhn, orchestra leader, has announced plans for a new dance hall here to accommodate 2,000 couples. The enterprise will be financed by a syndicate of which the leader will be the head. The new place will have a ground space of 150 by 250 feet, with mezzanine and balcony. The project has been submitted to the welfare board for its approval.

The World's Standard Ludwig Drums



Send for Complete Catalog for the Professional LUDWIG & LUDWIG Drum Makers for the Profession 1611 No. Lincoln St., Chicago

Warming Up Caesar

Chicago, Feb. 10. According to a local display here a plan to make Latin more palatable for undergraduates has been advanced by Dr. Roy C. Flickinger, former dean of Northwestern University. Dr. Flickinger will compile a book of popular melodies to which he will add Latin lyrics.

Coatroom "King" Discha After Serious Complaint

George Rose, said to be the owner of 37 coatroom concessions in most of the prominent hotels in Manhattan and Brooklyn, was arrested at his home, 101 West 73rd street, by detectives of the West 65th Street station on a serious charge. The complainant, Myrtle Gier, 14, of 94 Pine street, Brooklyn, was taken into custody by the Children's Society.

The girl, reported missing from home by her parents, was being sought for over the country. When she was located by detectives she told them of a visit she had made to Rose's room on West 73rd street. The detectives notified the Children's Society and they assisted in the investigation.

Rose, known as the "King" of the coatroom concessionaires, was arrested after the girl told her story. He denied the charge. The society agents said that the girl met Rose in a hotel in Brooklyn where he has a concession. She avowed that she was invited to his room. Following the visit she declared that she feared to return to her parents.

Rose was released on bail and the girl remanded to the Children's Society. After a thorough investigation of the girl's story the examination of Rose was heard in West Side Court.

Magistrate Moses R. Ryttenberg heard the facts in the case and discharged Rose because of no corroboration.

'CONFIDENTIAL TENORS' NEW CABARET ITEM

Must Keep Toned Down to Stop "Squawks" of Tenants—Demand Exceeds Supply

There is a growing demand for "confidential tenors" in the speak-easies of Times Square and Greenwich Village, with a call far in excess of the supply of these soft warblers.

The demand is especially urgent in the night places spotted in dwellings, who must stave off squawking from tenants, which usually precipitates dispossession proceedings.

The "confidential tenor" is one that sings in muted tone or practically in a whisper, rotating from table to table and generally picking up change from those being entertained in addition to his house salary.

Several working in good spots are reported cleaning up \$200 to \$300 a week between salary and tips.

BUCKNER'S SCHEME

Will Float Cabarets—Peggy Joyce Hostess Possibility

Arthur Buckner is all charged up with a new promotion scheme for floating and promoting cafes and cabarets. He has Frank L. Teller, son of a Philadelphia realty man, interested in a holding corporation bearing Teller's name.

A new cafe with Peggy Hopkins Joyce (Countess Morrell) as the hostess is among the new enterprises spoken of.

L. A.'S "COFFEE DAN'S"

Los Angeles, Feb. 10. Johnny Davis, who operates "Coffee Dan's" in San Francisco, has leased the basement on Hill near Eighth street, where he will open a Los Angeles branch on April 1. It is reported that several theatrical people will be interested as stockholders.

Musician Bankrupt

Joseph Brady, 101 East Seventh street, Brooklyn, N. Y., filed a voluntary petition in bankruptcy Monday. Liabilities total \$1,461. There are no assets.

Here's One Firm That Knows Where "Sally" Is

Herman's Inn, Inc., 2193 Seventh avenue, New York, is being sued for copyrighted infringement on "I Wonder What's Become of Sally?" by Ager, Tellen and Bornstein, Inc., the publishers, for alleged public performance for profit without license.

Jerome H. Remick also started suit against David Silverman, operator of the New Art theatre, the Bronx, N. Y., for similar reasons involving "Follow the Swallow."

RAY IN FILM HOUSES

Huston Ray, Duo-Art recording pianist, has started a picture house tour. Ray is at Loew's State, St. Louis, this week.

The pianist won a reputation in the concert field following which he took unto himself a band. Ray later abandoned the dance orchestra in favor of a vaudeville "single" and is now recouring to the concert field once again, with the picture theatres as the intermediate step.

"GEORGIAN'S" BACK

Specht Band Banished From France

When the LaFrance pulled in from Europe last week it brought in the Paul Specht band, the Georgians, from Paris.

This is the band that was engaged to play at the Claridge hotel, Paris, and was forced to quit because of French labor conditions.

The band was instructed to quit Paris, with the LaFrance passage reserved.

BAND BOOKINGS

Recent band bookings are: Fred Blondell and Saxophone Sextet at the Little Ritz, Brooklyn; Gotham Ramblers, for La Petite, New York, opening under new management Feb. 20; George Stover's Steeplechase Orchestra, 10, at the Colonial ballroom, Corona, L. I., opening March 1; Carl Restivo, for Palais de Danse, New York; Sol Kastner, for Longacre Club, New York.

GET VARIETY FIRST

Subscribe for it

"Variety" now reaches subscribers before it is on the newsstands

It may almost be guaranteed now that subscribers to "Variety" will receive their weekly paper before it may be purchased upon the newsstands.

In all previous times the newsstands first received "Variety" for sale before subscribers got their paper by mail.

TO ANYONE WITH A STATIONARY ADDRESS THE PAPER WILL ARRIVE FIRST DIRECT, THROUGH SUBSCRIPTION.

In the past many subscribers to "Variety" have cancelled their subscriptions, asking for and receiving a refund through their complaint that the paper could be procured from a newsstand from one to three days before it arrived by mail.

THAT HAS BEEN CORRECTED. "VARIETY" NOW ARRIVES IN ANY TOWN IN THE U. S. AND CANADA, WHEN ADDRESSED TO A SUBSCRIBER AND SENT OUT IN A SINGLE WRAPPER, FROM 12 TO 60 HOURS BEFORE THE NEWSSTANDS IN THE SAME TOWNS RECEIVE IT.

Any subscriber to "Variety" not receiving the paper by mail before it appears on the newsstands may cancel the subscription and receive a refund.

The only exceptions to the above are the Times square section, New York; the Loop section, Chicago, and Hollywood and the downtown section of Los Angeles, where special weekly distribution is made for the newsstands.

ANNUAL SUBSCRIPTION, \$7 (ANYWHERE IN THE U. S.). FOREIGN (INCLUDING CANADA), \$8 (POSTAGE PREPAID). FOR SPECIAL OR AIR MAIL DELIVERY, STAMPS OR THE EQUIVALENT SHOULD BE ADDED.

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VARIETY

154 West 46th St., New York City

Send me "Variety" for year _____ mos _____ to _____

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Town _____

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RUBIN AND CHERRY SHOWS WILL ENTER CANADA WITH 50 CARS

Canadian and "Big Five" Dates Give R. & C. Longest Carnival Route—Building Special 120-Foot Front—Fair Managers' Unanimous Vote

Chicago, Feb. 10.

With the signing of the Canadian fair contracts, in addition to the outstanding contracts to play the "Big Five" dates, Rubin Gruber, owner of the shows, will make the Canadian tour with a 50-car train.

The signing of the Canadian contracts marks the first time this organization has played the big dates in that territory and with their "Big Five" obligations it gives Gruber the longest list of State and Dominion fairs of any carnival in the country. The Canadian dates are at Edmonton, Calgary, Regina, Saskatoon and Brandon while the "Big Five" schedule calls for appearances at Davenport, Des Moines, Sioux City, Iowa; Huron, Mich., and Lincoln, Neb.

Gruber has placed an order with his construction superintendent, Fred Lewis, for a curved wood track to be 120 feet in length and to be safely decorated with gold and silver leaf. What he proposes to put in this immense show is, at present, a secret, but is being designed for the Canadian dates.

Additions to the Rubin and Cherry staff list Walter Nealen as having been engaged to handle the publicity for the coming season while Raymond Elder, for many years associated with the largest carnivals in the country, will be assistant general manager for Gruber.

It is understood that the Canadian fair managers' vote for the Rubin and Cherry shows was unanimous.

IND. FAIRS REJECT GROUP BOOKINGS

Prefer Individual Booking Plan Don't Want Promoters and Showmen Running Fairs

Indianapolis, Feb. 10.

A movement to book shows for county fairs individually instead of by groups such as carnivals, was launched here Saturday at the organization meeting of the National Association of Fairs.

The fair men represented at the meeting, held at the Hotel Severin, do not want their fairs run by showmen or showmen, according to Fred Terry, editor of the Horseman, one of the leaders in the organization movement.

Half a dozen Middle Western states were represented at the organization meeting. A. W. Pohn, of Warsaw, Wis., was elected president; W. W. Lindley, Springfield, Ill., first vice-president; M. E. Bacon, Davenport, Iowa, second vice-president; J. E. Green, Munich, Ind., third vice-president, and George R. Lewis, Columbus, Ohio, secretary-treasurer.

Among other advancements toward which the association will work are uniform classifications, uniform system of accounting and budgeting, and insurance, railroad, legislative and building departments.

14,000 Tickets Out for Showmen's League Ball

Chicago, Feb. 10.

The Showmen's League of America held its meeting Friday with an attendance of 60 members. Fred M. Barnes presided, and in the absence of Sam J. Levy, Tom Rankine acted as secretary.

Reports from various committees were satisfactory, especially one from Edward P. Neuman as to the progress of the ticket sale for the forthcoming ball on Feb. 18. Neuman stated that 14,000 tickets had been sent out, and that returns in the shape of remittances were coming in most satisfactorily.

PEARSON'S PLAY WINS CHAUTAUQUA PRIZE

Playwright's Father Head of Swarthmore Branch on Lyceum Circuits

Chicago, Feb. 10.

Leon M. Pearson, son of Dr. Paul M. Pearson, director of the Swarthmore Chautauqua system, was awarded the chautauqua prize of \$2,000 for his play "Bill Waters." The award was not made until after the play was produced for the Chautauqua Manager's Association at Evanston, Ill. The production is in three acts and four scenes and is a comedy about two youthful love affairs, into which is woven a hilarious satire on amateur dramatics.

At the close of the try-out performance Dr. Paul M. Pearson expressed the company to present the production over the Swarthmore routes, thus giving the play its first try-out. Other chautauqua are expected to take over the piece.

Few of the chautauqua prize plays that have been taken up by legit producers have lived up to expectations, the most recent ill-fated experiment being with "Crossed Wires," authored by Richard Purdy, R. H. B. produced by Oliver Morosco under the title of "Across the Street," and which expired after a four-week run at the Hudson, New York.

TENN. FAIR MEETING

Nashville, Tenn., Feb. 10.

The meeting of the Tennessee Association of Fairs was held here last week with an attendance of members. Over 46 of the 60 odd fairs had representatives present.

The new officers for 1925 elected were Rob Roy, of Alexandria, president; W. H. Barker, of Columbia, vice-president for middle Tennessee; T. Fuller, vice-president for east Tennessee; W. L. Noel, vice-president for west Tennessee, and W. F. Barry, of Jackson, secretary-treasurer.

The meeting was held in the Tulane Hotel, but so large an attendance was present the afternoon session was transferred to the Chamber of Commerce.

A feature of the meeting was the address of Homer Hahcock, commissioner of agriculture, of Lebanon, Tenn., and a discussion on fairs introduced by Frank Fuller, of Memphis.

There was but a poor attendance of showmen and free act agencies, only the Gordon Fireworks Co., of Chicago, the Pote Sun Agency and Jim Dunsen, of Nashville. Several of the smaller carnivals had their agents at the meeting, but no business of importance was recorded.

Joseph Curtis, of Chattanooga, had not sufficiently recovered from his recent illness to be present, but A. H. George, secretary of the Meridian, Miss., fair, was a visitor. It was stated that the new coliseum on the state fair grounds will be ready for occupancy this fall.

LANCASTER, PA., FAIR SEPT. 29

Lancaster, Pa., Feb. 10.

Officers for the ensuing year were elected at a meeting of the Lancaster County Fair Association, and J. F. Seldomridge was again installed as secretary. Charles J. Leebetter was elected president, and Charles G. Watt vice-president. The Peoples Trust Company of Lancaster act as treasurer of the association.

The dates set for the 1925 fair are Sept. 29 to Oct. 2. This makes the fourteenth year that Seldomridge has been elected secretary of the fair, which has grown by leaps and bounds under his direction.

PROPOSES NEW PAVILION

Los Angeles, Feb. 10.

At the instigation of the California Agricultural Society, Assemblyman Badam, of this city, introduced a bill in the State Legislature which provides for an appropriation of \$750,000 for the construction of a pavilion at Exposition grounds.

The building is planned for the housing of exhibits for the resources of the State and industrial exhibits of all kinds.

Increase in Export of Amuse. Park Devices

Washington, Feb. 10.

Amusement park and playground devices made a substantial increase in the export business done in 1924 over the preceding year of 1923. Nineteen and twenty-four totaled 1,450,583 pieces of this equipment exported with a value of \$215,264, against \$7,693 pounds in 1923 valued at but \$33,737.

BIG GATHERING AT ILL. MEETING

Danville Fair Takes W. V. M. A. Acts and Sheesley Shows

Peoria, Ill., Feb. 10.

The Illinois Association of County Fairs held their annual meeting here last week and was well attended.

The following booking agencies were represented: Wirth-Hamilton, Gus Sun agency, by Herman Blumenfeld; World Amusement Service Association, by Sam J. Levy, Chas. Duffield, W. J. Collins, W. C. Coville, James Logan, Western Vaudeville Managers' Association, by John Pollitt, Pat Bacon and Chas. Watmuff; Robinson Attractions, by Ethel Robinson; Potts Fireworks Co., by D. A. Alger and Roy Potts; Gordon Fireworks Co., by E. C. Larmer; Illinois Fireworks Co., of Danville, Ill., Liberty Fireworks Co., and the Regalia Manufacturing Co. of Rock Island.

Among prominent showmen present were John Sheesley and his general agent, A. E. Barkley. The Brundage shows were represented by Mike Clark, the D. D. Murphy shows by E. C. Talbot, and L. C. Kellie was among those present.

It is reported that there were particularly prominent, with most of the business going to the Gordon Fireworks Company. Potts Fireworks Company, and the W. A. S. A. Ethel Robinson left with a number of contracts and the Western Vaudeville Managers' Association are credited with the acts for the big Danville show, which also contracted to Sheesley Shows as its midway attraction.

Chautauqua Player's B'way Debut as "Joan"

Chicago, Feb. 10.

Gay MacLaren, who has been offering chautauqua and lyceum audiences playlets for the past six years in the smaller cities, has been engaged as "Joan" in "Joan of Arc," which is to be given in the Manhattan Opera house, New York, in May.

It will be Miss MacLaren's first Broadway appearance. After the piece leaves New York it will make a continental tour of the United States.

Ex-Gov. on Chautauquas

Chicago, Feb. 10.

R. A. Neaton, former governor of North Dakota, has been assigned to speak under the Redpath Lyceum Bureau for the 1925-26 lyceum season.

CHRISTIAN CO. FAIR SEPT. 7-13

Taylorville, Ill., Feb. 10.

Directors of the Christian County Fair Association have selected Sept. 7-13 as dates for the 1925 fair, and at their annual meeting elected officers as follows: Fred Kinney, Taylorville, president; Melis Sadler, Grove City, vice-president; C. E. Hay, Taylorville, secretary; Albert Deary, Mt. Auburn, assistant secretary; Alva Shout, Taylorville, secretary.

FIREWORKS CONTRACTS

Chicago, Feb. 10.

The Gordon Fireworks Company, through J. Saunders Gordon, closed seven contracts for displays at the meeting of the Tennessee fairs at Nashville, Tenn., last week.

WEMBLEY WILL ADOPT U. S. METHODS

Installing Quick Lunches and Dropping Prices Throughout

London, Feb. 10.

When the 1925 British Empire Exhibition opens at Wembley, the public will find much reconstruction and a good deal of improvement. The brass-bound officialdom of last year will not be so much in evidence and an attempt will be made to bring the show within the reach of the financial state of ordinary people.

Perhaps the greatest improvement will be found in catering. This year in the hands of Lyons last year exclusively. The hotel and tea-shop firm held a complete monopoly. The privilege was an expensive one, the drink list alone ran into something like \$50,000. With the new show there will be no monopoly, competition will improve matters and it is fairly certain catering will be on American lines, a feature being the rapid-service, quick lunch counters.

Visitors will find a modified Amusement Park as showmen are scarcely likely to risk their good money and court the same disaster which accompanied many of them last summer.

Several of the main features will be omitted, among them being the Rodeo which has already been officially declared "off." There will be no motor show, owing to disputes and trouble between its organizers and the exhibition authorities, but the Palace of Industry will be on a larger scale and a new exhibition dealing with home-life is promised.

Ireland, both North and South, will figure largely in the industrial program while the Colonies are confidently expected to double their efforts to make their own sections a bigger success and the Palace of Art will be enlarged to three sections.

FIDELITY INCORPORATES

New Fireworks Firm Will Arrange Displays for Fairs

St. Dodge, Iowa, Feb. 10.

The Fidelity Fireworks Co. has been incorporated with \$35,000 capital to arrange pyrotechnic displays and furnish amusement for county fairs, celebrations and special days. C. J. Fernald, head of the new firm, has for the present the Palace of Art will be enlarged to three sections.

Associated with Mr. Fernald in the venture are L. C. Kelley, Chicago, vice-president, and L. M. Snell, secretary-treasurer.

AMUSEMENT CO. RECEIVER

Council Bluffs, Iowa, Feb. 10.

Dan McHenry, Des Moines, was appointed receiver for the Moreland Amusement Company by Judge Martin J. Wade in Federal Court here. Application for receivership was made by Horace Warren, of Falls City, Neb., who charges misconduct of the business.

The concern operates movie houses, park amusements, fair and carnival acts in five Middle Western states. Specific acts alleged have to do with Missouri Valley theatre.

LYCEUM UNIT'S EARLY START

Chicago, Feb. 10.

The Smith-Spring Holmes Company, chautauqua and lyceum unit, will begin its first Middle Western state. Specific acts alleged have to do with Missouri Valley theatre.

ELEPHANT ATTACKS TRAINER

Peru, Ind., Feb. 10.

Bert Noyes, elephant trainer, suffered several broken ribs last week when a big elephant picked him up and buried him across a barn.

FLORIDA FAIR DRAWS HEAVY PATRONAGE

Most Successful of Series
and Getting Heavy Play
from Sojourners

Tampa, Fla., Feb. 10.
The South Florida Fair and Gasparilla Carnival opened last week with the biggest attendance on record. The amusement program was the largest ever attempted and included the Johnny J. Jones shows on the midway, this organization playing their 12th engagement consecutively at the fair.

Jones brought 50 car loads of shows, rides and other amusement devices, every inch of concession space was filled and three Jones' shows combined to make up the immense midway.

Weather was ideal. Every building, and there are 26 of them, was filled with exhibitors and the South Florida's most popular fair is in full blast up to Feb. 14.

20 Free Acts
Some 20 free acts, together with Theatre-Duffield's fireworks and Alex Sloan's auto racers make up the grandstand attractions. Bachman's Million Dollar band furnishes the music and among other acts are the following:

Hoskins's Push Ball, Auto Polo, Bucking Mule, High School Horses, De Carver's High Diving Horses, Capt. Johnson's Trained Pigs, Greer's famous horse "Over the Top"; jumping horses and trick and roping act; Dave Devil Wilson, Flying Lavans, the Harrisons, comedy bicycle act; Vernetta Clark, tight wire artist; Abe Goldstein, clown cop; Nagel's wife walking and high jumping dogs.

A new lighting system has been installed, the original idea of Charles Brown, chief electrician. A large number of show folks, wintering in Tampa, are daily visitors to the fair.

The 1925 fair is the best in the history of the South Florida organization.

Smith Asks Legislature to Abolish Fair Commission

Albany, N. Y., Feb. 10.
Abolition of the New York State Fair Commission by title of the State Legislature, recommended by Governor Smith, is now regarded as certain.

The Governor recommended that the state fair should come under control of a single manager, with former Lieutenant-Governor Lunn becoming up as Smith's choice for the post, with others backing Fred B. Parker, of Batavia, N. Y., for the post.

HICKEY WITH ROBINSON

Chicago, Feb. 10.
Robert Hickey, for the past year publicity director of the World Amusement Service Association, will leave that organization Feb. 14 to rejoin the John Robinson circus.

His place is being filled by Sharpe Caruthers, a brother to H. P. Caruthers, of the United Fair division of the W. A. S. A.

Bareback Riders School

Peru, Ind., Feb. 10.
The American Circus Corporation in an effort to develop new talent for the circus ring has opened a school for feminine bareback riders at its winter quarters here.

LOUISIANA FAIR DATES

Columbus, Miss., Feb. 10.

Dates for various fairs in Louisiana have been selected by the fair managers as follows:—Rayville, Sept. 30 to Oct. 4; Donaldsonville, Oct. 4 to 11; Lafayette, Oct. 14 to 21; Alexandria, Oct. 19 to 24; Hammond, Oct. 26 to 31; Franklinton, Oct. 21 to 24; Louisiana State Fair, Shreveport, Oct. 29 to Nov. 8. Dates for the other fairs will be announced later.

The above dates were selected at a meeting held for the purpose of perfecting the Louisiana state organization of secretaries and managers. R. R. Vickers of Donaldsonville was elected president and H. B. Skinner of Lafayette secretary and treasurer. The executive committee to complete plans and draw up bylaws for the association is composed of R. S. Vickers, Walter Leemann and W. R. Hirsch.

Triangle Fairs Set

Missouri Valley, Iowa, Feb. 10.
Officers of the Triangle circuit, comprising Monona, Crawford and Harrison counties, met here with representatives of concessions and leased shows for the three fairs to be held at Onawa, Arion and Missouri Valley, in the order named, the first three weeks in September. This cooperative plan was tried out last year and met with such success that it is to be continued. J. Ellis Jones is president of the Harrison County Ass'n, and J. J. Owen, secretary.

WHAT THE WORLD WANTS

Variety Bureau,
Washington, Feb. 10.

Shoe strings, gum drops, akis, jewelry, radio sets, cosmetics, musical instruments and sporting goods are included in the many opportunities for the fair season abroad, as reported to the Department of Commerce this week by the trade envoys abroad.

Forty-four countries, located in every part of the world, are inquiring for the purchase of goods coming under the general heading of "Amusement" and its allied industries.

As has been explained, it is but necessary to communicate with the nearest branch office of the Department of Commerce, giving the country, the commodity and then the code number.
Among the prospective direct purchasers are:
Bahamas, cigarettes, cigars, cotton goods, crockery, hardware, haberdashery goods, perfumes, soaps and medium quality shoes (all 1369); China, old newspapers, shoes (both 13703); Colombia, gumdrops (13661), glass bottles, 5-grams, glass stoppers, inclosed in cartons (13708); Denmark, toys (13721); England, jewelry and jeweler's findings (13713); France, new and second-hand cotton bags (13735), hosiery (13734), musical instruments, radio sets and parts, including loud speakers (13702); Greece, artificial leather (13644); Hungary, automo-

MILLER'S "101 RANCH" BOOSTS SCALE

Tilt Necessary to Give
Outfit Even Break

Chicago, Feb. 11.
The admission charge of the 101 Ranch Wild West Circus has been set at 75 cents. This, with the 75 cents charged for reserved seats, will make the gate receipts \$1.50 a head for all adults over 12 years of age. Those under 12, pay 50 cents admission, but the regular 75-cent reserve seat tax.

Early in the season it was reported that the show would charge 35 cents admission, on account of the low operating costs. For awhile this scale was seriously planned, but after the local contractor had engaged lots and licenses in various towns at the present figures charged it was thought best to raise the price to the scale in use by all medium sized circuses now touring the road.

This was done so that the new show may have an even break and take in enough through the gate to pay expenses.
The 101 Ranch will open its season at Oklahoma City April 15. A special celebration is scheduled in Oklahoma City on this date.

Lankford With Murphy Shows

Chicago, Feb. 10.
Walter Lankford, last season with the Sunshine Exposition shows, has contracted with the D. D. Murphy shows this year for his band of 16 pieces.
Lankford is a thoroughly bandmaster with the L. J. Heth shows.

WHAT THE WORLD WANTS

bible accessories including polish and windshield cleaners (all 13700). India, dentifrices, laundry and toilet soaps, talcums (all 13689); Italy, photengraving machinery (13715); Mexico, paper cups with crimped sides (13704), jewelry and gifts (13718); New Zealand, electrical household appliances, radio apparatus (13729); Philippines, talcums, accoutrements (13691); Poland, cosmetics, shoes, sporting goods, toilet articles (all 13707); sporting goods (13719); sporting goods (13729); Rumania, electric light accessories (13735); South Africa, barber's chairs (13716), clocks, jewelry watches, tobacco-smoke novelties (13724); Spain, blade sharpening devices and machinery (13688), rebuilt typewriters (13775); Syria, cottons, the general assortment, silk, silk and fine wool hosiery (13696).

Among those desiring to act as selling agents only are the following:
Argentina, cloth underwear, shoes, toilet accessories (all 13757); Australia, haberdashery goods (13683), sporting goods, especially tennis, golf and cricket equipment (13711); Azores, specialties and all kinds of articles handled by mail order houses (13712); Czechoslovakia, radio sets and art novelties (13692); Egypt, cotton and silk hosiery (13693); India, cigarettes (13668); Netherlands, perfumes and toilet accessories (13705); Salvador, paper and stationery (13701).

Rhoda Royal's Circus With Rubin & Cherry

Chicago, Feb. 10.
Rhoda Royal will produce and handle a one ring circus for the Rubin and Cherry shows, joining that organization in April at Louisville, Ky.

The present animal show on the carnival will be added to the circus in the form of a menagerie. A sixty-foot round top, with three 10-foot middle pieces has been ordered from the Neumann Tent and Awning Company to house the show.

OMAHA MEN'S NEW CIRCUS

Ten-Car Outfit Will Tour
Middle West—Named
"F. J. Taylor Circus"

Chicago, Feb. 11.
Under the title the "F. J. Taylor Circus," an Omaha, Nebraska, corporation, composed of several of the leading business men of that city, is launching a 10-car show to play the west this season. The show is under the direct management of the son of the well remembered F. J. Taylor, for a number of years one of the most successful wagon showmen in America.

The new circus will have three elephants and will open in Creston, Ia., early in the spring.
Nearly all the properties of the new show have been purchased from Fred Buchannan, who last season had out the World Brothers' Circus. Buchannan's last year's top and his seats will all be used with the Taylor Circus. A peculiar sidelight on the launching of the new circus is that it has been kept secret, cash being paid for all properties.

The original F. J. Taylor Circus was the one Fred Stone trouped with when he was breaking in the business. Recently the Omaha paper carried an old-time photograph showing Stone, along with other actors of the show.

OUTDOOR ITEMS

Arthur Gibson, last season dining car manager of the John Robinson Circus, will handle the car again during 1925. Gibson left the circus during the middle of the season last year, but he has decided to return after operating Thompson one-arms in and near Chicago.

Ernie Haag, owner of the Mighty Haag Shows, a wagon circus, together with Mrs. Haag, were recent visitors at George Moyer's quarters, West Baden. Moyer, before he became factotum for the American Circus Corp., was the general agent of the Mighty Haag Show.

A. H. Barkley, general agent for the John M. Sheesley show, arrived in Chicago from the fair meeting at Peoria, Ill., where he contracted important dates for the Sheesley show.

McCAFFERY ON COAST

Los Angeles, Feb. 10.
J. C. McCaffery, of the Western Vaudeville fair booking department, arrived here last week. McCaffery is en route to Denver for a meeting from session of Northern Pacific Fairs at Aberdeen, Wash.

SELLS-FLOTO SET FOR COLISEUM

Chicago Opening on
April 11—Annex Addition
Figured to Help

Chicago, Feb. 10.
Sells-Floto Circus opens in the Coliseum April 11. Billing will start the middle of March.

This year, with the new annex recently added to the Coliseum, all circus patrons will be forced to pass through the menagerie before going to their seats. The center doors of the building, which have been in use many years and which open direct on the auditorium, will be closed during the circus season, all patrons entering through the new annex entrance where the menagerie will be located.

The new arrangement is costing the S-F circus more rental. The extra profits the candy stands will make more than make up the extra rent. Previous to the annex addition at the Coliseum only four out of 10 people that visited the circus visited the menagerie.

Under the new plan everyone has to pass through the menagerie on the way to their seats.

Amuse. Device Fatality Brings \$25,000 Action

Cincinnati, Feb. 10.
An accident on an amusement device at Coney Island Aug. 30, 1924, in which Dorothy Kehr, 8 years old, received fatal injuries, is scheduled in a \$25,000 damage suit filed in Common Pleas Court here yesterday by the father against the Coney Island Company, Inc. and Arch H. Light, operator of the device.

It is charged the defendant permitted the child to ride in one of the cars with another child, unattended. While the children were opening the car it is alleged a collision occurred, resulting in an injury to the Kehr girl's back from which she died Sept. 5.

Ringlings Deny Forepaugh Circus Will Operate

Chicago, Feb. 10.
Inquiry at the Ringling Brothers' office here in reference to a rumor that the Forepaugh-Sells circus would operate again this season was found to be absolutely without foundation.

It was emphatically stated the Forepaugh show will not go out.

BUCHANNAN'S 20-CAR SHOW

Chicago, Feb. 10.
Fred Buchannan, who last season had the World Brothers' Circus, is this season putting a 20-car show on the road. It will carry also elephants and an extensive menagerie.

Three new steel sleepers were recently purchased here for the show.

BEE STAR'S NEW AERIAL ACT

Chicago, Feb. 10.
Bee Star, last season with the Ward Family, aerialists in the Sells Photo Circus, will do a single turn with the Sparks Circus this season. Miss Star is planning an act similar to that of Lillian Lettzel.

LEVITT-BROWN-HUGGINS SHOWS

On account of the numerous dates that have been offered us and being awarded the contracts for the Pacific Northwest fairs we find it necessary to operate two 15-car shows the coming season. Each show will be of equal merit and there will be not less than six riding devices on each show. The policy will be to combine the two shows at the larger fairs and celebrations.

THE FAIRS CONTRACTED FOR ARE GRESHAM OREGON EXHIBITION; VANCOUVER, B. C.; PROVINCIAL EXHIBITION, VICTORIA, B. C.; BURLINGTON, WASH.; SOUTHWEST WASHINGTON FAIR, CHEHALIS, SPOKANE, WASH.; PROVINCIAL EXHIBITION, NEW WESTMINSTER, B. C.; WASHINGTON STATE FAIR, WAKINAW, WESTERN WASHINGTON FAIR, PUYALLUP; STATE FAIR, SALEM, OREGON.

Our fairs start the latter part of July.

We have also contracted the largest and best celebration in the Northwest: THE TULIP FESTIVAL, BELLINGHAM, WASH., LAST WEEK IN APRIL.

HAVE TWO OF THE BEST FOURTH OF JULY SPOTS ON THE PACIFIC COAST. TWO NATIONAL CONVENTIONS OF FRATERNAL ORGANIZATIONS AND OTHER GOOD CONTRACTS PENDING.

The coming season should prove the best this show has had in its history. Showmen of merit and concessionaires are invited to take part with us.

WE WANT MERRY-GO-ROUND, FERRIS WHEEL AND SHOW OF MERIT. WILL FURNISH COMPLETE OUTFITS FOR REAL SHOWMEN. ALL CANVAS AND FRONTS WILL BE NEW THIS SEASON. WE WANT CONCESSIONS. ALL LEGITIMATE CONCESSIONS OPEN; NO EXCLUSIVES. WE WANT ELECTRICIANS, TRAINMASTER, POLERS, CHALKERS, FOUR AND SIX HORSE DRIVERS, RIDE FOREMAN, RIDE HELP, GAS ENGINE MECHANICS, BILLPOSTERS AND REAL PROMOTERS.

WRITE OR WIRE
LEVITT-BROWN-HUGGINS SHOWS

McKAY APARTMENT HOUSE, SEATTLE, WASH. Phone ELLIOTT 7100

SAM MANDELL'S HEART BEATS TERRIS

Persistency Wears Down Terris' Early Lead

Sammy Mandell proved Friday night at Madison Square Garden that the game is never over until three men are down in the ninth. Apparently hopelessly beaten by Sid Terris, knocked down and plainly hurt in the early rounds, Mandell never faltered but kept pegging away. So much so that Terris, with victory almost certain, allowed the westerner to make the pace and thereby lost the decision.

The fight was one of the fastest ever seen between lightweights. Terris seemed to have more speed about him than was swamped under the Mandell heart. Terris dropped Mandell in the third with a right-cross, and until the fifth round seemed to have a chance to stop Sammy.

Mandell nearly tipped Sid over with a right later on and kept sticking a left into Sidney's stomach which the latter didn't care for. Terris pulled his old stunt of complaining about low blows.

From the eighth round on Mandell took the lead and, by everlastingly pulling in, discouraged Terris so that he blew a fight he thought was "in the bag." If Terris didn't do it he is the worst judge of pace who ever stepped through a pair of ropes, barring Abe Goldstein.

The decision was far from popular. Many of Terris' friends saw Sid making Mandell miss in the later rounds but they forgot that Sid was not countering and that after every miss Mandell would throw more punches, some of which landed.

Harold Smith beat the tough Charley Goodman in the 12-round semi-wind-up. Goodman is the boy who stopped Carl Tremblay. He is a tough puncher but also has a mark for a good boxer. Goodman's friends, present in large numbers, made a great fuss over the decision. Most of these boisterous contests at the Garden emanate from the galleries where they are so far away from the ring they're lucky if they can pick out the principals. As for judging a fight from that distance it's like watching a ball game from an airplane.

Nat Pincus slugged his way to victory over Pete Gottuso in a six. Pete was from the Eddie Kane-Tommy Gibbons stable and had plenty of style but not much of a feistiveness against Pincus. Gottuso looked like a promising boy however. He boxes prettily and hits straight.

Sid Kaplan and Red Cap Wilson boxed a four round draw in the eye opener and Murray Layton beat Willie O'Connell in the first six. All of the bouts were well contested.

About \$60,000 worth of fight fans jammed in to see Terris and Mandell go after Paavo Nurmi's records. Tommy Gibbons was in Mandell's corner which helped the Rockford flash for Gibbons never let him ease up for a moment, even when the going was toughest. This eventually won for him.

Con.

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PROBABLE FIGHT WINNERS AND PROPER ODDS

By Con Conway

BOU.T.

THURSDAY, FEB. 12

WINNER.

ODDS.

Lou Bogash vs. Dave Rosenberg.....	Bogash.....	3-1
Low Chester vs. Billy Vidaback.....	Vidaback.....	5-5
FRIDAY, FEB. 13		
Jim Slattery vs. Jack Delaney.....	Slattery.....	5-5
Larry Estridge vs. Wernie Smith.....	Estridge.....	4-1
Sammy Baker vs. Barney Shaw.....	Baker.....	even
SATURDAY, FEB. 14		
Tiger Flowers vs. Jackie Clark.....	Flowers.....	3-5
Bob Lawson vs. Frank Yarchan.....	Lawson.....	2-1

RECORD TO DATE

Selections, 33. Winners, 24. Draws, 4. Losers, 5.

WOLFE SHOWS MAY INVADE WEST. SECTOR

Waddell on Pacific Coast— Sectional Reports Are Pessimistic

Chicago, Feb. 10.

It is reported the T. A. Wolfe shows will break into Western territory this year. Doc Waddell, one of Wolfe's representatives, is now on the Pacific coast looking over the situation.

Reports from that section are not optimistic. Conditions, especially in California, are none too good, although in Washington and Oregon showmen are looking for a much better season than last year.

There are now five or six shows on the coast, including the well known Foley and Burk organization, which seems to have all the best dates.

World Amus. Supplying Acts for Tri-State Fair

Burlington, Ia., Feb. 10.

Directors of the Tri-State Fair Association have closed contracts with the World Amusement Service Company of Chicago for many of the feature attractions at the annual show in this city Aug. 10-15. The Four Sensational Ellifits will head the group and others are Ponzi's Monkeys, the Roy Thomas Trio of Clowns, the Three Nelvina, casting act, and the Four Clifton Girls, dancers and jugglers.

Woman Fair Secretary In Missouri Legislature

Carthage, Mo., Feb. 10.

In the Missouri House of Representatives there is but one woman member, and she is Emma R. Knell, for many years secretary of the Carthage (Mo.) fair.

The Carthage fair was first managed by her father, whom she succeeded.

RICHLAND FAIR IN SEPT.

Richland Center, Wis., Feb. 10. At a meeting of the Richland County Agriculture Society it was decided to hold this year's fair some time in September, the date to be arranged so as not to conflict with surrounding fairs. Frank Lunkenschloss was elected president; Bernie Bowen, vice-president; and C. A. Brewer, treasurer.

CHANEY RUINING "BIG" LIGHTWEIGHT TOURNEY

The real "low down" on the reluctance of the lightweights to enter the coming tournament is not the 74 per cent "take" which the fighters object to, but the presence of George K. O. Chaney, the Baltimore southpaw, in the lineup.

All of the youths who withdrew, Terris, Mandell, Dundee and Barbarian, have the greatest respect for the southpaw socks of the Baltimorean, so much so they are not going to quarrel with Chaney at the instigation of any boxing commission for any elusive title.

The money end of it could have been adjusted, and would have been, but the opportunity to duck the tough southpaw was equal to the squawk about the small "end the draws" would receive.

Chaney has been the poison boy of the lightweights and feathers for years. His last shindig with Johnny Dundee at Madison Square Garden is still discussed along cauliflower alley. Many of the students of form declare Dundee would have been tipped over if Referee Kid McPartland awarded Johnny the bout on a foul.

The reports anent Chaney being a foul fighter have been duck soup for the managers of the boys who don't fancy his left and right socks to the body. Chaney has fouled a couple of boys, always unintentionally and in the heat of battle, but, according to the reputation given him by timid fight managers, it isn't safe to get in the ring with him without steel trunks.

Moran after Chaney

The only lightweight in the east who announced a willingness to box Chaney was Pal Moran, who recently claimed Benny Leonard's title. Moran just met Sid Barbarian in Detroit last week. The Detroit "decision," according to eye witnesses, should have been a draw, but Moran received the worst of it.

Moran and Jimmy Goodrich are the only outstanding figures in the lightweight tournament, and one or the other will have to eliminate Chaney.

Moran is rated highly on account of his record and his fight with Benny Leonard, following which Leonard retired. The Cleveland papers labeled the contest a draw. Moran also chased Charley White into retirement when he stopped the Chicago slugger in 16 rounds at Madison Square Garden. Johnny Shugrue was another kayo victim of Moran, who was then in line for a bout with Leonard to a decision. Moran is now determined to fight his way back to his former position as the outstanding figure in the lightweight division. He recently beat Earl Galliano and wants to meet Chaney next.

Con.

OBITUARY

JOSEPH J. LIEBERMAN

Joseph J. Lieberman, manager of the Empress, Kansas City, and known to the profession as "Jake," died at the age of 52, Feb. 8, following a heart attack induced by indigestion. He was found dead in his room at Kansas City.

At the time of his death he was managing the Mutual Burlesque house in K. C., taking the house over last summer. He had been connected with the theatrical world for 20 years, and was well known to the profession.

Last season he was manager of the "Bally, Irene and Mary" road show. Funeral services were held

tion for abdominal trouble. Funeral services were held from his late residence, No. 344 Alabama avenue, Brooklyn, the following day, with interment being made at Mt. Hebron Cemetery, Cypress Hill, N. Y. A wife and three children survive.

ELVA LLOYD

Elva Lloyd, known professionally as La Petite Elva, died of consumption.

MONUMENTS

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In Loving Memory

of Our Dear Pal

AL W. BROWN

Who Died Nov. 29, 1924

The sweetest nature that ever flowered this earth has passed into the Great Beyond.

We sympathize deeply with his bereaved and sorrowing widow, Mrs. Ethel Brown (Ethel Steele).

BILLY DUNHAM

and

GRACE O'MALLEY

In the Elks clubhouse, Kansas City, Feb. 7, and the body taken to New York for burial.

Funeral offerings from the Kansas City Theatre Managers' Association, theatrical unions and companies playing in K. C., covered the coffin. Rabbi M. Cohen read the service which was held under the direction of the Elks, with Past Exalted Ruler John H. Barry in charge. The Empress orchestra furnished music and vocal selections were rendered by Grace Nelson McTierman, Stella Cady, Harry Kessel and E. B. Cornell. Employees of the Empress acted as pallbearers.

He is survived by two brothers and a sister.

MAX GUTSTADT

Max Gutstadt, manager of the Lyceum theatre, Ithaca, N. Y., died Feb. 9. Funeral services were held yesterday (Tuesday).

The deceased was born in Germany. He came here in 1893. He

IN MEMORY

of my beloved wife

MARY RICHFIELD

who passed away Feb. 11, 1921

May her soul, through the mercy of God, rest in peace.

THOMAS J. RYAN

had been managing the Lyceum at the time of death, said to have been precipitated by the theatres closing because of labor trouble.

Gutstadt was the founder of the Ithaca Conservatory of Music and originally came from Syracuse, N. Y. He is survived by five sisters and two brothers.

JOHN TURTLE

John Turtle, 36, for the past eight years general manager for the Premier Circuit, Inc., Brooklyn, died at the Jewish Hospital, Brooklyn, February 7, as a result of an opera-

tion at Walls, Wala, Wash. Feb. 1. Miss Lloyd was 18 years old. She is survived by her mother.

Robert Carlson, 39, of 400 Third avenue, Astoria, Long Island, said by neighbors to have been employed at Hurling and Seamon's 125th street. His name was found dead from illuminating gas Feb. 2. The police believe he committed suicide.

Fred G. Plummer, 54, veteran minstrel, who appeared with the Thatcher, Primrose and West minstrels for many years, and a buck and wing dancer of noteworthy ability, died Feb. 9, in Chicago. Drinking saturated alcohol was given as cause of death.

Mrs. Catherine Burroughs, mother of Edward C. Burroughs, manager of the Palace theatre, Flint, Mich., died at her home in Rockport, Mass., Feb. 9.

Hughie Boylan, for 16 years in McBride's ticket agency, died in the psychopathic ward at Welfare Island Feb. 10. He had been ill for several years.

ANOTHER STOCK TRY AT K. C.

Kansas City, Feb. 10.

The management of the Shubert-Missouri here will follow the closing of "Abie's Irish Boy" with another attempt to establish dramatic stock.

The company will be known as the Missouri Players, and it is understood the lead may be Carl Brickert, leading man of the Orpheum stock here last summer. "Abie" closes its run at the Missouri, Feb. 15.

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Feb. 9—Palace, New York
Feb. 16—Proctor's, Newark
Feb. 23—Riverside, New York
Mar. 2—Bushwick, Brooklyn
Mar. 9—Hamilton and Franklin
Mar. 16—Jefferson and Fordham

Mar. 23—Morristown and Chester
Mar. 30—Riviera and Coliseum
Apr. 6—Open by request
Apr. 13—Lowell, Mass.
Apr. 20—Portland, Me.
Apr. 27—Lawrence and Manchester

May 4—Keith's, Boston
May 11—Trenton and Camden
May 18—Maryland, Baltimore
May 25—Keith's, Philadelphia
June 2—Keith's, Washington
The Beaches to follow

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CHICAGO

VARIETY'S
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The Palace with Harry M. Snodgrass, late of Leavenworth and "king" of ivory ticklers, the center of attraction. George Jessel's game takes precedence in the electric lights, but it was the "king" who came the nearest of any on the bill to stopping the show.

Snodgrass is accompanied by J. M. Witten, prize winning radio announcer from station WOS in the Capitol Building, Jefferson City, Mo. The duo makes the audience think they are really tuning in. The "king" hits up several recent song successes and some old ones.

Snodgrass, considered a "frank" novelty, proved a whale of a drawing card. He completely changed the complexion for once of the usual Sunday afternoon and night audience of hard-boiled regulars, with many in the new faces. The "draw" was credited to Snodgrass.

Snodgrass does his bit in an ultra-professional manner. He has the stuff, and he knows how to get it across.

Witten is a little bashful but uses his fine speaking voice to advantage. George Jessel was an emphatic success. With the Jessel act is a little misadventure of two of her own by her "splits" and other fancy feign in dancing. Miss

show Sunday. Those fortunate enough to obtain seats for the opening performance saw a well-arranged variety program. It is doubtful if the other four shows run as smoothly as the first, as two acts are eliminated every performance.

work. Lewis and Ames lack substantial material. The audience seemed to enjoy this old "hokum." "Cycle of Color," posing turn, presented by Rae Wyann, closed. The staccato poses were individually applauded. A good opening or closing turn.

A vaudeville bill that is composed of a variety of entertainment constituted the program at the American the last half of last week. The show ran smoothly and had a tendency to please. Business was exceptionally good at the first show Thursday.

Gertner's Animals, dog, pony, monkey and bucking mule, opened. The bulk of the routine is executed by the pony, with the mule, one of the best of its kind, getting innumerable laughs. De Loach and Corbin, mixed colored team, stepped on in an early spot with a fast routine of singing and dancing. The man also plays a "hoor" current. Good act for the position it occupied. No. 2. Bud Ross and Co., rural comedy sketch, filled in nicely but it is doubtful if the vehicle is strong enough to carry it over in the better grade houses. Swift and Dailey, novelty and comedy musical turn, were the ap-

plause hit of the bill. The man manipulates various instruments, with the woman also coming in for a good share of the honors. Fred Lewis, silent monologist, wallowed them in the late spot with some familiar chatter that is intermingled with a couple of sure-fire parodies. The Powell Troupe, three men and two women, closed with a difficult wire exhibition, employing two sets of wires.

The Frolics will have a new floor show Feb. 16. Roy Mack is producing.

Richard (Dick Green), international secretary of the I. T. A. S. E., paid the Windy City a visit to be in attendance at the stagehands' ball.

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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Lucas has looks, a radiant personality, and apparently a future. Deno and Rochelle with Adley's jazz orchestra and the Deno Brothers do some fifty hot-foot stunts, including a high dance that "clicked," and a refreshing variation on the Montmartre "My Man" theme. Kitty Doner, brother Ted, and sister Rose concluded the list of headliners. The Doners, old favorites, went over.

Joe Darcey, "number four," put over his songs effectively. Murray and Alan were second on the bill. Little Paulkner and Co. opened the show with a novel variation of the old Punch and Judy routine, a marionette skit entitled "Play Ball." The Palace patrons liked it.

Old Olsen and Chic Johnson, hold-overs from last week, close with a repetition of their "surprise party," participated in by the entire bill. Loop.

Spring-like weather brought a turnout to the Majestic for the first

participating in four. "Alabama Land" headlined and scored the hit of the afternoon.

Aegreoff's Revue, four persons, did well with whistling, Russian and ballroom dancing. Hayes and Lillian, mixed team, were one of the biggest hits seen in the deuce spot in sometime. The man is a good eccentric comedian, with the woman doing good straight work.

"Stateroom 19," comedy sketch, dealing with the trip of a newlywed couple on a ocean liner, opens good but has a tendency to sag in spots. The finish is sure-fire. Dixie Four (colored), singing and dancing combination, were a hit. The boys possess good voices and also offered some good dancing. Gordon and Day, comedy double team, with the man a good pantomime comedian, pleased. The woman is a good foil, contributing a dance plus good looks.

"Alabama Land," musical revue, four men and five women, is pre-tentious offering. The turn is well constructed but can be improved by

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—Donaghy, Tribune.

The Whole Town's Talking!!

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Ed. Green is past president of the Chicago local.

Ernie Young is rapidly recuperating. Mrs. Young, who broke down from worry and anxiety, is reported resting in Memphis, Tenn.

Joseph Moran, recently at the Adelphi in "The Hold-Up Man," is

playing western vaudeville time with his wife, Corietta Curtiss.

Good entertainment is the rule at the Chateau theatre and the last half bill last week was no exception. Witt and Winters, hand balancing team, have a difficult routine which they put across with showmanship. As an opener this turn was above average and undoubtedly deserves a better spot. Gertrude Barnes followed with jazz songs and patter with her boy accompanist, name not billed. The turn went well and got results until the close, when Gertrude announced she would sing a new song, and then stumbled through it. She apologized, however, and was forgiven.

Bobby "Uke" Henshaw had them laughing before he made an appearance, and after that scored his usual total. Several new mimic bits were included with his standard "Poli Parrot" song and piccolo imitation numbers.

Jules Albert's band was No. 4 in place of John R. Gordon Co., which for some reason was out. The band did well for three numbers and then crashed over when a colored stepper came on at the finish. Shriner and Fitzsimmons in a comedy sketch, "The Newlander," invoked plenty of laughter and closed with old time tunes which found favor. A remarkably well trained chimpanzee, "Taran," closed the show. Felix Patti, trapeze, directed from the extreme side of the stage, not once coming out on the stage to assist the animal.

Ray Mack's Revue opens at the Bloom's Deauville cafe Feb. 22, replacing the present Ernie Young show.

Harry Delano, formerly assistant to James Webb, manager of the

local N. V. A., has severed connections with that organization.

The Executive's Club of Chicago held their annual "roam" Jan. 29 at the Rainbo Gardens. Evans Lloyd and Ambrose Wyrick put on the show.

Club members staged and acted "The Mikado" as the main event of the evening. The operetta was broadcast over WQJ.

INDIANAPOLIS

By VOLNEY B. FOWLER

Murat—Minneapolis Symphony Orchestra Monday night; "Greenwich Village Follies," last half. English—Dark. Capital—Stock Burlesque (Jack Lamont).

Rollo A. Talcott, head of dramatics, Butler University, since 1921, has resigned to become dean of the Williams University Department of Dramatics, Ithaca, N. Y.

All dance halls at Muncie, Ind., may be closed at midnight by an ordinance before city council.

The new \$400,000 Indiana theatre, Indiana Harbor, will open soon.

Stockholders, Washington Theatre Company, Marion, Ind., re-elected E. L. Weener president; John O. Fryer, vice-president; James S. Simon, secretary-treasurer; Weener, Milton Matter, T. H. Deed, Fryer and Simon, directors. The company owns the Indiana, Lyric and Royal Grand theatres, operated by Billy Conners.

The New Point theatre, New Point, Ind., has opened with Burley Evans, manager.

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THE VERSATILE ARTISTS

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SEATTLE TIMES, Jan. 5th:

Most beautifully staged act seen here in a long time is the pretentious act of Dave Apollon & Co. This talented man plays several stringed instruments and dances wonderfully. His Russian number brought tremendous applause.

SEATTLE POST INTELLIGENCER, Jan. 5th:

One of the best bills of the season graces the stage at the Orpheum, with act of major interest contributed by Dave Apollon.

Apollon, versatile Russian musician and dancer, offers a brilliantly produced, topsy-turvy spectacle with melodic embellishments. A featured member of his company is Ramona, a dancer, who joins physical charm with technical mastery. Apollon plays the mandolin, piano and various other instruments, also appears to advantage in a spirited Russian dance. Scenic effects and costumes are both colorful and in good taste.

PORTLAND OREGONIAN, Jan. 13

Artistic number adds flavor to the bill. This is Dave Apollon, a versatile musician and dancer. The act is beautiful in its staging and costuming. Young Apollon electrifies with his whirling in a Russian number. He plays big, splendid numbers on a mandolin, giving them new values.

(The entire act conceived, staged and produced by Dave Apollon)

SAN FRANCISCO CALL and POST, Jan. 19th:

Apollon's act is a whole show in itself. He and his company won the heartiest applause of the evening and they deserved it. Apollon is a master of stringed instruments, his playing of mandolin and piano at the same time is a feature, and his closing Russian present dance number is a knockout.

SAN FRANCISCO HERALD, Jan. 19th:

The big bit of this week's Orpheum bill is Dave Apollon's dates and musical act. Apollon's act is well staged, and the two girls with him are both attractive and excellent dancers. His own dancing and unusually skillful mandolin playing won generous applause.

LOS ANGELES DAILY NEWS, Jan. 21st:

Dave Apollon's entire act is entertaining and brilliant. Apollon is about the most versatile chap on the entire program. He dances with exquisite grace, is a finished pianist and plays the mandolin beautifully. His playing the mandolin and piano at the same time was great. Ramona, M. Markoff and Dorothy Campbell give the able assistance. Settings and costumes were delightful.

BROOKLYN, N. Y.

By ARTHUR J. BUECH

A movie exploitation stunt was put over here last week and the Brooklyn "Daily Times" fell for it.

The wreckage of a Ford car was placed at the intersection of Fourth avenue and Pacific street on the grating of the Fourth avenue subway, over which was hung a sign, "Broken Laws."

The paper photographed the wreck and published the picture, "Broken Laws," film, is being

shown around this district.

The new Albee is still packing 'em in, due no doubt to the curiosity which has been engendered in the public mind.

Willie Howard's new show opened at the Majestic this week.

Teller's Shubert succeeded Werba's Brooklyn this week with the showing of "The Ten Commandments," the latter house continuing with "The Best People."

"In the Next Room" this week at the Montank.

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Mrs. Gerson, who will be the hostess at the Largest Birthday Party in New York at the Million Dollar Arcadia Ballroom, 53d Street and Broadway, on MONDAY EVENING, FEB. 16th, is hereby extending a Personal Invitation TO ALL MEMBERS OF The Actors' Equity Association, The N. V. A., The Lambs, The Friars and The Green Room Club, Cheese Club, and respectfully requests you send her your name and home address before Friday evening, upon receipt of which she will send you a Personal Identification Card which entitles you to every courtesy, including Admission, Coat Room, Dancing, Prizes, Entertainment and all Refreshments Gratis.

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BURLESQUE ROUTES

(Continued from page 14)

Seamon's, New York; 23 Empire, Brooklyn.
 Fellies of Day—16 Gayety, Montreal; 23-25 Empire, Lewistown; 26-28 Jefferson, Portland, Me.
 Gerard, Barney—16 Empire, Toledo; 23 Lyceum, Columbus.
 Golden Crooks—16 Grand, Worcester; 23 New London; 24 Middletown; 25 Meriden; 26-28 Lyric, Bridgeport.
 Good Little Devils—16 Gayety, Pittsburgh; 23-24 Court, Wheeling; 25 Steubenville; 26-28 Grand O. H., Canton.
 Go to It—16 Empire, Newark; 23 Hurty & Seamon's, New York.
 Happy Go Lucky—16 Star & Garter, Chicago; 23 Gayety, Detroit.
 Happy Moments—16 L. O.; 23 Olympic, Chicago.
 Hippity Hop—16 Stamford; 17 Holyoke; 18-21 Springfield, Mass.; 23 Empire, Providence.
 Hollywood Follies—16 Gayety, Washington; 23 Gayety, Pittsburgh.
 Let's Go—16 Gayety, Kansas City; 23 Gayety, Omaha.

Marion, Dave—16 Lyric, Dayton; 23 Olympic, Cincinnati.

Miss Tabasco—16 Casino, Philadelphia; 23 Palace, Baltimore.

Monkey Shines—16 Columbia, New York; 23 Casino, Brooklyn.

Nifties of 1924—16 Empire, Toronto; 23 Gayety, Buffalo.

Peek-a-Boo—16 Olympic, Chicago; 23 Star & Garter, Chicago.

Record Breakers—16 Miner's Bronx, New York; 23 Stamford; 24 Holyoke; 25-28 Springfield, Mass.

Red Pepper Revue—16 Empire, Providence; 23 Gayety, Boston.

Runnin' Wild—16 Casino, Brooklyn; 23 Casino, Philadelphia.

Seven Eleven—16 Gayety, Detroit; 23 Empire, Toronto.

Silk Stocking Revue—16-18 Empire, Lewistown; 19-21 Jefferson, Portland, Me.; 23 Casino, Boston.

Steppe, Harry—16 Olympic, Cincinnati; 23 Gayety, St. Louis.

Step on It—16 Palace, Baltimore; 23 Gayety, Washington.

Step This Way—16 New London; 17 Middletown; 18 Meriden; 19-21 Lyric, Bridgeport; 23 Miner's Bronx, New York.

Stop and Go—16 Casino, Boston; 23 Columbia, New York.

Take a Look—16 Empire, Brooklyn; 23 Orpheum, Paterson.

Talk of the Town—16 Gayety, Rochester; 23-25 Avon, Watertown; 26-28 Colonial, Utica.

Town Scandals—16 Columbia, Cleveland; 23 Empire, Toledo.

Watson, Sliding Billy—16 Lyceum, Columbus; 23 Lyric, Dayton.

Williams, Mollie—16 Gayety, Omaha; 23 L. O.

Wine, Woman and Song—16 Gayety, Boston; 23 Grand, Worcester.

MUTUAL CIRCUIT

Band Box Revue—16 Lyric, Newark; 23 Gayety, Scranton.

Barfful Babies—16 Prospect, New York; 23 Hudson, Union Hill.

Beauty Paraders—16 L. O.; 23 Prospect, New York.

Bob Hair Bandits—16 Trocadero, Philadelphia; 23 Olympic, New York.

Cuddle Up—16 Empress, Milwaukee; 23 National, Chicago.

French Frolics—16-18 Park, Erie; 23 Garden, Buffalo.

Giggles—16 Olympic, New York; 23 Star, Brooklyn.

Girls from Follies—16 Garden, Buffalo; 23 Corinthian, Rochester.

Hello Jake Girls—16 Broadway, Indianapolis; 23 Garrick, St. Louis.

Hurry Up—16 Empire, Cleveland; 23 Empress, Cincinnati.

Kandy Kids—16 Academy, Pittsburgh; 23 Miles-Royal, Akron.

Kelly, Lew—16 Mutual, Washington; 23 York; 24 Cumberland; 25 Altoona; 26 Johnstown; 27 Uniontown.

Kuddling Kuties—16 National.

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No. 217

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All those engaged report at 166 West 46th Street, to take advantage of our BIG SALE and it's THE LAST CALL, too, we must sell all our current styles to make room for the new spring stock.

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ROBERT BECK, President

Chicago: 22 Cadillac, Detroit.
Lafin' Thru—16 Star, Brooklyn;
22 Lyric, Newark.
Landon Gayety Girls—16 Mutual,
Kansas City; 22 Garrick, Des
Moines.
Love Makers—16 Gayety, Brook-
lyn; 22 Trocadero, Philadelphia.
Maids from Maryland—16 Gar-
rick, Des Moines; 22 Palace, Min-
neapolis.
Make It Poppy—16 Corinthian,
Rochester; 22 Geneva; 24 Emma;
25-23 Schenectady.
Merry Makers—16 Gayety, Balti-
more; 22 Mutual, Washington.
Miss New York, Jr.—16 Empress,
St. Paul; 22 Empress, Milwaukee.

In the review of "Go To It" at the
Columbia, New York, in Variety last
week, there was a reference made
as to the bit "The One Man Prize
Fight" or "Champion of the World
at His Style."

I wish to call the attention of
Managers, Agents and Artists that
I have done this bit 12 years ago.

(Signed) JAKE KOGAN

Moonlight Maids—16 Empress,
Cincinnati; 22 Gayety, Louisville.
Naughty Nifties—16 Gayety,
Louisville; 22 Broadway, Indian-
apolis.

Red Hot—16 Gayety, Wilkes-
Barre; 22 Allentown; 24 Sunbury;
22 Williamsport; 22 Lancaster; 22
Reading, Pa.

Reeves, Al—16 Gayety, Scranton;
22 Gayety, Wilkes-Barre.
Round the Town—16 Howard,
Boston; 22 L. O.

Smiles and Kisses—16 Garrick,
St. Louis; 22 Mutual, Kansas City.
Snap It Up—16 Geneva; 17 Em-
mira; 19-21 Schenectady; 22 How-
ard, Boston.

Speed Girls—16 Cadillac, Detroit;
22-25 Park, Erie.

Speedy Steppers—16 Palace, Min-
neapolis; 22 Empress, St. Paul.
See Along—16 Gayety, Philadel-
phia; 22 Gayety, Baltimore.

Step Lively Girls—16 Hudson,
Union Hill; 22 Gayety, Brooklyn.
Stepping Out—16 Allentown; 21
Sunbury; 16 Williamsport; 19 Lan-
caster; 20-21 Reading, Pa.; 22 Gay-
ety, Philadelphia.

Stolen Sweets—16 York; 17 Cum-
berland; 18 Albion; 19 Johnstown;
22 Uniontown; 22 Academy, Pitts-
burgh.

Whizz Bang Babies—16 Miles-
Royal, Akron; 22 Empira, Cleveland.

LETTERS

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CIRCULAR LETTERS WILL NOT
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LETTERS ADVERTISING IN
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Cornell Eddie
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Dooling Harry
Fischer Edna
Folles R
Garrick Jack
Goodwin Walter
Gordon & Dolmar
Green Jane
Grissell Ben
Grissell Frank
Holmes E Mrs
Hurl Dody
Kimble B
Lecial John
Lynd Nellie
Murray & Mackay

Anthony Joe
Burke Minnie
Burns Harry Co
Courtney Peggy
Clark Sammy
Carrington Nan
Earl J O
Edwards David
Powell Dolly
Gormann Florrie
Gibson & Betty
Hurl D Mrs
Howard May
Hearne Lillian
Hayden Adeline

Mile Margaret
Nelly Theo
Newkirk Billy
Noble J T
Noda Al
O'Reilly Flo
Olsen Timothy
Reel Harry
Romanian Bert
Ramsdale Edgar
Scott Geo
Savin Fred
Shoop Al
Stephen Murray
Tabor Miss
Tart Richard
Thomas Dailey
Thomas Howard
Thomas Jack
Widda Miss
White John
Williams Musical
Williams Lew
Wilson Viola
W Box

CHICAGO

Hopkins Frank
Iverson Fritz
Lydia & Revedo
Lubin Lou
McClain George
Marley George
Martin Maude Mrs.
Morrow Mabelle
Marsh Niles
Norman Karyl
Pappe Chase
Paullette Miss
Ruth Mary
Stanton Will

Randall M Mr &
Ramsdale Charles
Ryan Nora
Rox Quinsance
Richards Doty
Robertson Sam
Rothkopf Robert
Stanton Will
Stanton Frank
Swaney & Nelson
Sweigert Dot

Sammela Rae
Sayed Ed
Shepard Buddy
Thornton Ed
Thompson Irene
Tilker Ed
Van & Vernon
Williams Barney
Vivian & Dunn
Via Tommy
Vail Arthur

KANSAS CITY

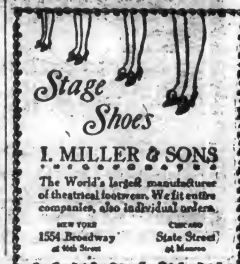
By WILL R. HUGHES

Shubert—"Chocolate Dandies."
Shubert-Missouri—"Abie's Irish
Rose" (fourteenth and last week).
Orpheum—Vaudeville,
Globe—Vaudeville.
Parkway—Vaudeville.
Gayety—"Mollie Williams' Show,"
Columbia burlesque.
Empress—"Maids from Merry-
land," Mutual burlesque.
Mainstreet—"As Man Desires,"
picture, and vaudeville.
Royal—"The Devil's Cargo," film.
Newman—"Miss Bluebeard," film.
Liberty—"Smouldering Fires,"
film.

"Abie's Irish Rose" will fold up at
the Missouri after the performance
Feb. 15, which will complete its
14th week here. This is 11 weeks
longer than any other attraction has

been able to stay in this city and
fool the "wise ones" who gave
it four weeks at the outside. It is
reported the company will go either
to St. Louis or Omaha, neither city
having had the piece.

Three big events will attract hun-
dreds of visitors here this week and
they should be of some benefit to
the numerous amusements. The
events are the motor show, the an-



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Willie Horowitz, Manager

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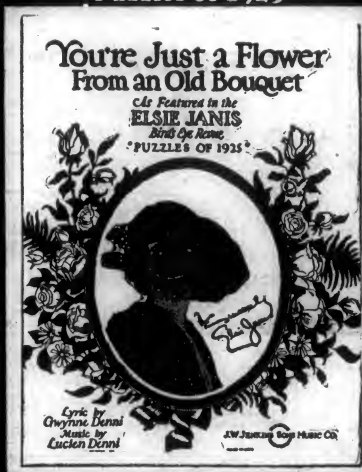
"You're Just A Flower From An Old Bouquet"

By LUCIEN DENNI

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"Puzzles of 1925"



A rare fascinating melody with a lyric that lends itself wonderfully for obtaining stage effects.

Beautiful arrangements for Women's Voices, Mixed Voices, and Male Voices.

A Marvelous Fox Trot Orchestra Arrangement by Arthur Lange.

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Records and Rolls.

For Mixed, Male and Female Quartettes.

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For Mixed, Male and Female Quartettes.

Saxophone Band 16 Saxs 75c
and Piano, each

J. W. JENKINS
SONS' MUSIC CO.

KANSAS CITY,
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Dance Orchestrations,
Band Arr., each 35c

annual spring market week and the semi-annual meeting of the South-west Retail Merchants' Association.

The Bridge Players, at the Garden, are making a desperate fight for their share of the amusement patronage. Thousands of postal cards have been sent out containing a list of plays which the company "expects" to present, and one end of the card, which is to be cut off, is an absolutely free ticket to one of the week's performances. There are no strings such as two-for-one or anything to the ticket.

As the Bridge company is framed for musical tabs, the pieces will all

be given with musical accompaniment, chorus 'n' everything.

While business for the "Music Box Revue," at the Shubert last week, was not quite as heavy as anticipated, the takings hit close to \$35,000. The first clean sell-out was the Wednesday matinee, which would indicate the customers are looking for bargains and even hesitate to dig up \$3.85 for the night tickets.

As the show did not open until Monday night an extra matinee was given Friday with the top sale at \$2.50.

OKLAND, CAL.

By WOOD SOANES

The new Franklin theatre has opened its doors after remodeling under the direction of Ackerman & Harris, who will operate with pictures. The Franklin is one of the pioneer first class movie houses and has changed hands several times during the last few years.

On Feb. 15 the new Orpheum,

formerly the Fox-Oakland, will open with a new policy as to reserved seats will be 75 cents but the plugging price will be 50 cents for the balance of the house, unreserved. This system will obtain daily and Sunday. The entertainment policy will remain unchanged, six acts and a feature picture. Allen Warshawer remains as resident manager and ex-officio press agent.

At the Fulton, Feb. 15, Crane Wilbur returns as a stock actor with Mrs. Wilbur (Susanau Caubet). The Wilburs open in "The Last Warning" and will be seen in four new shows by Wilbur, one of which, "Sea Foam," is scheduled for Woods production next season and may bring the producer to Oakland for the premiere.

ATLANTIC CITY

By MORT EISEMAN

Apollo—"Houses of Sand."
Virginia—"Captain Blood."
Colonial—"Forbidden Paradise."
Bijou—"Barbara Fyeltchik."
City Square—"The Painted Lady."
Capitol—"Find Your Man."
Liberty—"Stepping Lively."

Ethel Dobson, local singer, was signed to appear in Fox theatres in New York and Philadelphia. Will Hewley

ham Fox was in Atlantic City and heard Miss Dobson sing over the radio. He arranged her contracts.

Mrs. Clayton D. Lee, president New Jersey Mosquito Commission, asked the commission meeting at the Traymore Hotel here to utilize pictures in acquainting people with the habits and menace of mosquitoes.

BUFFALO

By SIDNEY BURTON

Majestic—"Little Miss Bluebeard"; "No, No, Nanette," next.
Shubert-Teck—"Ritz Revue"; "Little Jessie James," next.
Hip—"Dante's Inferno," film.
Loews—"Manhattan," film.
Lafayette—"Madonna of the Streets," film.
Gayety—(Columbia) "Talk of the Town."
Garden (Mutual) "Make It Peppy."

Henry Strasser, manager Emblem theatre (east side), was fined \$25 in Children's Court for permitting a boy under 16 to enter the theatre unaccompanied by an adult.

The management, Shubert-Teck theatre, pulled a neat publicity stunt for "Artists and Models" when the secretary of the Buffalo Council of Churches forced the Chief of Police to detail Policewoman Gunn and Inspector Gilligan to censor the opening performance of the show. The stunt caught first pages of evening dailies Monday, causing heavy box office lines at the theatre.

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"I am taking this opportunity of thanking my many fans for their wonderful appreciation of my efforts over the radio, and I am hoping to be able to thank them all in person at that smart after-dinner place

CIROS

where I am appearing this week under a special arrangement and I'll tell you more about it when I see you,

"P. S.—Thanks all of you for these lovely messages delivered to me through the courtesy of WGBS."

"Miss Fay Marbe was charming last evening. Looking forward to hearing her again very soon."—*Baron DeMeyer.*

* * * * *

"Oh, boy, Fay Marbe, you are wonderful on the radio. Such pep and individuality! Please sing again. Your announcing was very unique and very clever."—*Tom Collins.*

* * * * *

"Heard Fay Marbe. It was wonderful. Clear as a bell."—*Ruth Stone.*

* * * * *

"Station WGBS was the most interesting and enjoyable last evening due to the announcing of Miss Fay Marbe, and the talk between her songs was great. She sang like an angel."—*Harry and Fred Cooper.*

* * * * *

"Fay Marbe is the most fascinating girl on the radio. The announcement was very original. I hope she sings again very soon. Her personality and charm came over fine."—*George Cahn.*

* * * * *

"When will Fay Marbe sing again? I never enjoyed anyone as I did her. I could just see her dancing on the stage. She is beautiful and clever. Her singing was as clear as crystal."—*Dorothy Bowman.*

"I feel I ought to let you know the enjoyment my family and myself received from the broadcasting of Miss Fay Marbe last night. It was very charming indeed, and we hope to have the pleasure of hearing her again soon."—*Mrs. M. Richardson.*

* * * * *

"Greatly enjoyed broadcasting of Miss Fay Marbe. Hope to have pleasure of hearing her again soon."—*Mrs. Lillian Kerstein.*

* * * * *

"Permit me to inform you of pleasure derived from broadcasting of Miss Fay Marbe last night. I am looking forward to hearing her again soon."—*Mrs. S. Bruck.*

* * * * *

"Having a birthday party and Miss Marbe on the radio was the high spot of the evening. Do have her again. She is the most personable star on the radio and stage."—*Mr. and Mrs. Brockwell.*

* * * * *

Part of letter addressed to WGBS:

"Please have Miss Marbe again. It was most delightful and the little by-play the announcer had with her was just fine, and those who know Miss Marbe's work on the stage would be especially attracted to just such entertainment, as it shows her personality. The announcer spoke of how beautiful she looked. I remember well how beautiful she looks in red and always remember her beautiful bracelets. I notice you mentioned her jewels. It was certainly a delightful little concert, and I do hope you have it again. And Miss Marbe's culture shows through it all. I have often wondered just where she studied. I wish you would send her this letter, and if she has any spare pictures I would like to have one, but this letter is not written for a picture."—*C. C. Kolbas.*

first. His character impressions, being of a type never seen before, seemed to hit the right spot. The beauty of his female aide served to embellish the offering.

Next to shut was Mel Klee. Though this gentleman has a routine and mannerism which others possess, he seems to cause the audience to enthuse over his endeavors and crave for plenty. As a rule singles of the Klee type, after about 12 minutes, have tired the audiences here, but he just seemed to have warmed them up at this time, and they craved for and got another eight minutes, and would have

taken more had not the comedian insisted that a big and lengthy act was to follow, and he felt the stage should be relinquished in their favor. That was rather a noble thing to do.

Eng.

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The Old Time Hoop Rollers
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SUMMER SHOW

(Continued from page 1)

stationed in the orchestral pit, the singers to form a mixed voice combination that will work in conjunction with both the show and orchestra.

A number of other novelties will be worked into the show, one being a southern feature that has never been north of Louisville.

"Aunt Hagar's Chillin'" will have music and score by Lieut. Brynm and book by Shipp, the former having been associated with Gus Hill

for six years and the latter remembered for his writing of the Williams and Walker successes.

The opening date at the Columbia has not been definitely set, but will be in April, following the close of the present Columbia burlesque season.

Hill plans to open "Bringing Up Father" at the Lyric at about the same time the Brynm-Shipp show will start at the Columbia.

At the Columbia last summer the "Hollywood Follies" was presented by Hurtig and Seamon, the show being half white and half colored.

"SINGING BOOTBLACKS"

(Continued from page 3)

jazz harmonica or "hot" banjo player.

A Broadwayite has conceived the idea of importing a number of the "shine" boys and putting them to work in his chain of stores. The tariff of 15 and 25 cents per customer is not unusual in the south, and this combination of amusement with shoe-shining is looked upon to reap large returns.

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American—"The Music Box Re-
vues"—"Three Weeks" (Wood-
stock).
Vaude.
Latter—Vaude.
Grand Opera House—Vaude.
Lyric—"Let's Go" (Columbia).
Orpheum—"The London Gayety
Society" (Mutual).
New's State—"The Devil's

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Missouri—"The Swan" (film).
Grand Central—"Enticement" (film).
West End Lyric—"If I Marry Again" and Eugene Dennis.
Kings—"Fifth Avenue Models" (film) and Style Show.
Rivoli—"Fifth Avenue Models".
Delmonte—"The Country Flapper" (film).

"Syncopeation Week" at the Grand
Central has Herbert Berger's Hotel
Coronado orchestra featured. The

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My new assortment of EASTER
GREETING CARDS is now ready.
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HOPE HUNT FLOPS

(Continued from page 1)
his fair, alleging it to be the champ
bust of the year. They claim that
they were in a troupe of 29 persons
that headed out of California backed
by Los Angeles capital.

When the picture party reached
Singapore, expected funds failed to
arrive and the film expeditionists
found themselves with unpaid hotel
bills. The Missoula boys, facing
destitution, managed to obtain work
and subsequently worked their way
back to this city.

Last reports are that the "man
ape" had not yet been "shot."

lor's recital Feb. 5. Hundreds were
turned away.

The largest advance seat sale in
their history was recorded for the
Woodward Players' "Three Weeks
at the Empress this week.

Guy Goltzman's plans for grand
opera at popular prices took a for-
ward stride this week when a group
of influential opera patrons formed
a committee to sponsor his annual
season of the San Carlo Opera com-
pany at the Odeon, week March 23.

of a player engaged by a New York
producer to be suspended by Equity,
although a number of suspensions
have been made among the rep and
tent outfits.

The actress had a run of the play
contract, calling for \$150 weekly.
Her suggestion was that \$250 weekly
would correct any physical ill.
Equity's physician, in Chicago, sup-
plied a report that indicated Miss
Frazin was in good health, although
"slightly" off a perfect normal con-
dition. The suspension was made
on the recommendation of Frank
Dare, Equity's Chicago representative.

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CINCINNATI

By **JAMES F. BECHTEL**
Grand—"Plain Jane."
Shubert—"The Gingham Girl"
Oss—"Six Cylinder Love."
Palace—Vaudeville and film,
"Captain January."
Keith's—Vaudeville.
Olympic—"Come Along."
Empress—"Naughty Nifties."
Photoplays—Lyric, "Captain
Blood"; Capitol, "As Man Desires";
Walnut, "Forty Winks"; Strand,

"Dante's Inferno"; Family, "Missing
Daughters."

Stuart Walker is making arrange-
ments to produce "The Whole
Town's Talking," "An Imported
Wife," "Home Fires," "The Country
Cousin," "The Bat" and "Romance."
Wilbur Conrad has been appointed
conductor of the Walnut Street the-
atre, succeeding Hewitt Thomas,
who goes to an eastern city.

BILLS NEXT WEEK

(Continued from page 13.)

Schultz Wanderette
(Two to 5)
34 half
Christy & McD
Harte Hollanders
(Three to 5)
ST. WAYNE, IND.
Palace
York & King
Barnet & Downs
Lane-Travers Rev
34 half
Pitche Minstrel
HAMMOND, IND.
Parthenon
34 half
Imperial Midgets
HUNTINGTON, IND.
Huntington
34 half
Emily Earl
(One to 5)
INDIANAPOLIS
B. F. Keith's
(Louvillville Split)
14 half
Carol & Louis Dore
Farnell & Florence
Drew & Valls
(Two to 5)
34 half
Moore-Megley Show

INTERSTATE CIRCUIT
AUSTIN, TEX.
Maquette
(14-15)
Same Bill plays
Galveston 24
Wulroy Miller & R
Jeannette Childs
T. Dugan Co
Frank Devos
Kraft & Lamont
More Castle Rev
(Two to 5)
DALLAS, TEX.
Maquette
Collins & Hart

GUS SUN CIRCUIT
BELLAIRE, O.
Mike-Grand
Rich & Banta
O'Brien & M
Ralph Rickus
P & W Hensley
24 half
Ryan & Moore
Jada &
H Bailey Co
(One to 5)
BUFFALO
Lafayette
6 Kober Girls
Dance Carnival
Morgan & Sheldon
P Dean Co
34 Tow 4
COVINGTON, KY.
Liberty
Roberts & Clark
(Others to 5)
14 half
Rich & Banta
(Others to 5)
FRANKLIN, PA.
Orpheum
34 half
Grace & Raymond

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LIMA, O. Paseo Bartram & Sexton Schwartz & Clifford (Two to 5) 34 half Jervis Harrison Dalton & Craig Montague Love Dan Coleman Co (Two to 5) LEXINGTON, KY. Ben All Primo Velly Saxon & Belasco Stanley & Wilson Shaber & Jackson Banjoiland 34 half Mowatt & Mullen Montague Love Henry Catalano (Two to 5) MUNCIE, IND. Wynor Grand Mowatt & Mullen Atlas Norman Emily Earl Co (One to 5) 34 half Jarvis & Harrison The Rials (Two to 5) AUSTIN, TEX. Maquette (14-15) Same Bill plays Galveston 24 Wulroy Miller & R Jeannette Childs T. Dugan Co Frank Devos Kraft & Lamont More Castle Rev (Two to 5) DALLAS, TEX. Maquette Collins & Hart HOUSTON, TEX. Derk & Sann Bernard & Townes Carlson & Baller Liddell & Gilson Sidney Landfield Benny Rubin Co L. ROCK, ABE. Wood & White Bennett Twine Barry & Lancaster Olson & Johnson 34 half Fashioneites Moore & Freed Princess Radjah OKLAHOMA CITY Orpheum Hubbells Sycoe Stuit & Bingham Zelaya Frank Farron J. Desavia Rev 34 half Lucy Gillette Jada & C Drew Co Tom Smith D Byron Rev S. ANTONIO, TEX. Maquette Downey & Claridge Wainwright & K Folly & Os W C Kelly Lytell & Fant Dacks Band TULSA, OKLA. Maquette Lucy Gillette Ja Da & D Byron Rev Tom Smith Clayton Drew Co 34 half Achilles Murdock & Mayo Jedee Lynch Billett & Lamont Hughie Clark Co WICHITA FALLS Maquette Sullivan Selaya J. Delgiva Rev Barry & Lancaster Claude & Marion Olson & Johnson							

Petty Reat Co
Clifton Kemp & H
Family
Mayfield & Golden
Savoy & Anlie Sil
Harry Roddard Co
(One to 5)
BOCHESTER, N. Y.
Wm 4 Olive
Sam Lohart Co
Harry Roddard Co
(One to 5)
WARREN, PA.
Liberty
3 Alex
Mahoney & Talbot
P Savoy & A Sil

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dress him there for vaudeville
material. Among recent clients
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er, Jimmy Lyons, Barr and Le
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as well as
Dance to
it!

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in your key
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ARTIST'S COPY

Lyric by
GUS KAHN

I'll See You In My Dreams
(Fox Trot Song)

Music by
ISHAM JONES

Moderato

Tho' the days are long,
In the drear-y gray,
The light sings a song,
Of an oth-er day,
You'll be far a-
way that used to be,
And I'll be blue;
Soon my eyes will close,
Still I hope and pray;
Soon I'll find re- pose,
Thru each wear-y day,
And in dreams you're al-ways near to me.
For it brings the night and dreams of you. I'll
see you in my dreams. Hold you in my dreams.
Some-one took you out of my arms; Still I feel the
thrill of your charms; Lips that once were mine, Ten-der
eyes that shine, They will light my way to -
night, I'll see you in my dreams. I'll dream.

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VARIETY

Published Weekly at 164 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 10 cents.
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

LXXVIII. No. 1

NEW YORK CITY, WEDNESDAY, FEBRUARY 18, 1925

56 PAGES

DIRT' SHOWS STIR NATION

E LIMIT AS TUITION FEE FOR F. P.-L. NEW MOVIE SCHOOL

Limit for Girls, 15—Boys Restricted to 20—
Investigation of All Current "Stars" Drawing
Lower Reveals Demand for New Faces

us. Players' Lack, evidently
ing out their quest for new
for the screen, have decided
lish a school at the Long
studios for the discovery of
material. Bilco Fernandez, it
ed, is to have the post at the
of the department which is
given over to the search for
personalities, while Eddie
studio manager, will have
a supervision of the school.
general layout is that "pu-
of only certain ages will be
e for million, girls no older
s and boys not above the age
being the objectives.
discovery by the organiza-
Continued on page 55)

LOUIS FILM HOUSES' LARGE THEFT GROSS

St. Louis, Feb. 17.
\$1,000 loot of burglars who
the safe of the Belmar the-
here last Thursday brought
gross of the recent theatre
to more than \$15,000. It
the second haul of the week in
Continued on page 55)

ews From the Dailies

a this issue and hereafter
they will publish in re-
tention and condensed form,
ational stories or comment
bearing during the week in
daily papers of New York,
ago and the Pacific Coast.
or several years Variety
carried a department
ded "News of the Dailies,"
retting the theatrical news
altered by the dailies in the
people in order that Va-
ry's own news for New
rk should be exclusive.
With the extension of this
department to the middle and
west for similar purposes
it is to have Variety's
a news throughout this
entry and abroad entirely
clusive. The only excep-
tion will be where the story
it published in the dailies
all be deemed of sufficient
importance to warrant re-
printing it in condensed form.

SYNCHRONIZED PLAYS FOR "ROAD"

De Forest Film Hookup
by Producers Aimed for
"Tough" Territories

With several contracts about to
be signed by Broadway producers
for their shows to be reproduced by
DeForest Phonofilms, a new wrinkle
is expected to be lined up for the
road for next season. Where in-
ability to send out troupes of a
Broadway success through terri-
tory considered unplayable, the
DeForest Phonofilm presentation of
the play will be booked.

One musical piece, now playing
New York to big receipts, has been
contracted to hit the DeForest
laboratories for reproduction and
synchronization, with road shows
certain to be booked as soon as the
"canned show" is completed.

Production managers, wary of
(Continued on page 54)

Movies Couldn't Keep Young Folks Home

Delta, Ia., Feb. 17.
The Alhambra, local picture
house, is being sold and moved out
of town.

This picture house was started by
business men, hoping to hold the
young people at home. After sev-
eral months, it failed to pay ex-
penses.

WORCESTER'S MUSIC

Worcester, Mass., Feb. 17.
One of the strangest police orders
regarding music is that issued by
Chief Hill here. It forbids all
music in coffee houses with the one
exception of instrumental music,
and that only after permission has
been obtained from the police de-
partment.
Chief Hill feels that music has
much to do with the actions of the
younger folks.

REP. DALLINGER IN CONGRESS ASKS FOR RELIEF

Belief of Congressman 'Show
Business Has Hung Itself'
Reformers Jubilant
Cincy Appoints Secret
Censors—'Good Bad
Woman' Press Stunt
Started Noise

BOSTON WATCHES N. Y.

Variety Bureau,
Washington, Feb. 17.
When Frederick W. Dallinger
(Rep. of Massachusetts) yesterday
introduced in the House of Repre-
sentatives a resolution asking for
(Continued on page 14)

LAY OFF SIX COMEDY UNITS

Los Angeles, Feb. 17.
Production activities at the Fine
Arts studios, where Jack White
operates six companies making
comedies for Educational release,
(Continued on page 54)

COCHRAN'S CREDITORS WAIVE ALL CLAIMS SIMPLY ON HIS WORD

Liabilities of \$546,445 and Assets of \$11,580—Meet-
ing with Creditors Breaks Up with Cries of
"Good Luck, Charlie"—Remarkable Credit

HEARST WANTS JOE, LEW AND SAM

Would Establish New
York Music Hall for
Trio

Los Angeles, Feb. 17.
It is understood here that repre-
sentatives of William R. Hearst
have opened negotiations with Lew
Fields, Joe Weber and Sam Bernard
for the re-establishment of a music
hall in New York.

Hearst is to be behind the project,
and it is said here that Bernard is
favorably inclined toward the propo-
sition if Weber and Fields will
come in on it. The famous team
(Continued on page 54)

London, Feb. 17.
G. B. Cochran, in his bankruptcy
proceedings, called a meeting of his
creditors at noon today in the
Queens Hotel.
In this personal address Cochran
asked that they forgo their claims
without security and entirely on his
word, saying he did not know when
he could pay, but desiring relief
from bankruptcy.
Cochran's creditors to the num-
ber of 95 per cent. were present.
Many spoke and cheerfully agreed
to bide their time, and the proceed-
ings closed with an "impressive
scene amidst cheers and cries of
"Good luck, Charlie!"
A big advertising concern an-
nounced it would institute bank-
ruptcy proceedings to protect them-
selves, but would join waivers
with the others and give Cochran
unlimited credit when he started
again and a railway and omnibus
(Continued on page 13)

70,000 Ft. Damage Will Not Halt Release Date

Los Angeles, Feb. 17.
About 70,000 feet of "positive"
scenes in Edwin Carewe's newest
picture, "My Son," were destroyed
when fire was discovered in the
United Studios as Carewe was in
the cutting room working on the
film. Carewe had a narrow escape
from serious injury.
Prompt work by firemen pre-
vented a serious blaze. Carewe's
film damage was about \$7,000.
"My Son" was not burned enough
to stop its proposed release, which
gives something of an insight on
how much footage is used in the
making of a normal feature.

DROP COUNTERFEIT CHARGES

Los Angeles, Feb. 17.
Charges that Eric Von Stroheim
violated U. S. Treasury laws several
years ago in counterfeiting French
francs for use in picture produc-
tions were dropped last week when
the Federal Grand Jury refused to
indict.

COSTUMES

Who will make your next
ones? Those who have
bought from us say—
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CRITICS' BOX SCORE

Variety's percentages for standing of the critics of the New York
dailies to Feb. 14, in the critical box score of Right and Wrong
guesses, will be found on page 17 of this issue.

SPAIN HOLDS MORENO FOR MILITARY SERVICE

Los Angeles, Feb. 17.
According to advices received
here, Antonio Moreno is being
detained in Madrid, Spain, for
military service. Moreno left Spain
about 10 years ago, a year or so
prior to the time that he was to
report for military duty.
According to the Spanish law
Moreno was seized upon his return
by the military authorities who
contend he must serve his time in
the army. Moreno on the other
hand will raise the contention that
(Continued on page 55)

"WORLD'S GREATEST" NOT SO "GREAT"

San Francisco, Feb. 17.
The "World's Greatest Soprano"
did the world's greatest flop here
last week.
Billboards and big newspaper
space heralded the coming to San
Francisco of Vraie Diva, world's
greatest soprano. Musical San
Francisco asked: "Who is Vraie
Diva and where did she come
from?" None could give answer.
Pete Connelly, who handles ad-
vance sales for great musical events
in the Civic Auditorium, was given
(Continued on page 54)

"MECHANICALS" COINCIDE TESTIMONY; NEXT COPYRIGHT HEARING FEB. 24

**Columbia, Victor, Brunswick and Aeolian Witnesses
Take Offensive—One Author Heard—Coming
Meeting Takes Up Film Angle**

Variety Bureau,
Washington, Feb. 17.
The present copyright "battle" was styled as a "fight between the music publishers and the mechanical reproducing companies," by Arthur D. Gernaise, of the Columbia Phonograph Company, when he testified before the House Patents Committee during last week's hearing on the Perkins bill. Mr. Gernaise voiced the additional charge that "should the Perkins bill, or, in fact, any measure that proposes to do away with the compulsory licensing feature, be enacted, the law to the tune of the publishers would launch one of the 'biggest trusts yet known in the history of man.'" "One," according to the witness, "that would be so carefully conceived and put across that neither the Federal Trade Commission nor the Department of Justice would be able to break it up."
"This same witness, though prefacing his remarks with the statement that he did not wish to hurt radio broadcasting," stated that "radio broadcasting is 'mechanical transmission and not mechanical reproduction.'" It was stated, in defense of the early methods of the recording companies of utilizing all musical compositions, prior to the enactment of the 1909 law, that the industry had taken these numbers because they thought they had the right to them. This right, it was stated, was founded upon court decisions, prior to the 1909 law. "In 1909 Congress took something away from us, so you are asked to take something more," said Mr. Gernaise, reverting again to the "practices" of the radio angle. Mr. Gernaise stated that radio had deliberately founded their business on the taking of musical compositions that they knew they had no right to use. This in contrast to the manner in which the recording industry had been built up.

Increase of Record Prices
Higher royalties means the price of records will have to be raised to the public, it was stated, as the companies could not advance anything more as they had done when the 1909 law became effective.
While the testimony of the Columbia representative was "red hot" with charges against the Victor people, the Aeolian representative was not nearly so sensational. Mr. Paine stated that Elsiebert Nevins had received but \$15 for "The Rosary," but that since his death the Victor people had paid Nevins' widow large sums, mentioning one payment of \$15,000, "entirely voluntarily." Representative Bloom here brought the admission that this payment was made after hundreds of letters had been received by the Victor people protesting against that company's continuance of realizing large profits from the Nevins records and not paying some of these profits to the widow.

Mr. Paine also introduced a disk which he stated had cost the Victor Company \$100,000 to produce. This was an organ record, which Mr. Paine stated, was not released until after 10 years' experimentation.

Representative Reid, of the committee, here expressed the belief that all factions were fighting for their own selfish interests, adding that from the testimony given "that

it appeared that though the companies should get what they want they won't know what to do with it. They haven't taken advantage of all the rights they have at present, and it would seem that they haven't business sense enough to realize on the numerous divisional rights granted them under the Perkins bill."

Brunswick's Witness
G. W. Case, Jr., appearing for Brunswick-Balke, added to the charges already voiced by the Columbia representative. Mr. Case referred to the publishers and likened them to "pirates and highway robbers," informing the committee that "the tears of Burkan and Mills had been seen and that these tears were great in quantity, but crocodile in quality."
Case belittled the testimony of Augustus Thomas. Among other things, he cited numerous "petty" cases where the American Society had "closed in" and demanded payment from "poor widows" for records on a photograph in a lunch room.

Aeolian and Piano Rolls
George T. Betts, for the Aeolian Company, wanted the compulsory licensing feature extended to word rolls. He stated that his company had had the opportunity to find out what would happen when the law did not set the price for what the publishers controlled. That his company, he got into "hot water" had buy six "flops." "There would be a mad scramble for exclusive rights if they had to bargain and that would mean the survival of possibly but one recording company," said Mr. Betts.

"The composer did not create the mechanical rights," was another statement of Mr. Betts. "In five years the Aeolian company has paid \$1,000 in royalties on the word rolls," said the witness, "and less than one-tenth of that amount, or \$26,800, to the artists recording them." It was also claimed that no profit had ever been made out of the word rolls.
This "tagged" Representative Hammer, who wanted to know why they then continued in business, which brought the admission that no other company could make rolls to fit the Aeolian reproducing plants and it was from the pianos they were making money.

H. B. Schaad was another witness for the Aeolian Company. He stated that the committee on this entire fight was for the writer of "popular stuff," that something should be said of the man "who creates for the love of it." This sort of a creator was referred to as not being at all interested in the commercial end of it.
Mr. Schaad further stated that should the publishers put the same energy behind classical numbers they could be made equally as popular as the popular things.

Lone Supporter
One lone witness for the bill was "andwiched in" between all the charges here recorded. This was William Hamilton Osborn, author of the bill.

Mr. Osborn stated that the Perkins bill merely enacted into law the common trade practices now in vogue between the reputable publishers and recognized authors. Mr. Osborn wanted to see the trade practices, which he stated were even better than the present law, made into laws so everyone would have to adopt them, thus benefiting the unknown writers as well as the recognized ones.

Film Angle, Feb. 24
The next hearing is scheduled for Feb. 24th, at which time the motion picture interests will be heard. The "movie" lawyers state they are going to present their case from an entirely different angle than has yet been voiced by any of the factions.

Bond for Booze Sleuths

Washington, Feb. 17.
Prohibition agents will have to post a bond for \$5,000 before "going to work" if a bill introduced into the House of Representatives by Congressman Gallivan (D), of Mass., is enacted into a law.
It is the legislator's idea to have this bond so arranged that should any person be injured by "any unlawful act" on the part of the agent, this \$5,000 could be "tapped" for redress.
It is believed that such measure will stop oppression on the part of the prohibition agents.

DEPT. OF COMMERCE GETS FILM SECTION

**Senate and House Agree in
Amendment—Was a Pet
of Hoover's**

Variety Bureau,
Washington, Feb. 17.
It is all set for the Department of Commerce to get its new motion picture section. The Senate and House of Representatives conferred yesterday met and agreed on this item, which was a committee amendment put through by Senator Reed Smoot (R.) of Utah, should stay in the department's appropriation bill. This in spite of the fact that many other items were thrown out altogether or at the best reduced by half.
The bill was reported exclusively by Variety several weeks ago the idea of this section, whose function will be the development and care of America's motion picture industry abroad, was a "pet" measure of Secretary Hoover, who stated before the sub-committee of the Senate that American films were a great aid in the sale of other American products abroad.

The need of the section was also stressed by Senator Smoot, who stated that foreign countries were doing everything in their power to keep out American films. The establishment of a section to meet such situation as it came up abroad would save millions for the industry, said Senator Smoot.
The history of getting this thing through discloses that Jack Connolly, of the Hays office here, did much to convince members of Congress of its need.

SEN. SMOOT'S BILL

**Defines "Children" as All Those
Under 21**

Washington, Feb. 17.
Senator Reed Smoot (R.) of Utah has introduced a bill that gives to the Woman's Bureau of the local police department, practically unlimited authority to inspect and investigate neighborhood conditions and hotels, rooming houses, public dance halls, restaurants, skating rinks, and other places of public assembly.
The bill also defines children as any persons under 21 years of age, and gives the woman's bureau full control over these "children" for all offenses.

'Guide' Concession Doomed

Washington, Feb. 17.
The days of the Capitol guides, who "stick up" visitors to Washington for showing them through their "own" buildings, are numbered.
One Congressman states that as high as \$10,000 a year is being made by individual guides on this concession.
It is believed here that a measure will shortly be gotten through putting these men on the government payroll.

OKLA. CENSORSHIP BILL USED AS PUBLICITY

**First Term Senator So
Charged Upon Intro-
ducing Measure**

Oklahoma City, Feb. 17.
A drastic censorship bill, a combination of the Kansas and Pennsylvania bills, has been introduced in the Oklahoma State Legislature by Senator John A. Goodall, Billwater, Okla.
This is Goodall's first term and he is charged with using the censorship bill as a publicity proposition.

The rank and file of the exhibitors have been a bit let and also the Exhibitors' Association has been a bit backward in opposing this bill. Over-confidence seemingly hampers their activities which consisted in circular letters sent to the theatre owners and the senators.

The burden of the fight against censorship has been borne by Tom H. Boland, manager, Empire theatre, and Geo. A. McDermit, district manager for Famous Players-Lasky Corp. Theatre Department.

Expect Action on Sunday Movie Bill for N. Y.

Albany, N. Y., Feb. 17.
It is reported that the codes committee of the Assembly will shortly advance the Sunday movie bill introduced by Assemblyman Irving Steingut, Democrat, of Manhattan. Under the provisions of the Steingut measure, operation of motion picture shows throughout Sunday, while in 35 cities such operation is permitted by local ordinance.

Assemblyman Steingut pointed out that Albany is one of the 19 cities throughout the state that does not have motion picture shows on Sundays, while in 35 cities such operation is permitted by local ordinance.

Places where Sunday shows are prohibited by local ordinance are: Albany, Ogdensburg, Geneva, Gloversville, Kingston, Oneonta, Little Falls, Binghamton, Canandaigua, Cortland, Elmira, Johnstown, Mechanicville, Middletown, Newburgh, Poughkeepsie, Plattsburgh, Rensselaer, Sherill and Port Jervis.

Compensation Amendment Effects M. P. Employees

Albany, N. Y., Feb. 17.
The Committee on Labor and Industries in the Assembly is expected to advance this week the bill of Assemblyman George A. Franklyn, Democrat, of Manhattan, to amend the workmen's compensation law in relation to including within the application of certain employees of motion pictures and photography producers. Assemblyman Altemus introduced the measure Jan. 26 and after being read once it was referred to the Committee on Labor and Industries.

The amendment to the bill, No. 412, reads:

"Group 14-A. Employment in connection with the production of motion pictures or photoplays, provided that the employees included therein shall be only such as receive a daily compensation of not exceeding \$25, or a weekly compensation of not exceeding \$100."

DROPS RADIO CONTROL BILL

Hartford, Conn., Feb. 17.
The Connecticut State Senate has rejected a radio control bill that would have penalized regeneration and interference with broadcasting. The judiciary committee decided that the bill was unconstitutional and impracticable.

CHAIN AND ARCHER EN ROUTE

London, Feb. 17.
Chain and Archer, accompanied by their wives, sailed for Paris last Thursday and will continue their return voyage to the States from Cherbourg Feb. 27 aboard the Orduana.

"Cal's" Hobby Horse

Washington, Feb. 17.
The breaking of the "electric horse" story from the White House is said to have aroused the ire of President Coolidge considerably. Supporters who handled "Silent Cal" and endeavored to bring out the human side of their candidate, are said to look upon the yarn as harmful to such an extent as to tear down all their work. From whence the story came no one seems to know. The horse is in the White House, that is conceded, but the "spilled beans" will remain a secret from present indications.

The situation was not made any better when it was stated here that a similar device has been created for outdoor parks.

CENSOR UPHELD IN KAN.

Kansas City, Feb. 17.

The bill to abolish film censorship in Kansas has been killed by the House Committee on Public Welfare, of which Miss Lovena Donica, the only feminine member of the state legislature, is chairman.

There were two bills before the committee, one for the repeal of the present law providing for the board of censors, and the other prohibiting the showing of any distasteful pictures in the state.
The committee killed both by a vote of six to four.

Poland Further Lowers Import Duty on Films

Variety Bureau,
Washington, Feb. 17.

A trade agreement has been concluded with Poland which provides for the exchange of unconditional most-favored-nation treatment. By virtue of this agreement, which is yet to be passed upon by the Polish diet, though it went into effect immediately following its signing here, many of the handicaps on American products, including motion picture films, will have the duty rate reduced.

The duty of motion picture films alone has been reduced from 35 to 45 percent lower than the rates formerly laid down by the Polish government.

ARRIVALS

Feb. 13 (Southampton to New York) Mr. and Mrs. Joseph Schenck (Norma Tange), Sydney A. Franklyn and Francis X. Bushman (Maurentina).

Feb. 10 (Southampton to New York) Mrs. Ernest Glenndening, Henrietta Brewster, Rod La Roque (Olympic).

SAILINGS

Feb. 27 (Cherbourg to New York) Mr. and Mrs. Chain, Mr. and Mrs. Archer (Orduana).

Feb. 17 (New York to Hamburg), Louis Ruhe (Deutschland).

Feb. 17 (New York to Palestine), Dorothy Tierney (Maurentina).

Feb. 17 (New York to Bremen), Col. Joe C. Miller, 17 Indians and three cowboys (Paul Sutherland), Montana Earl Brumbo and Joe Orr (Deutschland).

Feb. 14 (New York to London), Herbert Stohart (Corona).

Feb. 13 (New York to London), Edgar Selwyn (Olympic).

Feb. 13 (New York to London), Lady Diana Manners (Olympic).

Feb. 13 (New York to Southampton), Lady Diana Manners, Mr. and Mrs. Oscar Hammerstein, 26, Edith Day, Edgar Selwyn, Maxine Elliott, Adelaide Forbes, Robertson, Hale and Michael Fokine (Olympic).

Feb. 11 (London to New York), Basil Dean (Aquilania).

Feb. 13 (New York to Plymouth), Antonio Ferrara and Mr. and Mrs. Maurice Kellerman, George Washington.

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GOING AFTER PRODUCERS WHO BOOK ACTS WITH OPPOSITION

Keith-Albee Franchise Holders Booking Acts on Outside Before Original Route Is Completed—Fake Bill of Sale the "Racket"

Producers holding Keith-Albee franchises and booking acts with opposition circuits through the medium of outside agents are due for a house cleaning, according to a Keith official.

Booking outside of the office before an act has completed the Keith tour is being indulged in by some producers, according to this executive, with the producers giving playing the act on the Keith Circuit several weeks, being able to ask more money from outside circuits as a result.

The method employed is for the producer to execute a phoney bill of sale to an independent agent, the outside agent afterwards booking the act while the producer retains a proprietary interest. In it, and pays the agent his regular commission plus a share of the profits.

The objectionable part of the arrangements, according to the Keith people is the fact the act is given a fictitious value after receiving the publicity benefits of the Keith bookings, and in many instances, is billed on the outside as direct from the Keith-Albee Circuit.

Act Loses Keith Value

In some cases the act has again been offered the Keith booking, and when booked it has been discovered the act played small-time opposition houses in many Keith towns, thereby losing its value to the Keith house. As this type of act is usually a "flash," a headliner or a feature turn drastic methods are to be employed. There is no objection to the sale of an act to an outside producer or agent after it has outlived its usefulness on the Keith Circuit, or been turned down by the bookers as too high priced, or not up to standard, but the sale must be bonafide and not a booking subterfuge on the part of a producer holding a Keith franchise.

W. V. M. A. BAN ON CHATEAU

Agents Instructed—House Plays Both Pan and Loew Shows

Chicago, Feb. 17. Chicago agents doing business with the W. V. M. A. have been informed that they are not to submit acts that have played the Chateau theatre. The latter house plays a combination policy with the first half bill being comprised of Pantages Vaudeville with the Loew road show playing the second half. This is the first time that a Chicago theatre has been declared direct opposition.

MEIKELJOHN ALONE

Los Angeles, Feb. 17. Mike Meikeljohn has purchased the interests of Percy Dunn in the vaudeville booking concern of Meikeljohn and Dunn, and will continue operating the offices under the old firm name. Dunn has temporarily retired from the theatrical business.

BOOKING INDEPENDENT

Robert Sterling, who quit booking some months ago to enter the theatrical real estate field, is back booking again in independent vaudeville.

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VARIETY

AND HAVE MONEY; ALSO TIME TO READ IT IN THE MORNING

Quiet Inaugural Ordered

Washington, Feb. 17. The "simple" inaugural ceremonies, insisted upon by President Coolidge, it is feared here by the local managers will considerably cut into what has always been the greatest week for the theatres in this city. Already reservations are being cancelled at the hotels.

The committee in charge of the ceremonies have put up a great fight for a big display March 4, but now it is definitely off. A number of the theatre managers were on this committee.

Loew Reinstates Horwitz

Chicago, Feb. 17. Arthur Horwitz, who has been making this town his permanent headquarters for the past year, has been reinstated to the New York Loew office by Jake Luhn.

Horwitz, during his time in the east, booked several big attractions with the Loew office in New York.

W. C. FIELDS' VOICE RETURN

Will Do Two Acts in One for Keith-Albee Circuit

W. C. Fields will enter vaudeville via the Keith-Albee Circuit, offering two acts in one, "The Fool Room" and "Golfing," with a cast of five.

Elephants Draw \$1,000

Daily for Filming

Los Angeles, Feb. 17. Powers' Elephants, working vaudeville out here, earned \$1,000 Monday by appearing in the opening scene of a circus life story which Marshall Neilan has started for Metro-Goldwyn.

The story is untitled and by Neilan.

BOB SCHAFER IN VAUDE

Bob Schaffer and Mrs. Bob Schaffer, each of whom is well known under their separate names to radio fans, open in vaudeville this week. Al T. Wilton is handling them. Schaffer won radio popularity contests conducted by the New York "Daily Mirror" and "Evening Journal."

PLUNGED INTO ORCH. PIT

Mrs. May Henry (Flying Henry) fell into the orchestra pit at Moss' Rivera theatre, Brooklyn, last week. An X-ray revealed a badly broken ankle as a result of the plunge. Mrs. Henry was swinging by her feet from a trapeze bar and as she swung toward the audience she lost control and dove, heading over the footlights.

LOVE'S NEW ALLIANCE

Montague Love has shelved his former vaude vehicle and has formed a new vaude alliance with Helen Ware.

The pair will shortly appear in a condensed version of "Bought and Paid For," destined for Keith-Albee vaudeville. Two others will appear in their support.

SULLY RE-ENTERING VAUDE

William Sully, late of "No Other Girl," will re-enter vaudeville in a new act by Kalmer and Ruby. Robert Pitkin and a girl will appear in support.

HEMING-MATHEWS ACT

Violet Heming and A. E. Mathews will be co-featured in "A Unique Opportunity," which will shortly open on the Keith-Albee Circuit.

GRACE EDLER

and Company

Held over for second week at Keith's New York Hippodrome, thanks to Mr. Mark Luescher, John Shultz, Allan K. Forster and all concerned in my success.

Direction H. B. BURTON
Loew Rep., CHAS. J. FITZPATRICK

CHECKING UP OUTSIDE COMMISH

Keith-Albee Order to Pry Into Agents Accepting Fees from Acts

A check-up has been ordered on Keith-Albee agents to ascertain if it is true certain agents accept commissions from vaudeville acts when the acts are playing outside of the Keith office.

The commission report is partly responsible for the recent order which now holds the agent responsible when one of his acts plays an outside opposition date under an assumed name.

According to a Keith official, the report has been persistent, and, if true, the condition is believed to be due to the anxiety of the act to stand in with the agent with an eye to future bookings.

Acts who play anywhere are said to be the chief offenders. This type of act will play all the available Keith time, booking from week to week and when an open week occurs will book on the outside. In many instances the act will not play for Loew, Fox or one of the recognized independents, but will play an "opposition" independently booked neighborhood house under an assumed "name."

This type of act is said to have "slipped" some of the Keith agents' regular commission when playing one of these outside "hide-a-ways," the agent keeping silent about the violation of the booking rules, and unless a house was "covered" by the Keith people, the act would get away with it and in several instances appear in a Keith house nearby within a few weeks.

CLUB DANCERS AT PALACE

Moss and Fantano, dancers from the Club Mirador, will open in vaudeville at the Palace, New York, March 2. The act has been booked for two weeks with an option by the Keith-Albee Circuit.

The dancers were imported by Rae Goss, and were originally reported as going into the Beaux Arts Cafe, New York.

JOHNNY WALKER IN SKETCH

Johnny Walker, motion picture actor, will enter vaudeville in March via the Keith-Albee circuit in a dramatic sketch. William Schilling is offering the turn to the Keith bookers.

Low Preston Changes Jobs

Low Preston resigned as manager of the Hill, Newark, N. J., and has assumed managerial control of the Ransom, also in Newark. The house plays four acts of vaudeville on the last half booked through Jack Linder.

Ben Harris, owner of the Hill, is temporarily managing that house until a successor to Preston has been appointed.

INA CLAIRE AT \$3,000

Legit Star Returning to Vaude With Salary Rate of \$2,500

Ina Claire will open a 10 weeks' tour of the Keith-Albee circuit April 27 at the Palace, New York, at a salary reported as \$1,500 weekly. Miss Claire will appear in a sketch following her current season in "Grounds for Divorce."

The booking will mark the return to vaudeville of Miss Claire after a long absence in the legit, during which time she raised her vaudeville salary from \$400 weekly to the above figure.

POILLONS DENY GOING INTO NEW CABARET

Famous Sisters Disclaim Any Connection—Other Principals Mentioned Also Deny

The famous Poillon Sisters emphatically deny any connection with Arthur Buckner's recent cabaret promotion scheme. The sisters, and Peggy Hopkins Joyce, have been mentioned by Buckner as possible hostesses and attractions for his contemplated cabaret.

Buckner offered the Poillons several thousand weekly for a four weeks' appearance at the cabaret, the place had not materialized in the date stipulated. Since then stories have appeared, emanating from Buckner, in which the Poillons and others of prominence, have been mentioned.

All the principals verbally concerned have denied any connection with Buckner's latest which is said to have a stock selling angle to it.

PANTAGES' HOUSE SWITCH

Taking Over Orpheum in Portland—Warner Bros. Lessee

Los Angeles, Feb. 17.

Warner Brothers have signed a lease whereby they will obtain possession, May 1, of the Pantages theatre in Portland, which they will turn into a picture house to play their own product.

The Pantages lease expires at that time and it is understood that Pantages will take hold of the Orpheum in that city for his vaudeville shows.

23RD ST. DROPS TRYOUTS

With the inauguration of the combined cash, vaude and picture policy at Proctor's 23d Street last week the house has dropped the customary Monday tryouts. Prior to the new policy the house had been in the habit of lining up six "show" acts on Mondays as additions.

With the three hour show in operation these tryouts have been found impractical and have been transferred to Proctor's 125th Street. The downtown house will play eight act bills on Sundays, the first having gone in last week.

BABY PEGGY CANCELS

Baby Peggy, screen star, who is appearing in eastern vaudeville houses as an "act," became ill while playing the Grand, Pittsburgh, last week and had to cancel this week's booking with Amalgamated Vaudeville Agency.

Majestic, J. C., Not Opposed

The Majestic, Jersey City, which recently switched policy to pop vaudeville and pictures, has not been declared opposition by the Keith Circuit as originally reported. The house was a booking possibility for the Keith pop vaudeville department, and is handled by M. Schlesinger.

De Kerekjarto for Australia

After completing a tour of the Orpheum Circuit, Ducl De Kerekjarto will sail for Australia in July following which he will return to Europe for a season of concerts.

Benefit for Widow

The widow of the late Leon Evans, who managed the Empire, Newark, will be tendered a benefit March 9. A. J. Mack, who has just assumed the management, is in charge of the special performance.

"FOLLIES" GIRL'S PRIZE VAUDE. FLOP

\$15,000 Act Turned Down After Heavy Expenditure.

The flash act featuring Martha Lorber former Ziegfeld Follies dancer, at the 51st Street this week is reported as the most expensive pop vaudeville has even seen. The act scenically is elaborate and sumptuous, but will receive no further booking from the Keith-Albee Circuit, being labelled "unsuitable" for vaudeville by the bookers.

The act was staged by Pokine and is said to have cost close to \$15,000 which Miss Lorber is alleged to have invested in the turn. According to sources close to the Keith-Albee people the Follies girl produced the act without consulting experienced vaudeville people and then brought it in for a "showing." It was again the "rampant" of Miss Lorber and Pokine together with the production would make it sure fire.

The vaudeville men who have seen the act claim it is too slow for vaudeville and the dances too classical for their audiences who have been educated upon "jazz," "Charleston" and the other "peppy combinations."

The future of the act has not been determined and it is a question whether it can be revamped and made playable.

RUMORS AND DENIALS

Newark, Feb. 17. Newark is full of rumors. Also denials.

"Was verbally broadcast that Proctor's would take over the new house to be built at Broad and Lafayette streets, called 'the big time' vaudeville, using the Palace for pop programs. Manager Golding denied this one in the Newark papers."

Fabian heard that Frank Keeney had bought the Bransford and emphatically denied it. Fabian reserved this right by being the owner of the Bransford.

WALKER MANAGING A. V. E.

Frank C. Walker, Butte, Mont., nephew of M. E. Comford, has become the New York representative of the Comford interests and managing director of Amalgamated Vaudeville Exchange, of which he is president and principal stockholder.

With the coming of Walker, the Amalgamated books will remain in charge of Harry Padden, booking manager, who has been with Amalgamated since its inception. Bud M. Irwin also remains as Padden's assistant.

WEST COAST'S SAN JOSE HOUSE

San Francisco, Feb. 17. A. L. Gore, president of the West Coast Theatre, now here, has completed negotiations for the erection of a 2,500 seat theatre in San Jose, work on the theatre to start immediately.

This is said to be the first of several houses which the circuit will build in northern California.

FLORENCE TURNER'S SKIT

Los Angeles, Feb. 17. Florence Turner, a Vitaphone star in the early days of pictures, is to shortly appear in a vaudeville sketch on the W. V. M. A. circuit.

It is likely that she will use as a vehicle a skit which she played several years ago while touring the Moss and Stoll Circuit in England.

Burns Again Changes Partners

Paul Burns and Robert Pitkin have dissolved as a vaude team with Burns forming a new team with Walter Shean, formerly of Dale and Shean, and continuing the act, "Broadcasting." This is Burns' fourth partner in the act, which he did at first with Bernice in Cranville, who closed with it to join "No No, Nannette."

INDEPENDENT BOOKERS LINING UP UNIT SHOWS AS TAB OFFSET

Tabs Have Replaced Regular Vaude. Bills—Bookers Worrying and Scrambling for "Names"—Unit System Resembles Shubert Vaude. Idea

Small time independent bookers are lining up unit shows somewhat along the lines of those previously utilized for Shubert vaudeville to combat the heavy opposition of tab shows in several of the upstate strongholds and also in New England.

The tab shows have permanently displaced the regular vaudeville bills in a number of the New England houses, with the managers claiming the girl shows have a proven better business magnets than the regular vaude programs.

These tabs carry from 15 to 25 people several sets of special scenery, and play the houses with changes twice weekly. They have proven record-breaking drawing cards in most houses and especially in communities where burlesque is not represented.

Passed Tabs Up

Independent bookers have watched the development of the tab operation for months without giving it serious attention. At the outset these shows were but occasionally booked in and the bookers were not alarmed at their inroads. Recently, however, the situation has become so acute that they now figure they have something to worry about and are resorting to the unit shows to rehabilitate things.

Each of the unit shows will carry a name act when available, also a flash act into which the regular vaudevillians doing specialties in the early section of the program can be bunched in an afterpiece to take on the semblance of a musical show.

The new arrangement precipitated a scramble for names acts by the independents this week with calls being sent to practically every agent in town handling big features, stating that they can fill any open time during layoffs and are reported as having offered fair prices for such acts which, in itself, is something new for the independents who seldom plunge.

LEVY CIRCUIT'S FULL TRIP FARE

All Acts to Be Provided —20% Salary Reductions

Los Angeles, Feb. 17.

The Bert Levy Vaudeville Circuit will eliminate the trouble they have encountered in the past, through acts playing the circuit standing here in many instances by providing all with a trip ticket over the circuit which begins at Omaha and ends in Chicago. This is similar to the tickets used by the Orpheum and Pantages circuits for their acts and is to cost \$154.29.

Bert Levy figures that this form of transportation will not only make provisions for the acts returning to their eastern homes, but will also aid the performers in saving about \$75 in railroad fares while playing the circuit. He will endeavor also to obtain a route for the acts returning to the east, so that they can beat their jumps and still earn some money on their return home. The round trip ticket does not provide for side trips to play dates in this territory. These trips use up around \$10 in fares while the artists will pay as they go along.

The plan of deducting for the ticket calls for 26 per cent to be taken off salary at five different points along the circuit, as the acts will not be allowed as they have been in the past, to stand for the entire deductions while playing in Los Angeles and San Francisco.

INDEPENDENT BILLS ON SHARING BASIS CONNECT

May Become Permanent Method—Bookers Guaranteeing Salaries

Several independent bookers are resorting to booking in vaude bills on a sharing basis with out-of-town theatre managers, in order to stimulate business, and thus far are ahead of the game on the experiment.

The booker supplies the bills, guaranteeing the performers' salaries and taking 50 per cent of the gross as his bit. The idea has hit with a number of out-of-town theatres previously devoted exclusively to pictures that had held off on vaudeville, unwilling to crowd operation expenses. The percentage shows appeared and most of them will continue indefinitely.

The bookers, also, are thus far getting more out of the shows than the usual booking fees with everybody satisfied all around and more work for performers traversing the independent time.

UNPAID BILL EXPOSES U. S. "PRINCE"

Swiss Hotel Debt Ends Edward Martin's "Royalty" Career

Providence, Feb. 17.

"Chief White Elk," lionized in European high life as a full-blooded American Indian prince, is none other than Edgar Le Plante, who, billed as Edward Martin, played a single on the Keith-Albee time a few years ago. It was learned here last week, "His Highness," whose expert tickling of the piano is said to have gained him at least one conquest among the ranks of fair European belles, gained much of his experience playing a piano for weekly movies in small New England towns.

The true identity of the "chief" was disclosed when he was unable to pay his board bill at a Swiss hotel, and his home in Pawtucket, R. I., was called to furnish additional details of the "prince." The Pawtucket police found that his father was none other than a French carpenter who ekes out a living in a tinsmith shop.

In addition to his ability at the piano, the "Chief" is able to draw free-hand sketches and to do fast work in weaving Indian baskets. The police say he was once a vendor of snake oil in a Pawtucket drug store. One of his brothers is a shoe salesman.

The Swiss authorities declined to take action against the "Prince" after one of his feminine admirers, whose name is not known here, paid the bill. He left the resort, saying he had been called back to America to sell some of his large oil holdings.

"Banana oil," said his carpenter-father when told of this.

PAYTON'S RECORD DRAW

So Good at G. O. M. He's Now Repeating

Corse Payton is repeating at the Grand Opera House, New York, and the Olympic, Brooklyn, this week within three months of a previous appearance, despite the ironclad ruling of not repeating acts within a year.

Upon Payton's previous appearance here in a tabloid version of "Over the Hills" he chalked up record business for the house.

Bray Dodges Issues

On Pantages Connection

San Francisco, Feb. 17. Charles E. Bray, who was until recently connected with the Orpheum and who practically organized the W. V. M. A., refuses to either deny or affirm that he is here to meet Pantages. Pan is due here today, but Bray has dismissed all queries with:

"This is my boyhood home and I am merely resting."

DISTINGUISHED GUESTS

The Spanish Ambassador to the United States, Senator Don Juan Riancho Gayanosa, has accepted the invitation of Ralph G. Frannum, Keith agent, to witness the opening performance of Trini upon her Palace, New York debut March 2.

The Ambassador and his staff will attend. Trini is Spain's foremost artist and has a large following among the local Spanish-American population.

ORPHEUM CIRCUIT WILL SUE ACT OVER CONTRACT BREACH

Adelaide and Hughes Walked Out of Palace, Chicago—Objected to Billing—Further Time Cancelled

Adelaide and Hughes walked out of the Palace, Chicago, Monday, objecting to the time table billing which gave equal prominence to Marion Harris, Juliet and Arthur Byron on the same bill, according to Orpheum officials.

Following the walk-out, the Orpheum Circuit canceled the balance of the Adelaide and Hughes route, which called for a week's engagements at St. Louis, Kansas City and Milwaukee, and further announced that it would be proceeded against legally for the alleged breach of the Palace contract.

So far as is known, the legal angle will be the first instance of its kind

where the Orpheum Circuit has taken action against a standard vaudeville turn for contract breach. Opening Four Weeks' Engagement. The dancers were opening a four weeks' engagement at the Palace and, according to the Orpheum people, signed a standard Orpheum contract with no special stipulation regarding billing, position, etc.

Both the Keith and Orpheum Circuits are on record as opposed to any promises of headline billing, etc., unless written in on the face of the contract. The Keith-Albee Circuit has in several instances refused to allow acts to dictate billing or position unless so arranged when the contract is signed.

SHAKE-UP IN FRISCO HOUSES

Theatres Invoking New Programs—Warners Take Over Hipp

San Francisco, Feb. 17.

Another shakeup in the local theatrical map is due with the switching of plans for houses and programs for both combination picture and vaudeville houses and straight picture theatres. Competition, already keen among the big houses, will be made even keener if all the plans now afoot are put through.

With Will King and his stock company leaving the Strand about Feb. 21 to cast his lot with Beatty's Casino, where he will be the added attraction on a program of five acts with W. V. M. A. vaudeville and feature pictures, Ackerman and Harris will switch the vaudeville now playing in the Hippodrome to the Strand, at which time the theatre name will be changed to the Strand-Hippodrome. Into the Hippodrome will go a policy of straight pictures and music with the name of this theatre changed to the Union Square, this giving Warner Brothers a sure outlet for their production, which has heretofore been denied them.

The Rothchild interests, controlling the Granada, California and Imperial, will continue with Paramount and their choice of independent releases in the first two holdings the impetus for the "burn" of the feature releases. Loew's Warfield has the first National and Metro-Goldwyn-Mayer programs to choose from, also the Fanchon and Marco stage "Ideas."

Work is progressing on the new Aztec and Inca, 400 seat houses, being built by Rousseau and Rousseau for Mac Grut with the openings not more than 10 days away. Pantages announces a new 4,000 seat house, and there have been threats of a new motion picture house, but so far the latter has just been good "copy."

QUIET MARRIAGE

A quiet decision to waive formalities, after being engaged seven months, led to the marriage of Franklin Robertson and Therese Carroll last Thursday, Feb. 12.

The bridegroom is assistant manager of the New York Hippodrome and the son of A. L. Robertson, secretary to E. F. Albee, while the bride is a niece of Billy LaHiff, proprietor of the Tavern cafe, and is currently appearing in "Big Boy" at the Winter Garden.

LEON AND MITZY REUNITE

Leon and Mitzy, who dissolved their vaude partnership sometime ago to appear as singles and doing practically the same acrobatic routines, are gain joining forces and will open next week in their former two-act.

With the exception of Times Square section, New York; the Loop section, Chicago, and the Hollywood and downtown sections, Los Angeles, where special weekly distribution is made, "Variety" subscribers now receive their paper from 12 to 60 hours before the local newstand.

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ANOTHER LIVING PROOF, ARTISTS HAVE TRUE FRIEND

130 West 64th Street, New York, February 8, 1925.

Mr. E. F. Albree.
Dear Mr. Albree:

May I take this opportunity of thanking the N. V. A. through you for its kindness to me during my recent illness? About five weeks ago I was stricken with typhoid fever and pneumonia. Upon being notified of my condition the N. V. A. immediately sent Dr. H. Freeman to take care of me. For a considerable time it was a question of life or death, but with the constant care and skillful treatment of Dr. Freeman I pulled through and am now convalescent. I can never forget the kindness of Messrs. Chesterfield, Southard and Liddy, as they saw to it that I had everything necessary to my comfort during my illness. Such brotherly love is truly an inspiration to carry on the good work which the N. V. A. is doing amongst its members and performers in general. Once more allow me to express my thanks and believe me to be,

Very sincerely yours,

EDWARD H. LOEFFLER

February 16, 1925.

Dear Mr. Loeffler:

Yours of February 8 received. The N. V. A.'s greatest concern is to see that our people recover from their illnesses. The organization is for the purpose of extending similar aid to the unfortunate members of our profession under any and all circumstances. There are many to be cared for, but the growing influence of the N. V. A. and the increased interest in its charitable work is bringing in sufficient funds to care for its present needs.

It is pleasant news to know that you are convalescing so rapidly.

With sincere good wishes,

Cordially and faithfully yours,

E. F. ALBEE

Mr. Edward H. Loeffler,
130 West 64th Street,
New York, 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 letter.

St. Louis, Mo., Feb. 12.

Editor Variety:
Our attention has been called to the Al Borge and Bob Robinson advertisement, in the Feb. 4th issue of Variety, relative to a cross-word puzzle act.

As this advertisement implies a claim to being the first in the field in this class of entertainment, we feel that it is only fair to the profession in general, and Borge and Robinson in particular, to inform

them that we have been presenting to the public a complete cross-word act since Jan. 17, 1923. On this date we presented the act for the first time at the Delmar theatre, St. Louis.

Naturally, we have also copyrighted our idea and material, and as we believe ourselves to be the originators, we are extremely interested in hearing further from our friends Borge and Robinson.

Sincerely,
Vincent and Davey.

INCORPORATIONS

New York

Albany, N. Y., Feb. 17.
S. Cole, Inc., Manhattan. Motion pictures; capital, 100 shares, no par value; directors, Maude Berte, G. Berte and B. Kramer, 1400 Broadway.

The Authors' Royalties Co., Inc., Manhattan. Masques, pageants, community dramas, motion picture films; capital, 1,000 shares, no par value; directors, R. F. Thomas, B. L. Rosenstein, R. H. Greene, Attorneys, Hayes, St. John and Buckley, 43 Exchange place.

Lyrio Operating Co., Inc., Manhattan. Motion pictures; capital, \$500,000; directors, S. Roseman, R. Wertheim, I. Tow, Attorney, I. Cohn, 1440 Broadway.

R. B. R. Amusement Corp., New York county. Motion pictures; capital, \$30,000; directors, H. Rosenfeld, B. Brodrie, L. Resnick, Attorney, Max Schner, 291 Broadway.

Five Chatham Square Theatre, Inc., Manhattan. Motion pictures; capital, \$20,000; directors, A. Goldman, N. Goldman, P. Morris, Attorney, Frederick Klein, 277 Broadway.

Frencam Company, Inc., Manhattan. Motion pictures; capital, 100 shares stock, no par value; directors, Adolph Schmel, H. W. Berg, R. Lipnick, Attorneys, Seligson & Lewis, 43 Cedar street.

D'Agostino Brothers, Inc., Manhattan. Music publishing; capital, \$20,000; directors, L. D'Agostino, E. Monetti, E. R. Accetta, Attorneys, Greco & Strixner, 38 Park Row, Brooklyn.

Townby, Inc., New York county. Advertising business, theatres, motion pictures, etc.; capital, \$5,000; directors, H. L. Finkelshten, M. Lovatt and W. A. Marks, Attorney, S. E. Ginsburg, 152 W. 42d street.

Ridbak Amusement Corp., Manhattan. Amusement devices; capital, \$100,000; directors, D. Parie, B. Lerch, William Brody, Attorney, J. Amelrad, 365 Broadway.

B-C Productions, Inc., Manhattan. Theatres and motion pictures; capital, 250 shares stock, no par value; directors, H. L. Finkelshten, M. Horowitz, E. Stern, Attorney, S. W. Tannenbaum, 422 Madison avenue.

Amateur and Professional Talent, Inc., New York county. Supplying entertainment; capital, \$5,000; directors, B. Friedland, S. Stahl, W. Goldfinger, Attorney, P. P. Getzinger, 233 Broadway.

Mark-Strand Theatre Corp., Buffalo, N. Y. Theatres, moving pictures, etc.; capital, 500 shares stock, no par value; directors, Moe Mark, M. Sharaft, Attorneys, Falk, Phillips & Schlemmer, 504 Morgan Bldg., Buffalo.

Apollis Operating Corp., Manhattan. Restaurant, etc.; capital, \$20,000; di-

rectors, Frank Ralae, P. Berna, E. M. L. Ernst, Attorneys, Ernst, Fox & Cane, 25 W. 43d street.

Laura D. Wilck, Inc., Manhattan. Plays and scenarios; capital, \$5,000; directors, A. Wilck, Lillian Wilck, Laura Wilck, Attorney, C. L. Kahn, 140 W. 42d street.

Cassio Producing Film Co., Inc., New York county. "Buy and sell real estate in aiding and carrying into effect the purpose of the company"; capital, \$100,000; directors, T. Nicasio, F. Nicasio, L. Love, Attorney, J. F. Swanick, 302 Broadway.

Ring & Post, Inc., Manhattan. Sell plays, cartoons, photoplays, etc.; capital, 200 shares stock, no par value; directors, A. C. Ring, J. B. Post, E. B. Towns, Attorneys, Koschewitz & Towns, 501 Fifth avenue.

Hotel Campbell, Inc., Poughkeepsie, Hotels, theatres, etc.; capital, \$25,000; directors, G. D. Campbell, P. L. Douglas, J. B. Grubb, Attorney, J. B. Grubb, 53 Grand avenue, Poughkeepsie.

Alben, Inc., New York county. Theatrical motion pictures; capital, \$10,000; directors, A. Hills, B. Strauss, H. Dittel, Attorney, E. P. Kilroy, 36 W. 44th street.

H. Hurck Amusement Corp., Manhattan. Theatrical; capital, \$50,000; directors, B. Hurck, A. Shub, M. Endicott, Attorney, N. G. Goldberger, 233 Broadway.

Carona Slide and Picture Corp., Manhattan. Manufacture slides, pictures, films, etc.; capital, \$20,000; directors, M. P. Lubbers, R. A. Kells, P. A. Kells, Attorney, H. B. Babcock, 233 Broadway.

Pfeiffer's, Inc., Buffalo. Restaurant keepers, etc.; capital, \$50,000; directors, Samuel Pfeiffer, Anna Pfeiffer, Harry L. Jauch, Attorneys, Dierberger & Moore, 532-542 Prudential Bldg., Buffalo.

Billar & Chernow Hotel Co., Inc., Bronx. Hotel; capital, \$10,000; directors, A. Chernow, J. Billar, E. Lichtig, 654 E. 158th street, Bronx, Massachusetts.

Eik Breeding and Grazing Association; Middleboro; wild game and all fur-bearing animals; capital, \$80,000 and 800 shares, no par value; incorporators, Percy B. Jones, Maurice A. Jones and Ernest B. Jones, all of Middleboro.

Knickerbocker Recreation Co., Boston; recreation places; capital, \$50,000; incorporators, Anthony Caramagno, Newburyport; John J. McCarthy and Joseph M. Sears of Boston.

Jacobs Radio Supply Co. of Boston; radio supplies; capital, \$25,000; incorporators, M. Edward Jacobs,

Sarah Jacobs and Rachel Miller, all of Everett.

Mason & Hamlin Co., Boston, musical instruments; capital, \$100,000; incorporators, Harold W. Cairns and Leslie M. Dill of Quincy and Lillian S. Nelson of Lynn.

Springfield Arena, Springfield; skating rink; capital, 15,000 shares, no par value; incorporators, William F. Perry of Newton; Anna M. Cullinane of Roxbury and Clara H. Wiggin of Lynn.

Central Square Theatre, Boston; amusements; capital, \$100,000; incorporators, Frank Cronin of Arlington; Samuel S. Soul of Belmont and Julius Goodman of Allston.

Taunton Amusement Co., Boston; moving pictures and entertainments; capital, \$50,000; incorporators, Harris Ellenberg and Jack Ellenberg of Roxbury and Fred Green of Brookline.

Wollaston Amusement Enterprises, Taunton; general show business; capital, \$50,000; incorporators, Simon Swick, Florence P. Hallett, Edith Vannevar, Rose Alva Seivigny, Wilfred P. Seivigny, James Roche and George D. Swig, all of Quincy.

Crescent Amusement Co. of Revere, Revere; amusements; capital, \$100,000; incorporators, Charles J. Goldman and Elizabeth M. Mara of Lynn and Harry J. Harding of Revere.

Bristol Studio, New Bedford; motion picture production; capital, \$150,000; incorporators, John E. Healy of Fall River, Stanley J. Rolio of Fairhaven and Lydia M. Yanacek of New Bedford.

Maine

The State Theatres of Portland, Maj. 1,000 shares of common stock; Abraham Goodside, president.

NEW ACTS

Henry Frey, monologist.
Joe Daniels, songs and stories.
Fred Webber and Co. (2), ventriloquist comedy.

John Joyson, songs.
Christy and Nelson, (2), knock-out comedy.

James Templeton, (6), revue.
Four Fiddle Girls, (4), instrumental, comedy and singing.

Mildred and Marjorie Freeman, (3), songs.
Frank Mack and Rose Reading, (2), singing and dancing.

Buckley, Calvert and Stillwell, (3), songs.
Tuck and Cimma, (2), comedy.

Florence Enright and Co. (8), sketch.

Mack and Tempest, (2), comedy skit.
Dancing Shoes, (5), revue.

Nat Renard and Lillian West, (2), comedy.
Stanley Woolf Revue, (4).

Doyle and Curtis, (2).
Violet and Partner, (2), songs.

The Parisiennes, (8), singing musicians with Carrick's orchestra.
Roy Francis, with De Glenn and Adams, skit.

Broadway Bits, with Newton Twins and Harry Kessler, (5).
The Sisters, (2), singing and instrumental.

Wesley and Edward, (2), songs and comedy.
Jack Russell and Belle Titus, (2), comedy singing.

Cameo Girls, (7), miniature revue.
Charles Howard and Frank Dobson, (3), songs.

Bobby Barker and Co. (3), sketch.
Jimmy and Bernice Loater, (2), comedy.

Rome and Bolton, (2), dancers.
Nathenson's Entertainers, (9), band.

George Olsen and His Music, (9), band.
Billy Gaxton has revived his old act, "Kluses." It opened last week.

Al Gold Gert Searles, two act.
Harta, Roberts and O'Neill, comedy, John Bennett, Chicago.

Jimmy Kelly, Bronx pugilist, heads a company of 10.
Lou Clayton and Harry Cody.

Maxine Wells, Tom Manning and Hugh Carl (3) in sketch, "Husbands, Beware!"

IN AND OUT
Gulfpot and Brown dropped out of Loew's Boulevard last half, owing to the death of the mother of one of the team, "Mummy" (single) in-stituted.

Sickness forced Kelly and Brown out of Loew's Greeley Square last half last week, Curry and Graham replacing them.

Irene Riccardi out of Moss' Regent bill Monday, Arthur and Morton Havel substituted.

NEAR FUN

By FRED ALLEN

(Mr. Allen is appearing with the "Greenwich Village Follies")

HEALTH HINTS

How to Get an Act Using Bagpipes Out of Your Theatre

As soon as you learn that the Scotch act, closing with bagpipes, is to play your house and contracts have been played, call in carpenters and have the stage made as small as possible. (This is imperative.)

Do not molest the act at the opening matinee. The bagpipe players will find it difficult to walk around in a circle for the finish on a small stage, but do not say anything. For the night show engage a claques, but do not charge for the tickets. Feature the Scotch act and there will be plenty of vacant seats.

At the finish of the act the claques will insist upon encore after encore. Walking around in circles on the small stage will cause the bagpipe players to become dizzy. When manager thinks that they are well confused he gives direct cue to property man who opens door leading from stage to the street.

Players are so bewildered that they will go out of the open door into the street. Manager closes and locks door, after which he puts on the feature picture.

Before

Youthful couple, Full of pep
Twice daily on the Big Time step.
Surefire, Bookers say
All their contracts, Pay or Play.

After

(Same act 10 years later)
Finish weak, Wife near dead
After hook step, Pains in head.
No applause at finish now
Let the baby take a bow.

Moral

Four out of five at the age of 40 get bad reports.

Embarrassing Moments

My wife had left me flat after an argument over salary. Said she was sick of having all of the money going in one pocket. I was disgusted, too. I worked with her before we were married and we always split expenses.

After the wedding things were different, she still owes me for half of the marriage license. The blowoff came when I told her that if she didn't do some sewing in a hurry there wouldn't be no pocket to put money in and that I wasn't going from town to town with the salary in my hand. Anyway, to keep a long story from serial form, I put a girl in the act who ain't never been in show business.

At rehearsal the first day the stage manager said, "I'm sorry, but you folks will have to dress on the fly floor." My partner says, "It's all right with me if the manager will send up a swatter for the dressing room." Musical Ferguson. (Fun in Any Flat.)

2,000 years ago Aesop said: Clams are like actors. When they're scared then won't open.

Bright Sayings of Little Children

After the matinee last Monday we called our daughter, who is 19 years old, on the street (on trains we take off five for the agent), into the dressing room for dinner. Steerno cans are non-refillable so the wife insists that we eat promptly.

The wife says to the kid, "Sit down on the trunk, honey, and eat your consommé." The tot says, "Mama, I'll have to eat standing up tonight." Knowing the kid don't take no fails in the act, the wife asks kind of worried, "Honey, why can't you sit down, have you been horseback riding?"

The brat says, "No, I've been playing leap-frog with the Hunchback of Notre Dame." Mat Gould (Revolving Kelleys).

Ten Little Tiller Girls

Ten little Tiller Girls, dancing in a line,
Along came a travelling man, then there were nine.
Nine little Tiller Girls, Played a Vaudeville date,
House manager cancelled one, then there were eight.
Eight little Tiller Girls, Kicking up to Heaven,
One had a run in tights, then there were seven.
Seven little Tiller Girls, Playing in the sticks,
One ate oysters in July, then there were six.
Six little Tiller Girls, Working in a dive,
Monologist next to closing, then there were five.
Five little Tiller Girls, Aged 40 years or more,
One had pyorrhea, then there were four.
Four little Tiller Girls, Sing and dance with glee,
One went near a lion's cage, then there were three.
Three little Tiller Girls, Feeling mighty blue,
One broke in a single act, then there were two.
Two little Tiller Girls, A new act had begun,
The straight girl laughed, the Office didn't, then there was one.
One little Tiller Girl, Playing with a gun,
Pulled the trigger, Good report, then there were none.

Passes News

East Transom, L. I.—Odette and Pat, well known skating act, upon finding themselves next to closing at the Palace say that the World must be coming to an end.

Woven Woven, Wash.—Man arrested for producing fake "Able's Irish Rose" claims insanity. Court frees him when proven his brother was jailed in Germany for counterfeiting marks.

Gless Falls, N. Y.—President of Rotary Club troubled with lumbago. Doesn't know whether to give up croquet or smoking.

MARRIAGES

Myrtle Thoreau, Chicago, said to be a former Ziegfeld "Follies" girl, to Claude M. Leigh, in London, Feb. 11.

Myrtle Thoreau (Mrs. Frederic Thoreau) formerly of the Ziegfeld Follies, to Claude Leigh, Feb. 11 in London.

Charlotte LeGros, of the "Grub Bah," to Chris Evans, Feb. 7, in Washington.

Dr. Lloyd M. Barger of Kansas City and Miss Meekie Smith of the

Gus Edwards revue, playing the Orpheum circuit, were married at Council Bluffs, Ia., Feb. 11. Following the wedding, the bride returned to Omaha, where the act is appearing. Miss Smith is the daughter of Dr. and Mrs. Robert Smith of Kansas City.

Marriage Intentions of Benette Marie Smith, 18, who has been a member of the "Runin Wild" burlesque company, and Stanley James Van Tassel, of Boston, have been filed at Worcester, Mass.

Arthur Buckner, theatrical agent and producer, to Mrs. Bessie Brogan, non-professional, Feb. 17, at Greenwich, Conn.

Evelyn Clarke, former vaudeville, to Arthur Fisher of the Folly Markus office, New York.



GEORGE WOOD

In Wylie Tate's Production. The Hippodrome, London, Eng.

Mr. James Agate in The Sunday Times, London, said:

"The best thing at the Hippodrome is the acting of Wes George Wood. This famous impersonator would, with other stature, have been a 'Legitimate' comedian of note.

Direction ERNEST EDELSTEN

DE HAVEN'S NEWEST

Breaking in Act on Coast—Includes Red Head Band.

Carter De Haven will make another try at vaudeville in a new act in which he will have the support of Babe Egan, two dancing girls and the Hollywood Red Head Band. This famous impersonator would, with other stature, have been a "Legitimate" comedian of note.

The act is spotted at the State, Long Beach, Cal. for an early showing.

Clayton and Cody Team
Lou Clayton, dancer and former partner of Sammy White and Cliff Edwards, will return to vaudeville in a new act with Harry Cody.

ENGAGEMENTS

Charles Purcell, Dolores Casanelli, Grant and Wing, Vera Amaze, Sadie Banks, Homer Dickinson, Muriel DeForrest, Irving Edwards, William Edwards, Betty Waxston and Elizabeth DeWar for "Sam Shannon's Sinners."

James Edwards, for Kolb and Dill Co. (San Francisco).

Theodore Westman, Harry C. Browne, for "Houses of Sand."

Thomas Chalmers and Philip Leigh, "The Wild Duck" (Equity Players).

Ann Davis and Thurlow Bergen, "Judith of Bethulia" (Shuberts).

Carol Kohl, for "Human Nature."

Supporting Margaret Lawrence and Wallace Edginger in "Spin-Drift" which opens in Stamford March 6, are Henrietta Crossman, Elizabeth Rison, Edward Emery, Lionel Watts and Gilbert Douglas.

George Tyler and Hugh Ford are producing the show.

Edwin Phillips for "Two by Two" (Jesse Trimble, Inc.).

Hooper Axelson for Four Chesters (vaudeville).

THE DRESSY SIDE

By SALLIE

Hippodrome

The sensation at the Hippodrome this week is Houdini's release in misalt suspended by his ankles from a room in the State Insane Asylum. Nora Bayes is singing one of her farewells before sailing abroad wearing pretty clothes. One particularly attractive gown is of short white, heavily embroidered with silver slippers. Miss Bayes uses a huge green fan and her opera wrap, trimmed in black and white, dresses up the lounge, as her fan does the piano. Mr. Louis Alter, at the piano, is splendid.

Grace Elder has an attractive act and looks her best in evening clothes with a decorative sash at waist and a highly polished silk hat. Miss Elder wears mannish things very well. In her dancing lights of white spangly with squirrel bands and as head-dressing, she is graceful. The Hippodrome girls, assisting Miss Elder, were in a black and white satin effect jackets and pants worn with black patent leather pumps.

Maurice Diamond and company, with Helen McMahon, have a colorful stage set. The impersonations of the Leonorelli and Sally Girls brought forth cliftons of highly colored shades of low neck, sleeveless, silver slippers and stockings.

The ballet divertissements in the condensed version of Verdi's "Aida," with the Hippodrome chorus, is dressed to perfection. Madame Sylvia Parady, wearing tulle ballet costume with jeweled bodice and flesh tinted ballet slippers.

Walt's performing baby elephants are wonders and their gray overcoats and glued toes show off nicely on the white barrels dressed in red hoops.

Janetta Vreeland's Concert

Janetta Vreeland entertaining a large audience at Aeolian hall in intimate fashion singing songs that suit her beautiful soprano voice to perfection.

Miss Vreeland should cultivate more style. She was prettily gowned in semi-evening simple white.

"The Guardsman"

"The Guardsman," besides being one of the season's best shows, is the last word in creations for the ladies.

Lynn Fontaine's superb room gown of pink velvet, with flowing sleeves, suspended from rhinestone shoulder straps and swatched body of chiffon, seems a master work. Her hair is done in a huge roll at the neck, held in place with a diamond circle comb.

With his headress worn a white velvet gown with gold embroidery and a touch of flesh in the bodice, Alfred Lunt could establish a fashion for any Russian prince. He has the physique that carries clothes well.

"Nocturne"

The Art Theatre is presenting a series of matinees of "Nocturne," dramatized by Henry Stillman; it is fairly acted, but the audience suffered much from a tiresome dialog. The artistic value seems to be entirely lost in the play, but the art of eating holds its own.

The yacht scene is nothing to rave about, but those on board are drolled in spick and span yachting clothes.

Kay Laurell gives a creditable performance and looks her best in a stunning yachting costume of blue and white. Sidney Stanislaus does credit to chauffeur's clothes.

"Nocturne," if cut, will be a pleasing afternoon's entertainment.

Spectacular Film

"The Top of the World" is spectacular and this saves the picture. Dr. Kieff's hypnotic powers leads the comedy and Guy Rangan's (James Kirkwood) untiring efforts to take his life, lends the tragedy.

Anna Q. Nilsson has done much better work, but looks very well in her clothes worn in South Africa, still wears waist skirts and pretty soft blonde headress.

James Kirkwood in his dual role still wears dimples and marcel waves blonde.

Stick Grooming

Frances White knows slick grooming; hers is distinctly different. She sings and dances her way well over at Keith's 1st Street. Her well known blue rompers with large pink hair bow made the Mississippi flow with the tide of the audience.

Her most charming outfit is of white velvet with gold embroidery, worn with a luxurious plain ostrich fan.

Miss White seems to have lost none of her popularity.

BROWN'S SECOND MARRIAGE

George N. Brown, the champion walker, is announced to wed Garcia Dreen, vaudeville, tomorrow (Feb. 19) in the New Elks' home, Philadelphia. Brown's first marriage was recently dissolved.

Brown is planning to engage in manufacturing walking machines in Auburn, N. Y.

ILL AND INJURED

Fred Loefler, legit, has recovered from his recent attack of pneumonia and left last week for the Adirondacks.

Rhoda Bernard, owing to a nervous breakdown, left New York last week in the hope of benefiting her health.

Norman E. Field, general manager for Jones, Linick and Schaefer, is in the Washington Park Hospital, Chicago, suffering from a nervous breakdown.

Joe Vannucci, saxophonist and arranger of the Dave Harman orchestra at the Cinderella ballroom, New York, has returned to Pittsburgh, under doctor's orders, to take care of a bad rheumatic attack. Vannucci is the son of a wealthy Pittsburgh merchant.

Miss Margaret Wilson of "Louie the Fourteenth" is ill of lobar pneumonia.

Russell and Hayes have cancelled time, owing to Jack Russell who was injured last Saturday at the Temple, Syracuse, while making a jump from a springboard.



KATHLEEN O'HANLON and THEODORE ZAMBUNI
Piedadly Hotel, London, England

The greatest of character dancers opened sensationally here. The London dailies are unanimously praising their terpsichorean art. As big a hit in London as they were in America they are then surely the GREATEST of international dancers. Booked by WILLIAM MORRIS.

Read the important reasons for subscribing to

VARIETY

READ PAGE 15

VARIETY

GEORGE OLSEN'S MUSIC, (9)
Palace; Full
Peleco

This is more of an orchestra than a band, though it is the only band in sight with only band instruments, no strings at all except a banjo. And a sweet vaudeville turn makes.

Opening intermission, the boys were in their number when discovered, so that there was no needless preliminary stuff and fuss. Olsen, himself, at the drums, was inconspicuous, and the other boys didn't know which was the skipper had no way of finding out for half the act.

Though brass predominated, there wasn't a blare at any stage, and even the closing crescendo was solely only in the cornets and the saxes. Here is one musical organization, up to the minute, which does not go to sheer volume of sound, weird and wild jassmuttery, hotshot, clanging. There are novelties in arrangements of pieces, but no hoofing, imitations or strains to be "different" except in rendition.

The closer, Olsen's stand-by, offering a railway train getaway, got the band off to a crash. One by one, finally deserting George to a man, was graceful, naive and pleasant. And he had to come before the shut-in after that.

There is a smack of gentility about every individual and the Olsen ensemble. There is no suggestion of the dancehall anywhere, though Olsen is a cabaret-club star as well as an attraction with Ziegfeld's high-price productions. He brings more of the American than the night-joint into the Palace.

It is doubtful whether Olsen wants to travel, at least that would be the conjecture of a Times Square observer who knows what a smart band can knock up. It would be a year around in New York. But, if he does, he will require no "reputation" to sustain him after the first matinee. There is "get over" all over the appearance, the manner and the merit of the little group.

A first-rate, high-grade name act around here and a clinic performance hit anywhere for the best in vaudeville.

AL GABELLE and CO. (5)
Singing and Dancing Revue
20 Min.; One and Full (Special)
58th St.

This act should prove a corking flash for any bill, and a certain map up of for the mediums. Gabelle has certainly, himself, proudest from a production angle, and at places two attractive settings, and at least five attractive changes for the girls, with each subsequent gown spending the other for sartorial splendor.

Gabelle is a singing and dancing juvenile of more than passing ability. He has a pleasant if not forceful voice, but really registers in the legitimate work. He has surrounded himself with four attractive dancing girls and a piano accompanist.

After an introductory by Gabelle is on the place goes to full, with the girls being brought out for semi-fashion number to the accompaniment of a special lyric, topped off neatly by a dance. Gabelle follows with another solo, two of the girls contribute a lively acrobatic duo succeeded by another girl or foot work. Another song by Gabelle and dancing ensemble by all brings the act to a snappy finish.

The members are well rounded and sold for top value. Class comes throughout, making the turn a desirable flash, anywhere.

TUCK and CINNS
Acrobatic and Contortive
11 Min.; One
8th Ave.

Two-man combination, working smoothly, and with assurance befitting their being totally new and inexperienced. Probably were with different combinations.

The present frame-up features a contortionist whose elastic limbs are the last thing in that direction. He does himself in acrobats, and the punch accomplishes the feat of "sitting on his own head." The other, in "straight" get-up, does some extraordinary ground tumbling, some from standing take-offs which makes it exceptional.

The incidental gagging adds to the general picture, and elevates this turn above the average operetta. It was grooved in the deuce here, but is ideal at either end of the best bill.

"JUDGE LYNCH"
Dramatic Playlet
20 Min.; Full (Special)
Orpheum, New Orleans

New Orleans, Feb. 14.
"Judge Lynch" is presented by the Little Theatre of Dallas, Texas. It was written by John William Rogers, Jr., a newspaper man of the Lone Star State. Oliver Hind-dall, director of the Little Theatre at Dallas, produced the playlet.

The playlet, which is a melodrama, is based on the story of the Bond, Joe Peel and Louis Quince, won the Belasco Cup in the National Little Theatre Tournament of 1917. "Judge Lynch" as the title implies, is a treatise on lynching and as would naturally be supposed, is a propaganda against the stringing-up of persons without a legal trial, or after one.

The author employs a farmhouse setting in the South as a locale for his preachment. It is dusk. A wife, with her mother-in-law, is awaiting the arrival of her husband. Comes along a crying culprit, thence the husband. The husband is excited and indulges in a lengthy diatribe in describing the lynching of a negro "just down the road." The girl diction loses much in force through the language employed. The less conspicuous members of the negro race are liable to be offended, notwithstanding the fact that the beating of the trumpet against such dastardly outrages. The real perpetrator of the crime is always in view, departing in safety as the members of the family enter the house. Slow curtain to the denouement.

"Judge Lynch" is ideally staged, holds acting of a surprisingly high order, and implants an atmosphere during the first ten minutes that is compelling. But thereafter, its momentum is deflected rather jerkily in the wrong direction, palpably disclosing the inexperience of the author.

However, there isn't a real wall-p in "Judge Lynch." It won't do.

HARRY TATE & CO. (4)
"In the Office" (Sketch)
20 Min.; Full (Special)
Holborn Empire, London

Harry Tate's sketch depends almost entirely on his own eccentricities and those of his support. Each is modeled very much on the lines of those which first brought him into prominence, and each sketch appears to be less funny than the last. The comedian, himself, never changes his "prop" or makeup, although the movement of the huge mustache is less evident than of yore.

"In the Office" is a trill thing. A crazy business man opens an office and engages an office boy. Having done this he is the butt of a practical joker who, in various disguises, comes to him on alleged business and that is all. Most of the fun comes from the office boy who, however, is by no means as funny as the "K-legged" youth who features so largely in Tate's earlier sketches.

The rest of the support is adequate. The sketch was well received by an audience obviously including many Tate devotees, and when wedded up, should be a useful item in the comedian's repertoire.

UBERT CARLTON
Blackface Comedian
10 Min.; One
Loew's State

Uberty Carlton is a blackface comedian who qualifies just about where he was placed on the bill at the State, which was No. 2. He has a fast line of talk, some of which is old, some of which is older. He affects a college boy's talk as a Jack Norworth of years ago and also the book that Norworth was fain to bring into evidence. With that touch Carlton gets off on a topical number which is a direct copy of the usual Norworth type of ditty. The verses, however, are on timely subjects and were received well.

For the smalltime Carlton will get by, especially in the big houses, for he can be heard at the back of the house, which is something to his credit.

WALTER FERNER and CO. (3)
Comedy Skit
15 Min.; Two

This is a small time edition of S. Jay Kaufman's "Highlowbrow" skit, done by William Halligan. The skit, as before, is actor-proof, though this outfit does well by it. It should please in the lesser grades and where the original company hasn't reached.

CLAIRE VINCENT and CO. (2)
"An Episode from Life"
15 Min.; Full (Special)
Broadway

Miss Vincent has contributed many entertaining skits to the vaudeville and it goes without saying that her latest effort is as sure-fire as any of its predecessors.

In substance it is the story of a wife's desperate effort in reclaiming her philandering husband from the bad man with whom he is infatuated. Instead of using the time-worn dear ducts to win back her spouse, she laughs him out of his supposed romance and has him eating out of her hand without a struggle at the final curtain.

The action occurs in a spot in Central Park. The husband and his charmer are presumably ejected from the last after an argument with the chauffeur. Unfortunately the man learns he is within two blocks of his home, but feels reasonably safe in that is long past wife's bedtime hour. The latter, however, surprises the lovers and makes light of the situation instead of pulling the expected emotional stuff. This flabbergasts the couple and when the girl charges that ready wife about the proposed divorce to marry her the wife grasps the situation tactfully by thanking him for sparing her the trouble of breaking news to him. When the man finds he is losing his helpmate the flapper warmly doesn't look so good to him. He sends her home alone and accompanied by his pleading forgiveness along the way at the final curtain.

Miss Vincent gives a superb portrayal of the wife, handling a serio-comic role with artistry of a major character, and readily elicited. Her supporting players also gave good accounts of themselves.

The act is attractively mounted with the full stage set showing an attractive spot of Central Park. It is entertaining, and should hold its own on the best of bills.

CLEM BEVINS and CO. (3)
"Like a Mother" (Sketch)
18 Min.; Two (Special Exterior)
Orpheum, Brooklyn

Clem Bevins has been around in rubie skits before. This vehicle, which has Virginia Holland and Steve Gordon in support, is credited to the authorship and pen of Ray Hodgson, the agent, who probably also handles the act.

Bevins is cast as the rural police force and fire department. The order and the fire, which has been out the major part of the night, is the victim of a look-out by his irate wife. The cop-freeman brags of his ability to boss the women "just like father did," but the complications at the hands of the excited female make for some laughs.

The sketch is a bit lightweight, but pleased fairly well in the try here.

PIETRO and ROCK
Tall, Singing and Dancing
15 Min.; One
58th St.

Male team, with the comic doing word and straight simulating a roughneck taxi driver. Argumentative chatter regarding the fare brings them on, and is continued for several minutes, with the comic refusing to pay because of having been invited, as he thinks, to take the ride.

The chatter is worked up nicely and has many well-planted laughs, even if the material is somewhat familiar. A solo by the straight, who has a corking bass voice, a comedy number, and some rag singing, and dancing at the wind-up phase the act as sure-fire for small time.

Got over nicely as the deuce of this bill.

WELSH and MADISON SISTERS
Songs and Piano
15 Min.; Two (Special)

Man and sister, the former at the piano but more than an accompanist. The girls possess resonant voices which they employ for harmony purposes that seemed to please. When the rag singers, primarily, but the trio does a "lullaby" harmonization as a strong contribution to the routine.

For the opener, the girls show long skits, and the madison team a bit antiquated in fashion since the long skirt idea was passed up some time ago.

An encore is an announced impression of the Original New boys' Trio doing "Roll Dem Bones." The act did well in the deuce here.

MARION HARRIS
Songs
23 Min.; Full (Special)
Palace, Chicago

Chicago, Feb. 17.
Marion Harris, who made her appearance as headliner at the Palace this week, after a period of retirement from the vaudeville, was accorded a reception that should have been, and undoubtedly was, highly gratifying to both the artist and the house. It was not an easy chore to follow Snodgrass, the prison pianist, who smashed all records last week, but from the opening day, it looked almost as if this Harris might stage a repetition, or come close to it. The treatment the audience gave her was in the nature of a triumph. They insisted on the Harris, and Miss Harris complied neatly.

With her at the piano was Edwin Weber, the man who wrote "Nobody Lied" and other successes. Weber was a distinct asset, getting an encore or two on his own account. The act was tastelessly staged, with a special set, necessitating a little extra work on the part of Arthur Byron, whose company in "Tea for Two" preceded this act. Both acts being played in full, it was necessary to fill the gap, which Byron did with an improvised monologue.

Harris first came out in a silver wig, which led some to over estimate her age, an impression that was soon dispelled, however.

Known for long as the most reliable of singers in vaudeville, Miss Harris did little to build up her reputation. Southern ditties or modern jazz, she put her songs across with equal success in either case.

In large part due to her personality, which is an extremely feminine and winsome one. The entire act is executed with restrained taste, and is and is a surety.

Loop.

MILLER, PETERSON and CO. (7)
Song, Dance and Jazz Band
20 Min.; Three (Special Drapes)
Orpheum, Brooklyn

Bill Miller and Nat Peterson formerly had the Moore name prominently in the present act title. Miss Moore is now replaced by Athina, also a song and dance specialist.

In place of Jack Linton's Castles as the comic, the Pershing Guard Cadets comprised the jazz sextet. The band gets its title from the West Point military regulations affected.

To add accompaniment the two men and woman open with a comedy, eccentric dance formation. Miller and Peterson are featured in the couple of double dance numbers that clicked and one of the team soloed with a "skating dance" specialty that stood out.

The girls' first number led down the routine. The orchestra itself (further notice under Band Reviews) is a corking combination. At this house the management elected to feature the band's name in lights, probably because bands are generally box office attractions.

As presently framed, the act is a corker for the big three-day and can be built up to pace with the smartest with some editing of routine.

FRANCES WILLIAMS
Songs
9 Min.; One (Special)

Here is a blonde beauty if there ever was one. Pretty as a picture and with about as nifty a pair as Frankie Ballewe has been seen on the main stem in a long while. But that about lets her out as far as the act is concerned. She is concerned, despite the fact she formerly of the team of Williams and Van Ness.

Right now Miss Williams is handicapped by selection of the quartet of published numbers, none of which seem to be particularly suited to her. Three of them are more or less of the blues variety and the fourth is a semi-ballad. The latter is far from what she should attempt, at least in the manner in which she currently essays to put it over.

There is one thing certain and that is that no audience can get away from the blonde beauty of this girl and her nifties. In addition she has a likeable personality and all she wants is the material. If she gets the laughs she'll be an asset to vaudeville.

BILLY DE WITT and MABEL GUNTHER
Song, Tact and Dance
8 Right; One
Orpheum, Brooklyn

This is a new combination, Billy De Witt is a dwarf and Miss Gun-

SCAFFOLD GRAZED FACE

Benjamin David Has Close Shave When Construction Beam Falls

Benjamin David, vaudeville producer, had a miraculous escape from a suspected scaffold, on West 4th street, came home and just grazed the theatrical man's face, but not without doing painful damage to his left foot.

An ambulance from Bellevue was summoned in response to some on-looker's call that a man was killed but David was put in a taxi after treatment to the injured member and sent home.

David, who was formerly a lawyer although in show business as a writer and producer, states he will prosecute for criminal negligence.

Colored Dancer Minus
\$10 Is Plus 10 Days

After having been found guilty of a charge of disorderly conduct, Ellis Williamson, 24, colored dancer at the Club Alabama, was fined \$10 with the alternative of 10 days in jail, before Magistrate Wesley E. Night Court. Williamson did not have the necessary amount and was led to a cell.

The dancer was arrested by Policeman Unger on complaint of George Brownwell, high school teacher.

According to the story told by Brownwell, he boarded a north-bound express and his wife saw a vacant seat and started towards it. Williamson also saw the seat and tried to get it. Brownwell tried to make way for his wife, but she said, the dancer violently pushed him and almost knocked him down.

There were some words and the teacher, seeing the policeman on the train, demanded Williamson's arrest. The dancer denied he had violently pushed Brownwell and had acted disorderly.

Magistrate Brodsky decided otherwise and imposed the fine.

3 CIRCUITS IN 3 WEEKS

Cesar Rivoli, protean artist, claims an unusual vaudeville record, namely of playing three weeks and appearing on three different circuits.

Rivoli's unique booking takes in four days in Niagara Falls for Fantages, one and one-half weeks for Gus Sun (Buffalo and Jamestown, N. Y.), and one week at Amalgamated Vaudeville Agency at Rochester.

CARLIN'S HOUSES

Harry Carlin, who returned to the Keith staff last week after an absence of some time, is now booking the following houses in the Keith pop. pried department:

Pittsfield, Holyoke, North Hampton, Greenfield, North Adams and the Sunday and Monday at the two Brooklyn houses, Star and Gaiety.

MATRIMONIAL BOX OFFICE

Houston, Feb. 17.
The Majestic box office holds a distinct record in that within the past two years fully a half-dozen of the feminine attendants have got to get married.

The last one, however, out about two weeks ago, with her successor now under matrimonial suspicion.

Murray's Single Vowes Waives

J. Harold Murray, at the Riverside this week, will return to "China Rose" next Monday. Murray had an open week due to the musician's lay-off.

Harold Moru's Father Ill

Efforts were being made Tuesday to locate Harold Moru, vaudevillian, so that he could be notified of the serious illness of his father. The latter lives in New York.

ther, in contrast, is a nice looking blonde of normal size. The long and short of it is now looking for the team, although De Witt, with his comedy and songs, chiefly registers.

Miss Gunther essays some high kicking that is more show and technical proficiency. She makes three or four neat changes. In the deuce the team clicked back and it is okeh for the intermediaries.

Due to the fact that a week be-
(Continued on page 51)

MINNEAPOLIS

mer Romaine
nings & Mack
us Rogers Co
phon & Chole
ry Kemler Co
ry & Wagner
ire & Atwood
PEORIA, ILL.
Palace
oken Toys
oky Henshaw
ks & Evans
Baker Rev
2d half
3 Terry Co
ts & Shehen
a & Mishka Co
ro to fill)
QUINCY, ILL.
Orpheum
hlers K 9 Twins
t & Rosedale
e to fill)
2d half
onrke & Kelly
ro to fill)
STOCKFORD, ILL.
Palace

JIMMY
 GRACE

ORMA
HUGH

edcock & K
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l Decker Co
e Rochalle Co
e to fill)
2d half
ore-Megley Co
hers to fill)

ST. LOUIS
Grand
rden Bros
agner & Pella
st & Farrell
White Co
yes & Lillian
le Rev
kawa Bros
to fill)

LIET, ILL. Bialto
Wood & White

Room 19
 Emma Denn
 to fill)
 Klee
 3d half
 Saltes
 & Allen
 Darcy
 ations
 to fill)
 BEND, IND.
 Palace
 3d half
 ch's Minstrele
 3d half
 eld & Stone
 Co.
 e Rochelle Orch
 to fill)
 MINOFLD, ILL.
 Majestic
 rry Kelly
 array & Allen
 Claire's Band
 Saltes
 to fill)
 3d half
 arcoe Bros
 ominal
 Broken Mirror
 eld & Wells
 & M
 ran & M
 O CIRCUIT
 ack Hase
 aw & Vallie
 vis & Harrison
 sman Boys
 LIMA, O.
 Pumont O H
 rre Hollanders
 to fill)
 3d half
 & Earl
 ewey & Rogers
 to fill)

LOUISVILLE, Ky.
National

1st half
Watt & Mueller
Bama Land
2nd half
MUNICE, IND.
Wynne Grand
Dick Haas
Berman Isie
Baker & Jackson
Buckley & Day
2d half
Munry M'corm
Henry Mack (to
to \$11)
MUSKOG, MICH.
Jefferson
Baker & Veda
Henry Henderson
Baker & Otte
2d half
Berkland
Australian Walter
Bristy & McD
R. HAUTE, IND.
Indiana
Symond & Geneva
Henry Hyman
Brew & Ellis
H. H. Stamen
Symonds Bohem
2d half
Michele Minstrele
PINSBOR, ONT.
Capital
Benson & Taxi
Hughes Musical
Birkard & Grey
Barnett & McDow
Barnett & Dowds R
2d half
Bentley Marie
A Coleman Co
Bentley & McCoy
2nd half (to \$11)
Page 55)

SEEN' THINGS for the GIRLS

SILKS IN VOGUE

Down through the ages silks have ever been the treasure trove of beautiful women.

Silks are going to be more prominent this season than ever before. Our contribution to the history of silk has been inventing new varieties. Every year the market sees dozens of new heavenly, filmy materials made of silk. Think of what we owe to machine production—what was once the luxury of queens is now the possession of everybody.

MME. GEORGETTE'S REAL GIFT

Before you acquire your new spring wardrobe, I sincerely urge you to see the lovely creations Mme. Georgette and her staff of expert designers are busy making for the smartest gowned women in the social and artistic circles of New York.

Mme. Georgette, who has just recently returned to these shores, has taken over the charming establishment formerly operated by Carolyn Nunder, at 29 East 48th street.

Mme. Georgette's gift is a real one. She studies the lines and character of the individual, and harmonizes the color and design accordingly. You will love her taste and street costumes, I'm sure, and enjoy your visit there.

MME. MAY'S, THE REJUVENATOR

This is the time to begin to overcome the ravages to beauty caused by the raw, wintry winds. Everyone feels the urge of youth with the return of spring, so nothing could be more fitting that you should live up to and look the way you feel.

The process is easy and simple. Mme. May, at 50 West 49th street, invents treatments to twenty years from your appearance. Call Bryant 9426 and she will prove it.

Many of the smart little frocks being shown for spring and summer wear are crepe de chine, with a clever short cape to match.

GREAT OPPORTUNITY IN FURS

Have you taken advantage of the best opportunity you will have to buy furs at more than 50 percent saving?

The Hudson Bay Fur Shop, at 612 Sixth avenue, are offering wonderful values, values that you will never be able to duplicate any place, considering the quality of skins, workmanship and cleverness of design. Furs, I understand, will be twice as expensive next season, so secure now one of the stunning models on sale at the Hudson Bay Fur Company. There are no two models alike. And, too, there is an additional 10 per cent discount given to professional people.

If your bag needs recovering or repairing, I will direct you to a little shop that does beautiful and profes-

sional work cheap. Write me and I will tell you where it is.

STUNNING SPRING MODELS

Now that you may seriously think of discarding the heavy old galoshes, there is no chance to disguise those old shoes.

Have you seen the stunning new spring models at Capesio's? I love them, particularly the model I am showing called the "Parisian." Capesio is the originator of the modern shoe and it may be had in all leathers and materials. All of their shoes are bench-made and hand-turned. Ask to see "La Opera," a beautiful pump only \$16, at their shop at 1534 Broadway.



There is a mascara now on the market that not only darkens the eyelashes, but remains on for weeks. It is not affected by water or cold cream. I will be glad to tell you more about it.

"THE STOCKING THAT WEARS"

You can put your best foot forward with the utmost confidence if you wear Lehigh hose.

Lehigh is the aristocrat of opera length hose. They are extra long—longer than any opera length made.

Their great popularity among the artists of the profession is because they are one of the best wearing stockings on the market. They are full-fashioned, pure silk and dipped dyed in black, pink, flesh or in pure white. You will find them in the leading department stores throughout the country. Ask for Lehigh. I'm sure you will never wear anything else.



THE PLACE TO LIVE

You people on the road are probably beginning to make your plans for the months of New York, and I think I've a real solution to the problem of where to

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, 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.

TEMPTING RESTAURANT

One of the most interesting restaurants I know, for luncheon, dinner or tea, is Pirolet's, 146 West 48th street (next to the Lyceum theatre).



Those of you will not only enjoy the most delicious food, but you will see the most interesting people of the musical and theatrical world as well.

Their special dishes every day are delight, and so very reasonable! Their pastry is home made and their coffee is delicious, and you may have as much as you wish without extra charge. Doesn't that sound tempting?

live. It is this: Go to the Hotel Coolidge, 121 West 47th street.

It is one of the most conveniently located hotels in New York, "just around the corner" from everything. You will enjoy its cleanliness, comfort and excellent service. Many of the rooms have just been redecorated and are charming for the price, but \$25.50 a day for room and bath, and \$35.00 to \$5 for an apartment. Ask for Mr. Joyce, its hospitable young manager.

Annabelle Lee

"THE DAILY DOES-ENS"

By NELLIE REVELL

MONDAY—Early to bed and early to rise may make a man healthy and wise, but unless you are early to work you won't be wealthy. This looks like a busy week for my Waterman (free ad) and the earlier I get started the sooner I'll be finished. So immediately after breakfast I had the phone shut off and got down to the pleasant task of completing the script of "Spangles," my circus story brainchild, which I have been raising for so long and which is to be pictured by Universal.

It is my first attempt at writing for the "filmus," and I like it because you don't have to worry about punctuation in a scenario. Hope the manuscript editor will be able to read my phonetic (some people call it phony) spelling. This having the phone shut off is not all velvet, for I found I had missed some calls that I had wanted very much to get. But I must have the telephone gagged, I can't seek quiet and seclusion in Atlantic City or the mountains. A rest in the afternoon to get the writer's cramp out of my brain and then at it again in the evening.

Many fixed me in bed and threatened dire things if I got up before seven the next morning. But the moment my head touched the pillow ideas began to flock at me from every direction. Having learned that ideas are caught just like flies, by sticking them down on paper, I spurred the Oxtremor and did some more authoring before final "taps."

TUESDAY—My conscience and the thought of what Betty would do to me if I didn't have got ready acted as an alarm clock. So before nine I was busy once more, trying to get enough stories together to fill "McColcum." After satisfying Betty, I turned to "Spangles" again and put in the rest of the morning and most of the afternoon mothering her. Writing this has been more fun almost than anything I have done since I saw a "hot." It takes me back to the days when none of us knew what town we were in, except the transportation master, but we were glad just to be alive in whatever town it was.

Late in the afternoon went to bed to rest up for the evening, when I was to go with Will Rogers to Will Grossman's house, where Will Hart was being filmed. My host called up earlier in the day to find out how I was going to get over that evening. I told him I didn't know yet, but that where there was a Will there was a way. Will Hart and Will Grossman, the lawyer, have been friends since they were both in their early teens, and compared to their friendship that of Damon and Pythias was a mutual dislike. Later Will Hart and Will Rogers joined each other out and now the camaraderie among the three is something worth walking a whole lot more than a mile to see.

This was one dinner Will Rogers didn't have to earn by making a speech and even at that I saw him reaching subconsciously for his gum a couple of times. Home and to bed not so late, but none too early either.

WEDNESDAY—This "Spangles" child is like any other. Just when its mother is sleeping peacefully in the morning it demands she get up and give it some attention. No phone calls today and no visitors, either, so

that the diary is going to suffer. Spent the entire morning recalling how it felt to be a trouper and how they talked and walked and ate and slept and loved and lived with the circus. And, then putting my remembrances down in black and white.

In the afternoon a nap and then down to dinner in the restaurant with a friend, preparatory to working some in the evening. All I'm afraid of is that I'll give out before my ideas do. To bed late, but well satisfied with a full and prolific day.

THURSDAY—If both of them were stood together without labels on them I wouldn't be able to tell this day apart from yesterday. Up, ate and at 'em. Lunch, nap, dinner and once more trying to find a fountain pen that will work long enough at a stretch to permit me to put my thoughts into half a intelligible hieroglyphics, which probably even I won't be able to read tomorrow.

FRIDAY—After a morning's work, I decided to take the afternoon off. My friends must have become aware of my decision by mental radio. Within half an hour May Wirth, the charming equestrian, came in. Then there arrived Tokia St. Leon of the St. Leon Family and Josie Demott, noted for generations back as premier circus riders. People who can remember that far back will recall the French Riding Revels. While they were still there Charles Andres and Bill Middleton, circus agents whom I can remember as a child, came to see me within a few minutes of each other. One of them had let me know they were coming and none of them had been aware that any of the others would be there. If such a coincidence as the accidental gathering of the circus clans were to happen in the movies or on the stage both the critics and the public would think that the plot machinery was being overworked.

Charles Andres regaled us with stories of the childhood of each of us and recalled to me that the first press notice I ever got was written by him as a part of the announcement of my mother's death. We reminisced until Miss Wirth nearly missed her show, but before we broke up we sent our loving thoughts to the Hollands, the Dockersells and every other trouper that ever responded to the bugle "mount."

And is I'm sure that the first press notice I ever got was written by him as a part of the announcement of my mother's death. We reminisced until Miss Wirth nearly missed her show, but before we broke up we sent our loving thoughts to the Hollands, the Dockersells and every other trouper that ever responded to the bugle "mount."

SATURDAY—Like all hard working galls, I get one day a week off and this is it. To three hospitals today, first to the Roosevelt to see Arthur Kleis, who has been in a cast there for 11 weeks. In two more he will be out, but he is lonesome just the same. Then to Dorothea Antels and is I'm sure that the first press notice I ever got was written by him as a part of the announcement of my mother's death. We reminisced until Miss Wirth nearly missed her show, but before we broke up we sent our loving thoughts to the Hollands, the Dockersells and every other trouper that ever responded to the bugle "mount."

I'm glad the telephone wasn't shut off this evening, because then I would have missed the visits of Eva Davenport, Mrs. Clarence Jacobson, Jane and Katherine Lee and their mother, and Eugene Conrad who wrote "Top Hole." This is Eddie Darling's birthday and St. Valentine's Day also.

Before I went to bed I looked at all my valentines, one from Sophie (Continued on page 54)

New 2,800 Seat House For Southbridge, Mass.

Southbridge, Mass., Feb. 17. The Hippodrome, one of the largest dance halls in Worcester county, is to be completely remodeled and made into a theatre with a seating capacity of 2,800, according to Arthur Blanchard, general manager of Blanchard Bros., owners of the building. The plans call for 2,800 seating capacity on the main floor and 800 in the balcony.

The Hippodrome was erected about 10 years ago and was first opened as a dancing, roller skating and amusement auditorium. It is being used for dancing and roller skating at the present time.

Four-Year Fight Ends in Dissolution

Lansing, Mich., Feb. 17. D. H. Mills, deputy county clerk, was named temporary receiver for the Lansing Theatre Co. by Judge Charles B. Collingwood. Petition for dissolution of the corporation was filed by A. LeRoy Brown, vice-president of the company.

The company had partly completed a theatre building on one of the most valuable corners in the downtown section, but has been unsuccessful in financing the project as a community theatre proposition. There were more than 800 stockholders.

The four-year fight to put over the proposition has thus ended.

HELD ON TRAIL CHARGE

Los Angeles, Feb. 17. Richard M. Allen, who claims to be a vaudeville actor, is being held in the county jail to answer to a charge of having stolen a diamond ring valued at \$2,500 from A. M. Bourne, Jr.

Allen has entered a denial to the charges.

COOPER REVUE HITS BURLESQUE'S RECORD GROSS AT PITTS—\$17,200

Cooper Shatters Own High Mark of \$16,850—Marks Fifth House Record on Circuit This Season—New Total Made in Thirteen Performances

The Jimmie Cooper Revue broke all burlesque records last week at the Gayety, Pittsburgh, grossing \$17,200 on the week. These figures represent the receipts for 13 shows, a midnight show being included.

The gross shatters the circuit record, also held by Cooper, when he grossed \$16,850 at the Gayety, St. Louis, last season.

The business is considered remarkable in view of the almost past door competition at the Gayety, and follows new house records compiled this season at the Empire, Brooklyn; Casino, Philadelphia; Palace, Baltimore, and Gayety, Washington.

The Cooper show is a combination white and colored revue, the first half being given over to the white artists and the last act to the colored. Cooper works throughout both acts, doing "announcing" and ad libbing generally.

It is the success of this show which is believed to have decided Hurlig & Seamon in withdrawing their all white "Temptations" and substituting the all colored revue, "Seven Levers." Several producers are also said to be figuring on colored artists for next season, and Hurlig & Seamon are using the colored artists from Connie's Inn, a dance cafe, with the burlesque show at Hurlig & Seamon's 125th Street this week.

"Harry Greb, the fighter, added attraction, helped swell the receipts.

F. & K. LEAVING INDIANAPOLIS

Withdrawing Burlesque Stock from Town—Disbanded No. 2 Show

Fox and Krause will withdraw burlesque stock from Indianapolis according to report. The firm recently disbanded the entire No. 2 show of their burlesque stock wheel, which includes houses at Kansas City, Indianapolis, Milwaukee and Indianapolis.

The disbanding of the attraction throws nine principals and 22 chorus girls out of work. Among those affected are Leo De Lee, Willie Ward; Pansy Williams; Helen Byrd Russell, George Firtcher, Major Johnson, Eddie Dyer, Clark Moss and Ray Kolb.

Kolb will be switched to the No. 3 show, replacing Bryan Wolf, who, with his wife, Orm Noel, soubrette, have handed in their notices.

Another change in the No. 3 show is the engagement of Billie Aldridge, prima donna, to replace Ruth King, L. P. Wall, comedian with the No. 1 show, has left and "Beryl," wardrobe mistress, and chorus girl at the Gayety, Milwaukee, has left to join the Mutual Wheel's "Kuddling Kuties."

Colored Floor Show Inserted in 'Fast Steppers'

The Connie's Inn colored revue, from the Harlem cafe, are doubling with Hurlig & Seamon's theatre, 125th Street, New York, this week.

The colored revue comprised the first half of the burlesque show at the H. & S. house, the regular Columbia wheel attraction, "Fast Steppers" being condensed to complete the second act.

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VARIETY
READ PAGE 15, THEN SUBSCRIBE

MUTUAL QUITTING CHICAGO

Oppenheim's Lease on Garrick Expires March 1—House May Play Stock Burlesque

Chicago, Feb. 17. According to local reports the Mutual shows will discontinue playing the Garrick here after March 1 when the lease, now held by J. C. Oppenheim, expires and the house reverts back to Oscar Dunn.

Dane is associated with the Columbia Burlesque Circuit in the Gayety, St. Louis, and other houses. According to the story the Mutual circuit will not supply Dane with their shows and stock burlesque may replace the Mutuals in the Garrick.

Midnight Shows Drew Slim Attendance

The midnight shows given around the Columbia Circuit last week during the Anniversary Week celebrations are reported as having drawn light grosses with the exception of the Gayety, Pittsburgh, where Jimmie Cooper's Revue with Harry Greb as an added attraction broke all previous records.

The shows were called off in Washington and Cleveland and showed lightly in Philadelphia, Baltimore and Boston, according to unofficial estimates.

GERARD AT CAPITOL, ALBANY

Albany, N. Y., Feb. 17. Burlesque will make its bow next week at the Capitol, the Shubert-Eranger house in this city. Barney Gerard's "Follies of the Day" has been booked for the week. It is the first time burlesque has ever been billed for the Capitol. The scale runs at \$1, exclusive of tax.

However, manager E. E. Lyons lost no time in announcing in the Sunday papers that legit attractions will follow the Gerard show listing Jane Cowl in "Romeo and Juliet" (return), Dolly Sisters in "Sittin' Pretty" and Raymond Hitchcock in "The Star" for March.

Henry Miller in "After Love" is billed for the Capitol this week and with prices scaled to \$250.

HOWE ILL; BROTHERS BUSY

Sam Howe burlesque comedian has been ill for the past ten days with bronchial pneumonia at the Hotel Planders, New York, during his illness his brother Charles Howe has been playing the leading comedy in Sam Howe's Lovemakers a Mutual burlesque attraction.

Sam Howe will rejoin the show at the Olympic, New York, next week.

MCCLOY'S DENIAL

Fred McCloy, manager of the Columbia theatre, denies that Gus Hill's proposed colored show, "Aunt Hagar's Chillin'," will be the summer show at his house.

McCloy stated negotiations are on for a summer show but that the Columbia has not closed with Hill for his colored production.

STOLE FROM FATHER

Leominster, Mass., Feb. 17. A warrant is out for the arrest of a man named Raymond Barrie, 21, charging him with the theft of \$900 from his father.

The police say the youth met a burlesque actress in a Boston theatre and followed her to New York.

LINDER QUILTS MINSKY STOCK

Mark Linder, protean actor, who has been staging dramatic skills in conjunction with the stock burlesque at Minsky's Apollo, Harlem, wound up with the troupe last week and will enter vaudeville doing a comedy single. "A to Z" written by Joe Brown.

\$11 Advance Sale

Chicago, Feb. 17. The midnight performance of "Happy Go Lucky," which was scheduled to take place last Saturday was called off due to the small advance sale. The Olympic advance sale for the midnight show was all of \$11.

MUTUAL AFTER FEMINE STARS

Now Signing Names for Next Season—Women Shows' Big Grosses

The Mutual Burlesque Circuit is going to feature women next season and has started a drive to corral females with "names." The circuit has already signed Evelyn Cunningham, Mona Raymond, Kitty Madison and Marjorie Reese all of whom will head Mutuals next year.

Active in the circuit at present, and mostly at the head of their own shows are Anna Tote, Marjorie Pennett, Germaine, Betty Palmer and others. The shows with women features have been turning in consistently good grosses which prompted heads of the circuit to scout for more women features.

The Mutual has a preponderance of male leading comedians and believes a balance should be struck. On the Columbia Circuit the only women features at the head of their shows are Mollie Williams and Lena Daly.

A decade ago women burlesque stars were far more numerous than at present. This is explained by burlesque producers who claim their female stars are lured into musical comedy and vaudeville nowadays as soon as they display budding talent.

MILLER MADE MANAGER

Kansas City, Feb. 17. Billy Miller, treasurer, Empress, has been assigned to manage the house since the death of J. J. Lieberman. Miller is one of the oldest and best known treasurers in town and was formerly at the Shubert and Gayety.

GAYETY, eWash., Installing Runway

The Gayety, Washington, a Columbia aspect house, is installing a illuminated glass runway next month. Estimates were submitted this week. The house recently lifted the ban on bare legs. The Gayety has opposition from the Mutual circuit.

COCHRAN'S CREDIT

(Continued from page 1)

advertising concern offered Cochran unlimited credit.

Representative of a bank stated Cochran owed the concern considerable money, but he could still have more while the representative of the bankruptcy court volunteered every assistance possible.

Remarkable Confidence

The whole case displaying an unusually remarkable confidence the creditors have in Cochran, and of their great willingness to help him in his present financial difficulties.

In public examination Jan. 29 Cochran's liabilities were given as \$346,445, with assets \$11,580. Cochran stated he was bankrupt in 1902, but had been discharged after paying all liabilities.

In 1920, the Oxford lease had him spending \$125,000 on it, his loss on the house being \$490,000. Then came the Carpenter-Dempsey fight plans. Cochran deposited \$100,000 of \$100,000 when the partnership petered out with Cochran out \$25,000.

Since 1920 came a series of heavy losses on dance exhibitions and shows. On "Mayfair and Montmartre" he lost \$100,000. In 1922 he began to borrow from money-lenders.

MONKEY SHINES

(COLUMBIA)

Soubret..... Babe Shaw
Prima..... Evelyn York
Straight..... Wally Sharpe
Specialty..... George Hazard
Specialty..... Lloyd Pedrick
Comedian..... George Shelton
Comedian..... Al Tyler

One of the best burlesque shows on the circuit is Clark and McCullough's "Monkey Shines" at the Columbia. There is a perfect balance of good material with a show put on by a pair of producers who know value and know how. Every producer on the circuit can take a look at this one without wasting time. There isn't a wasted effort and there is an attention to detail which makes the complete entertainment stand out like a cameo in comparison with some of the slovenly produced shows seen this season.

The show to begin with has an exceptional cast, with two corks in the comedy line, George Hazard and Al Tyler and the best juvenile light comedian in Wally Sharpe seen since Harry Fox broke into burlesque.

The women are also top-top, led by Beatrice Tracey, a sweet, pert, and a smooth working experienced ingenue, and Babe Shaw, a standardized hard-working vivacious soubrette. In addition there is Lloyd Pedrick and corksing character man and George Hazard and Al Tyler, a dancing specialty that would stand up on a big time vaudeville bill. They are major league hoisters and stars.

The production is strong from all angles, even to the chorus, in which all can really dance. Among them is Ruth Ellis, a girl who holds up the ensembles and insert a couple of specialties that click.

The comedy scenes are pips and beat track and the comedy trade mark. Shelton does an imitation of Clark throughout while Tyler works in semi-tramp nondescript make-up and does unusual results with quiet methods. Shelton has a light touch and a nose for travesty, turning in an imitation of Clark that is not to be sneezed at.

"Fifth Degree" is a replica of the same scene in the recent Mistic Bow soubrette. Instead of the chief red handed are asked by the chief to drop their loot into his hat as a sign of friendship. Instead they clean the chief for his pants in the dark. "Village Blacksmith" was a wow. As two hangers on the comics obtain employment in the smithy.

The smith spins a long tale about his son who ran away from home because he was to be a blacksmith against his father's wishes. The son arrives at the psychological moment in time to pay off the mortgage and eject the landlord. He is a nance.

"Another Shot Made Happy" was a hummer, better than the usual spiritualism. The psychic makes the comic's wife disappear and when announcing he is the only one who can bring her back is shot dead by the husband.

"The Shooting of Dan McGrew" was a hummer, better than the usual. Shelton and Tyler in an absurd conception of the Service poem. A similar scene is used in Harry Fox's "Scissors and Span" a table bit dressed up for screams. "Merry Wife of Windsor" a corksing trade mark, a corksing humor who makes the lover feign suicide so the wife can make a choice, and "Naked 90 Grower St." was a funny bit on monkey lands.

Every comedy scene in the show goes for big results. In between, the specialty line kills. Keep up the high average of this show, which is an eight-cylinder comedy car that can be done by intelligent producers with a real cast.

LAFFIN' THRU

(MUTUAL)

Engene Soubrette..... Dot Sevier
Soubrette..... Evelyn York
Prima Donna..... Ruth Ellis
Straight..... Wally Sharpe
Specialty..... George Hazard
Specialty..... Lloyd Pedrick
Comedian..... George Shelton
Comedian..... Al Tyler

S. W. Mannheim's "Laffin' Thru" is one of the Mutuals seen this season. The show has an exceptionally well-balanced cast, mostly composed of faces new to burlesque, the majority probably culled from western tabloids.

Joe Penner, one of the newcomers, brings a brand new eccentric comedy bit to the wheel and one that is bound to grow as Penner gains experience. At the same time hitting on all cylinders with his pantomimic comedy, but when reading lines doesn't always click. This apparently is due to Penner's extreme anxiety to keep in character and to match his eccentric make-up with an equally bizarre delivery, which

sounds like a mixture between a tongue-tied man and a lisp. Penner also features a comedy slide a la Sliding Watson and works with a white-faced make-up. He mugging got over big. He stopped the show with a pantomime song which he delivers dumb with grotesque facial expressions.

Charles (Klutz) Country, a veteran burlesque comedian, who does a combination Dutch and Hebrew character, also mugged sharply. Country doesn't stick to the legitimate trails, taking advantage of every opportunity for double entendre and "blue" business. His funniest bit was a boxing bout with Irene Dixon, the pretty soubrette. Country has her roughly, finally kicking her realistically. It was a good low comedy bit.

Another funny scene was a satirical bit with Country Penner as two ambitious celestial gate crashers. Saint Peter is guarding the sacred portals and successfully rejects their efforts to get in the parlor. The second act of the show sticks to scenes with the first more or less in a number order. In this piece a business where Country expostulates several times in the direction of the soubrette was culled out of place.

Dot Sevier, the ingenue soubrette, was the optical flash among the women, although Irene Dixon is one of the prettiest. Country's soubrette on the wheel. Miss Sevier was class personified leading a strut number in a black short-skirted, and she also looked winsome in a specialty with Merrill Sevier, the juvenile. They passed two scores.

Merrill Sevier is a clean-cut, refined looking kid with real classy appearances. He is new to burlesque, but he looks out to a corksing straight with time.

Ruth Ellis, prima donna, a statuesque, well-built girl, rounds out the imposing list of women principals. The chorus also comes in for a flash on appearance. The girls are fast younger than the average Mutual chorus and are probably corn-fed recruits. They pranced about in a runway four or five times in numbers and never failed to earn recalls with the shimmying.

The first act opens with an allegorical prolog, in which "Public" is promised something new from "Burlesque" by "Fun and Comedy." After a bit of this the opera house is taken over by the girls among them, the "pocketbook" dropping. "I'd like to see you do it again."

With the exception of Klutz's transgressions the show is clean. An added attraction, a dancer, came right behind the truck with a couple of pieces of stage stuff on 14th street when it is presented artistically. This girl did a lot of things without a naughty movement and got over immensely on her grace and beauty of form.

"Laffin' Thru" is a good Mutual from all angles. It has a good cast, an adequate production and a comely chorus, the three great points which should prove it to be the most popular show on the wheel.

Two good comedians in one show are a rarity in burlesque theatres, with the three principal women and the chorus, lift this show above the average. Penner will go up. Con.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

(Feb. 23-Mar. 2)
Bathing Beauties—23 Empire, Newark; 2 Miners Bronx, New York.

Best Show in Town—23 Gayety, Rochester; 24 Avon, Watertown; 25 Empire, Albany.

Broadway by Night—23 Gayety, Montreal; 24 Empire, Lewistown; 25 Jefferson, Portland, Me.

Con. 24 Alton, Albany; 25 Kansas City; 2 Gayety, Omaha.

Copper, Jimmy—23 Columbia, Cincinnati; 24 Empire, Toledo.

Fast Steppe—Brooklyn; 2 Casino, Philadelphia.

Follies of the Day—23 Empire, Lewistown; 24 Jefferson, Portland; 25 Gayety, Boston.

Gerard, Barney—23 Lyceum, Columbus; 2 Lyric, Dayton.

Golden Rule—23 New London; 24 Middleton; 25 Meriden; 26 25 Lyric, Bridgeport; 2 Hurlig & Seamon's, New York.

Good Luck—23 23-24 Court, Wheeling; 25 Steubenville; 26 28 Grand O H, Canton; 2 Columbia, Cleveland.

Happy Moments—23 Hurlig & Seamon's, New York; 2 Stamford; 3 Holyoke; 4 Springfield, Mass.

Happy Go Lucky—23 Gayety, Detroit; 24 Empire, Toronto.

Happy Moments—23 Olympic, Chicago; 2 Star & Garter, Chicago.

Happy Moments—23 Holyoke, Providence; 2 Casino, Boston.

Hollywood Follies—23 Gayety, Pittsburgh; 24 Court, Wheeling; 4

(Continued on page 14)

Rewritten news items which have appeared within the week in the

This department will continue to contain rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each and every one has been merely rewritten from a story appearing in some daily paper. They are presented in this manner to provide the theatrical profession with the theatrical news of the country as printed in the east, mid-west and far west without Variety taking recourse to using any of these stories in the regular news way as its own, and permitting Variety to continue to publish in each issue the largest number of exclusive news stories ever printed at one time in any newspaper, a record Variety has privately enjoyed without reference to it for many years.

NEW YORK

New York, Feb. 17.
 Abraham P. Waxman, 25-year-old son of Channing Pollock and Arch Selwyn in Federal Court for \$100,000 which he claims they made on "The Fool" and which is an alleged infringement on a play written by Waxman called "Soldiers of the Good God," the second of the Waxman case, stated that his play was written in 1910 and was copyrighted, and describes his play as attempting to tell the life of a pattern his life after that of the Savior. Between 1912 and 1922 Waxman asserts that he and Channing Pollock entered into an agreement with Pollock to present the play. He states that "The Fool" was a success, and that it had been produced in more than \$1,000,000 and that motion picture rights yielded them \$150,000. Waxman asked for an injunction restraining them from further presentation of the play on the stage or in pictures.

Louis Mann, the actor who walked out of "Mirgrin's Progress" at the Lyric, the person who was served with a summons and the actor in an action for a \$100,000 damage suit, told Standard that the producers of the play, is the plaintiff, alleging breach of contract. According to Strauss, Mann's presence in the play was because the box office would not honor passes which Mann had issued in his own name.

The plans for four new theatres to be built on Fifth and Sixth streets, where the Seventh avenue car barn now stands, have been completed. Bing & Bing, Inc., will build the theatres which will cost about \$437,500 each.

Miss Beatrice Lillie, revue actress, became Lady Peel by the death of her father-in-law, Sir Robert Peel, Bart. The new baronet, Miss Lillie's husband, is a revival manager in Australia. Miss Lillie is in Chicago in "Charlotte's Revue" and will return to London with the company.

District Attorney Banton will take steps to prevent "A Good Bad Woman" at the Comedy theatre if the play is the same as the manuscript which he read. He said he would not stand idly by the withdrawal of the play if its lines and actions coincide with the script. After a month's delay, Commissioner Enright Mr. Banton said:

"When I confer with Mr. Brady I will tell him that in my opinion there is no elision or alteration in the dialog or acting that can make the play in question substantially the same as that having read the manuscript of the play."

Banton received a telegram from Mr. Brady, who denied refusing to change the text of the play. Mr. Banton's attention was drawn to the play when Helen MacKellar announced her intention to leave the cast because of the objectionable lines she had to speak.

The benefit performance of "The Great Gap" at the Globe Monday for the benefit of the Cathedral of St. John the Divine yielded \$3,485.

A report from Los Angeles states that Lou Tellegen is married, but no one knows who the bride is. Pola Negri and Patsy Ruth Miller have denied participation.

It is reported that Zoraine Manville, actress of the John-Manville millions, and Jay Gould, both of the cast of "Plain Jane," are married. Miss Manville is the daughter of the head of the John-Manville Asbestos Co.

Eddie Garvie, of the cast of "Hell's Bells," at Wallace's theatre, shot Clifton Bell, another of the cast with a revolver that he did not know was loaded. Bell was wounded in the arm, the bullet passing through his right arm, and just before Shirley Temple was introduced in the play. The revolver that Garvie had used since the play opened had been misplaced. Garvie was arrested on a charge of violation of the Sullivan law and taken to the West 30th street station. He was later released on \$500 bail.

Ellen Terry, famous English actress, was invested with the Grand Cross of the Order of the British Empire by the King and Queen of England.

William Bernstein, said to be a New York theatrical man, was killed when an automobile, owned and driven by Mike Glynn, manager

of the Patchogue theatre, struck another car which was standing at the side of Merrick road near Oakdale. Bernstein's neck was broken. Glynn was not hurt. They were on their way from Patchogue to Babylon, Long Island, to attend the opening of a new theatre there.

Abraham Brown, 25-year-old coal salesman, was held in the West Side Court on a charge made by Mrs. Theima Tauff, former chorus girl. Mrs. Tauff testified that Brown approached her soon after her husband left her in a restaurant at 3:30 a. m. and told her that her husband was waiting for her in Brown's room upstairs. On entering the room she was forced to fight Brown, and a struggle ensued. He was pushed by him to the hall so she could telephone for the police. Brown denied the charge and said Mrs. Tauff had a "man" that he was wealthy. He said that she came to his door and offered him a drink. He said that he refused the drink, money she threatened to call the police, which he dared her to do. He will produce his housekeeper, "Liz," admitted Mrs. Tauff into the house.

CHICAGO

Chicago, Feb. 17.
 Cecil E. de Mille, who recently resigned as director in general of the Famous Players-Lasky Corporation to ally himself with the new \$10,000,000 Columbia Pictures Corporation, came to Chicago Saturday to attend a conference of the Producers' Distributing Corporation. Upon his arrival he gave out interviews in which he declared the new alliance would "change the entire situation into one of open competition."

Frank A. Gaszolo and Thomas H. Hanks, managing directors of the Studebaker, sailed from New York Saturday on the Tolo for a three week stopover trip in India. John Barnard is acting manager for "The Dream Girl" engagement.

Attendance at the "Charlotte's Revue" has been stimulated by the publicity given Beatrice Lillie, when the latter upon the death of her father-in-law, Sir Robert Peel, became "Lady Peel."

Miss Scott Durand, wife of a Los Angeles millionaire, who recently made another fortune for herself by a little fire in wheat, has made motion picture films as a backer. She announces she is interested in a company to be known as the Gold Coast Pictures, Inc., with Mae Marsh as its star.

Prince Yucca Troubeskoy, of Russia, and Countess Chavre, who week en route to Hollywood, where he will act for Universal.

PACIFIC COAST

Los Angeles, Feb. 17.
 Two weeks was allowed to convince Marie Cook, who declares she is a former Follies girl, that she had made millions in marriage. Donovan Lee Cook. She brought suit for annulment alleging that Cook posed as a man of means but that soon after the marriage she had to provide him with cigarettes. She alleges also that he wanted her to go to work as a cafe entertainer.

Rupert Hughes and his bride, the former Mrs. Elizabeth Patterson Hall, are back in Hollywood. They played the honeymoon scene in New York. Major Hughes said he will start work on a new story of "The Girl's Rebellion." He will continue "Goldwyn-Mayer" and denied the report that another producer was seeking his services.

George Edwin Joseph, New York lawyer, has brought action here against Pauline Frederick, actress, a lien against the actress' Beverly Hills property. He has given a court judgment of \$28,634.26 for unpaid commissions, and now says Miss Frederick has transferred her property to evade this judgment.

Zane R. Southern, sentenced to life for the murder of John R. E. Mack, theatrical agent, was denied a new trial by Superior Judge Cral. Southern alleged that Mack had had intimate relations with Mrs. Southern, who was employed by the theatrical agent as a stenographer.

Southern gained the sobriquet of the "cry-baby killer" by reason of his tendency to burst into tears at frequent intervals during his trial.

Frances Marion Thompson, scenario writer and wife of Fred C. Thompson, former world's champion auto driver, is going in heavily for Hollywood real estate.

She recently consummated two leases aggregating an aggregate rental of \$1,344,750, and the erection of two buildings to cost \$225,000.

Benjamin Levin, indicted by the Federal authorities with George Bennett, of the Acot Speedway, for alleged connection in the promotion of the Olympea Holding Company, gained his liberty here by the deposit of \$2,000 bonds. He also waived removal hearing.

Federal agents said the public was misled of \$2,500,000 through the exploitation of the Morocco Hotel Company. The incident was returned against Levin and Bentel in New York.

Another West Coast Langley Theatre Circuit house is to be erected immediately at First street and Vermont avenue, Los Angeles. The house will seat 1,500. Of the 800 seats 65 per cent will be on the lower floor.

Charles Dan. Collins, self-styled financier, but declared by the police to be a screen actor, was arrested on suspicion of being an embezzler. The police said that E. W. Collins, an automobile dealer, gave Collins \$1,000 to invest in a motion picture enterprise and that Collins had the stock put in his own name and collected the dividend.

Collins' wife, police say, is an Oklahoma Indian with a large income from oil lands.

An organization has been formed in Hollywood styled Friends of Music. It has 40 members and intends to promote the interests of music in its home city.

The Motion Picture Directors' Association have elected new officers for 1925. They are: William Baundin, president; E. W. Franklin, assistant director; Thomas Ricketts and Henry Otto, technical directors; Harry Shaw, secretary; Murdoch MacQuigg, treasurer.

The executive council, which is the governing body of the association, includes: George L. Sargent, Thomas Ricketts, Henry MacRae, Edmund Henry, Otto, Wilfred North, Edward Laemmle, Frank Cooley, Norval McGregor, Harry L. Franklin and Clarence Badger.

The Los Angeles "Examiner" is announcing the holdup of W. B. Dempsey to be written by W. B. Seabrook.

The divorce suit filed by Mrs. Evelyn Kenyon against Albert G. Kenyon, scenario writer, has involved Rosemary Cooper, film actress.

In the action, brought before Judge K. Van Zante, Mrs. Kenyon amended her complaint and asked, instead of a divorce, merely separate maintenance. Mrs. Cooper, accused by the wife of being "the other woman," was in court to defend her name. She denied the charge.

An interview with Kenyon which appeared in a motion picture magazine and in which he advised scenario writers to be careful of their mothers and fathers and break all other commandments was read in court.

Attorney Acret asked Kenyon if those were his sentiments and he replied: "Certainly, and I'm proud of it."

Eric Von Stroheim, picture director, fell from a parallel while rescuing the actress, Henry "Pathe" Lehmann, picture producer. The men were picked up in an automobile which was being driven by the same which two men escaped from in front of Lehmann's house after holding up Larry Richardson.

In reporting the shooting Richardson told the police that two men covered him with guns and apologized, saying "Beg pardon, I thought you were Lehmann's men." Richardson said, fled without making any attempt to rob him.

The police, who said they were riding in a machine, but that they had been drinking considerably and had no recollections concerning their movements.

NEWS OF THE DAILIES

"DIRT" SHOWS STR NATION

(Continued from page 1)

An investigation as to what action was being taken by the District Commissioners to prevent the presentation of "Improper" plays here, show business lost one of its great friends. This is the belief of other members of the lower legislative body.

One Congressman stated emphatically that show business had brought this on itself. "That the move should be made by Mr. Dallinger, who on every turn shows his interest in the theatre, both the dramatic stage and the motion pictures will give the nation a little insight as to the situation," said the Congressman.

Before delving into Mr. Dallinger's statement in connection with the resolution let it be stated that it was he who, as chairman of the Committee on Education, has withheld all action on the new famous House bill, which would provide for a Federal regulation of the motion pictures. A censoring bill, it has been termed, in the trust sense of the word.

In bringing forth this resolution Mr. Dallinger cited the Boston censorship board as a model, and urged that a similar board be established in the District of Columbia. The Congressman states that though he has not seen any of the plays which have been recently shown in the theatres of the district, "it is clearly apparent from the newspaper and magazine accounts, as well as from the conversation with those who have seen them, that they are the worst which have appeared on the American stage for a good many years."

Reformers Jubilant

Today the reformers and church workers are jubilant. They state that "show business has given enough rope, with the natural result that they have hung themselves." These reformers have repeatedly stated that if Washington, the capital of the nation, can be brought under control the rest of the nation will fall into line. So far their efforts, first with censorship for the movies and then the Sunday closing proposition, have failed, but now the Congressmen that stood firmly against such action has himself introduced the resolution.

It was stated here yesterday that in the powerful committee, as introduced by Mr. Dallinger, some of those styled as the nation's "great producers" can thank themselves for ringing the death knell of freedom for the stage, first in the capital and then in the entire nation.

The resolution follows:

Whereas, Plays have recently been staged in the theatres of the District of Columbia so obscene and indecent in their language as to shock the moral sense of the community, and to cause the just condemnation of newspapers and periodicals in other parts of the country; and

Whereas, Under the Constitution the Congress has exclusive jurisdiction over the District of Columbia;

Whereas, It has delegated to the Commissioners of the District of Columbia the usual powers enjoyed and exercised by municipal authorities elsewhere in the United States; and

Whereas, In the exercise of said powers the Commissioners have authorized the District of Columbia to prevent the exhibition of improper plays by revoking the licenses of places of amusement; therefore,

Resolved, That the Commissioners of the District of Columbia be and they are hereby directed to inform the House of Representatives what steps, if any, they have taken to prevent the staging of such improper plays.

New York, Feb. 17.

A nationwide campaign to purge the stage of immoral and obscene

Daily Papers of NEW YORK CHICAGO COAST

Chicago and the Pacific Coast.

They are responsible for having kept up the dust and arresting attention from public officials that may not only prove a boomerang for the attraction involved but may also prove a mere changed view of other strong language and "dirt" shows which had been continuing without molestation but which are now under fire with "A Good Bad Woman," the William A. Brady production, starring Helen MacKellar, currently at the Comedy and which is credited with having set off the official fireworks.

Investigation into the dirt show situation gained for impetus last week following a declaration credited to Miss MacKellar in which the star notified Brady that unless certain passages of dialogue and several situations were changed she would resign from the cast. The dailies went to the yarn with such display as to attract attention of District Attorney Banton, who has not only branded the show as "filthy, beyond redemption" but is also directing his attention toward four other attractions, including the David Belasco brace, "Ladies of the Evening," "The Haven."

One angle hit upon to forestall official censorship of the stage in New York City is the contemplated revival of the Children's Play Jury system, which came into being during a previous dirt show crusade but which has practically lain dormant since inception. Under the plan a panel of 300 jurors qualified to pass judgment upon what is and what is not objectionable in a theatre, would be drawn upon to hear charges against objectionable attractions with an understanding from all sides that the verdict of this jury would be final and would also differentiate from our present jury system in that majority instead of solidity would rule.

Under previous plans the jury was to have been under the supervision of the Commissioner of Licenses. In the present arrangements it is generally believed that this power should be vested in the Mayor, which is the view which it was its province to keep the drama within the law and to investigate complaints of indecency.

Under the plan, Commissioner Enright's Commissioner of Licenses Quigley and several aides from Banton's office met yesterday to outline plans of procedure and make plans for a meeting to be held in the week when a full outline of their campaign will be disclosed.

Helen MacKellar, who had threatened to withdraw from "A Good Bad Woman" last week, now stands after certain lines and situations were toned to her satisfaction, figuring that the play would be officially closed before the week is out.

The Actors' Equity Association has also pledged its whole-hearted support to District Attorney Banton in curbing the growth of "dirty shows," both on the stage and on the road. In pledging its support, Equity has called attention to a special clause in all Equity contracts giving the performer engaged the privilege of refusing to perform in situations when a show is branded sufficiently immoral to attract official attention.

Meanwhile the current dirt show are resuming a hanging over the sensational publicity given the move to curtail them.

Cincinnati, Feb. 17.
 Mayor George F. Carroll legislating that the recent censorship committee for plays, which he proposed and probably has appointed, "is an experiment by the city and has not been a permanent body."

The mayor thus qualified the recent announcement of the appointment of a committee of nine, to

(Continued on page 55)

VARIETY
Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
164 West 46th Street New York City

SUBSCRIPTION:
Annual \$7 Foreign \$8
Single Copies 10c
Vol. LXXVIII No. 1

LITTLE THEATRES

The U. S. Veterans' Hospital No. 68, located at Oteen, N. C., has a dramatic club whose members are both patients and staff personnel. An appeal is made for the donation of farce-comedy scripts, which would be considered as a loan and returned to the donor.

The hospital is under the jurisdiction of the Knights of Columbus and scripts may be sent in care of T. J. Kase, secretary.

The American Legion of Edina, Mo., is rehearsing a home talent production of "Adam and Eva." S. B. Hoover, editor of Knox County "Democrat," is director.

The Michigan Agricultural College's annual theatrical venture this year took the form of a vaudeville revue, consisting of nine acts. It was presented Feb. 5, 6 and 7, at the Gladner theatre, Lansing's largest house.

The vaudeville revue idea won greater support for the undertaking than the musicals of the past. Proceeds of the endeavor went to the college union building fund.

The Vagabond Players of Baltimore for their February bill are presenting "The Good Hope," a tragedy from the Dutch of Herman Helmermans.

The cast includes Mrs. Belle Lewis Jones, Mrs. Elizabeth Bell, Marie de Goll, Hilda Bergner, Mrs. Joseph Taylor, Frederick Marburger, Chester Morrow, W. F. Costello, Harry Welker, E. B. Tunia, P. Hammen Vert, Abram Moses, Russell Passano, R. J. Binay, Alma Randel, Mrs. Georgia C. Smith and Leo Bowers.

The direction is by May Standish Rose.

Not content with a little theatre organization that has a clergyman as its president, Elmira, N. Y., offers another claim to fame this week with the announcement that President Frederick Lent of Elmira College has dramatized the Bible story of Esther.

It will have its first production at the Elmira College Alumni conference in Elmira, Feb. 20.

Marjorie Frey will have the title role and the piece will be directed by Marguerite Davis, president of the Theatrical Dramatic Society of the college.

Sponsored by the Zenta Club, "L'Ombr." Von Flotow's opera comique will be produced in Watertown, N. Y., March 6.

"The Paint Box Revue" was recently given by the Art Club of Salem, Mass., composed of students at the School of Normal Arts, Boston. The revue was conceived and staged by Gerald Page Browne.

The costumes and scenery were designed by Browne and Charles Austen; the musical arrangement by Fred Robinson, and lighting effects by Elmer E. Hall. The revue was in 14 scenes.

Those in the cast follow: Jeanne Potras, Minetta Newman, Alice Kefau, Ruth Chandler, Lillian Keefe, Madeline Davidson, Evelyn Ulrich, Eleanor Walden, Beatrice Barbo, Susanne Palardy, Alice Thompson, Louise Mullarkey, Maida Libby, Rose Guerrieri, Alice McVee, Ruth Egan, Mildred Black, Eleanor Fayerweather, Wilma Wentworth, Marguerite Gilhooley, Gertrude Duffe, Eleanor Duffe, Mary Davidson, Dorothy Stevens, Eleanor Little, Irene Melody, Eleanor Sullivan, Helen Adams, Alice Redmond, Louise Dempsey, Lillian Burgoine, Eleanor Holland, Gladys Bryant, Leola Bloxham, Margaret Miller, Alice Cotton, Charlotte Redmond, Louise Beckert, Beatrice Bower, Emma Osgood and Alice Janor, Gerald Browne, Bob Haun, Charles Austin, Norman Rayner, Alden Cummings, Seymour Goff and Fred Robinson.

IMPORTANT REASON FOR SUBSCRIBING TO VARIETY

Variety is urging its readers, who permanently located to subscribe for this paper, instead of purchasing it from the newstands. There is an important reason for this, more than the apparent one that we want paid subscribers instead of newstand purchasers.

Variety caters to a traveling profession. It has a circulating circulation. When the reader, stationary in a town, buys Variety from the local newstand, it removes one paper the traveling showman or professional may want to purchase. In consequence it is a problem we are unable to solve to supply enough papers for the traveling show people.

As Variety gradually increases in circulation, which it has been doing steadily so far for many years, it is impossible for us through our present system of distribution to keep pace in any one spot, to provide for the permanent and transient readers. Variety with its many departments cannot trace its circulation for anyone. It may be estimated, but vaguely, and an estimate is unreliable. Nor do we know the percentage of transient or permanent buyers for any city or town. The only way we are informed of this shortage of papers is through complaints from traveling show people, that they could not buy Variety at this point or that—it was sold out.

It is improbable that Variety should be sold out on any newstand so quickly after its receipt by the news dealer, unless the permanent residents of the city, who may be reading Variety regularly, are purchasing it from the newstand. They may have placed a standing order with the news dealer and therefore are assured of their paper. The incoming show person looking for Variety may inquire of two or three stands. They are sold out. He or she believes all of the stands are sold out. It irritates them, for anyone making a special effort to get a certain paper wants to read that paper. And the unsuccessful seeker after Variety blames us, the news dealers blame us. Both say we don't send enough papers. Any news dealer can get all of any order he places for Variety. Variety is fully returnable so the dealer runs no risk of loss. But the news dealer handles many papers. The show person may remember Variety weekly, but the newdealer only upon receipt. He seldom thinks to increase his order, nor can we follow this up in a way satisfactory to us or one that can solve it.

To secure the stationary reader of Variety as a subscriber, leaving the papers on the newstands for traveling show people, we offer two inducements. One is the subscription price by the year, \$7, an actual saving of \$2.40 on the part of the subscriber as against the 20 cent weekly price of Variety, and the other inducement is that Variety will reach a subscriber ahead of the time the paper may be purchased from a newstand. To people in the show business, stationary in a city, and who may want to see Variety as early as possible, this is a decided gain. Hitherto, Variety first reached the newstand through the mailing delay of the single paper to the subscriber. With this corrected, as it has been, we can assure the subscriber of the quickest delivery possible by mail.

Variety is unique in its circulation. It is the only paper, trade or otherwise, that would go to a floating circulation that is continually shifting its base. It is also among the few papers that never has issued an official statement of circulation and also one of the very few trade papers claimed by newspaper men everywhere as a newspaper—although a weekly. As a newspaper Variety is of more interest to the show reader than to the lay public. But the lay public is buying Variety. That together with the residents of the city has created the shortage of Variety on the newstands. And that is why we are asking you, whether a show or layman, if stationary in your town, to subscribe for Variety. Get Variety first and leave Variety on the newstands for the traveling show people.

INSIDE STUFF

ON VAUDEVILLE

At the finish of the performance at the Hippodrome Monday night when Houdini had effected his escape from the "insane tie-up" Leon Schaner of Milford, Pa., who was seated in one of the boxes, collapsed because of the tremendous strain he had put on his back during watching the escape king's successful get-away.

Clinton E. Lake, manager of the Hipp, called an ambulance from Bellevue Hospital, and Dr. Allen, responding, pronounced Schaner suffering from a severe heart attack induced by excitement and removed the man to Bellevue for treatment.

How they do fall for their own stuff. Take the case of a certain male member of a two-day comedy team, who has been running a serial spread of five double pages in a syndicated news service.

It's all about the adventures of a "king" in the South Seas, down where the ukuleles uke, while the slinkers on the beach frolic in the moonlight and little else. Popular stuff and it appears to be going over.

Not only that, and this is the punch, it appears to have gone to the head of the aforementioned "king." His majesty makes an entrance on the Chicago local Rialto and actually insists on being called by his title. Chuckles and guffaws don't jar him a bit.

He really thinks he is the king. Not only here, but down where the Southern Cross is the chief illumination.

A new vaudeville production of the operetta type, with a girl chorus, opened and closed at a Hudson river town. The report from the house was that no act ever there drank so much or consumed as this one.

A chorister was so tipsy during one performance that he toppled over the footlights. The people in the act blamed it on the town.

When Mrs. Frank Tinney recently instructed her attorney to request the Queens Supreme Court (special term) to adjourn her proposed suit for separation from her husband, the bells rang out, thus Mrs. Tinney had had a change of heart and would not go through with the suit.

When the case was called by Justice Russell Benedict, things were prepared according to report. Then it was announced that counsel for the opposing parties had agreed to an adjournment on the ground that Tinney, who is going to contest his wife's action, is in England.

Attorney for Mrs. Tinney told Judge Benedict that the condition was expected to return to New York from London within the near future when the separation case would be set for the April term. This is not the first time that such action has been taken and those who have watched previous tiffs between the Tinneys are waging odds that matters will be squared when Tinney comes home.

With Trin's new act in vaudeville is the band from the Flamingo Casino, Seattle, and not one of the six musicians speaks English. Ralph Farnley, who manages the Tinney act, has to dig up an interpreter every time he wants to tell the band something.

Sydney Jarvis, musical comedy player, agent and vaudevillian, claims he is writing a book on the show business which includes the picture angle as well.

"BROADWAY BREVITIES" AND SUCH

"A theatrical paper" is almost as much an abused term among a certain class of papers as is the description of themselves or newspapers of "an actress" when a girl of questionable character or no occupation gets into trouble. "Broadway Brevities" preferred to allude to itself as a theatrical monthly, notwithstanding that anyone else might deem it. Dealing generally with theatrical names as it did, a reader of it might have been misled into the opinion that "Broadway Brevities" was a theatrical paper. It was not.

A publisher has the privilege of conducting his publication as he pleases. That is also true concerning his method of operation inclusive of solicitation for advertising. Any paper conducted properly has but two legitimate sources of income: from advertising and circulation. A class or trade publication like Variety is limited in its scope of income through those channels. Any publication catering to the public at large is without limit, in either advertising or circulation.

With a paper such as "Broadway Brevities," not having been a class or trade publication, it was in the unlimited field. That it could not stand up in that field for legitimate income and reached the finish, that it did in a federal criminal court brought out two salient points in black and publishing. The most important is that where the publisher operates without regard to public policy and his methods of solicitation are not regarded as proper or clean, the law can and will step in. In this instance the law took its course, acting for the individual who may have been misled or annoyed, but did not wait to court further publicity by complaint to the authorities. In the criminal charge against "Broadway Brevities," the witnesses for the government were about equally divided, between those from the theatre and those of the lay public. That in itself was sufficient to contradict any belief that "Broadway Brevities" was a theatrical paper.

The other point only affects other publishers—and the point is that the conviction of "Broadway Brevities" in its operation and methods will clear up that mass of nondescript weeklies, not only in New York, but in many other cities, that have managed to live along somehow or in some way, possibly satisfied with that two existent points in black and in the community, but looked upon as blood suckers.

That conviction will stand as a warning before for the type of publication that hangs on by threats, that seeks to pry into and out the little secrets of human nature we are all heir to in one way or another. It also sheds sharp points to the established fact that the unclean paper, like the unclean show, cannot gain the standing nor the life of the clean. The greatest daily papers are those founded upon clean business lines of publication. Papers, daily or weekly, that are wholly supported in policy by scandal stories or sensationalism may temporarily prosper, but will not endure as will the other kind. Nor any more can "Ladies of the Evening" ever approach the playing record of "Able's Irish Rose" or "Lishkin." nor will the Belasco show ever play as many towns and cities that gleefully will greet either of the other two comedies.

The type of the Broadway scandal sheet and how operated may be seen in this hitherto unpublished item of its process of "collecting news." Far weeks one paper delegated one of its "representatives" to nightly stand outside the stage door of the Broadway theatres holding musical comedies, to note the choruses or show trials, they passed out and who met them. If men acted as their escort when leaving the theatre, the paper's "representative" if not knowing them, inquired from anyone standing near the man's name. Ostensibly this might have been for the purpose of publishing "scandal" notes in reference to so and so in the style employed. In reality, however, was believed to be a stock selling scheme, for the "representative" the following day or later to call upon the male escort, suggesting he purchase stock in the paper, incidentally letting it be known his paper was aware of some of the victim's private wanderings.

Methods of solicitation for advertising by a paper or its solicitors do not necessarily have to be criminal to be improper. Any solicitation for advertising not straightforward and in a business like manner is improper.

There are not many theatrical papers left in this country. One or two now professing to be theatrical are not. One especially is a rewritten scandal sheet parading as "a theatrical weekly." Its methods also were under scrutiny by the federal district attorney, but, according to the report, the federal officers believe that the conviction of "Broadway Brevities" will not only clear up that paper to change its tactics, but all other papers similarly inclined.

At last, however, it seems that a bit of good fortune has befallen reputable theatrical papers, now that there has been a distinguishing line drawn and which will be held by the criminal conviction.

INSIDE STUFF

ON LEGIT

Evelyn Mason (colored), who stepped into the leading role of "The Demi-Virgin" (all-colored production), without previous experience at the Lafayette recently is devoting her time to lectures upon the "new thought" advertisements as practiced and preached by Garland Henderson (colored), who wrote a play, "Judge Not," from his own experience in San Francisco.

The former wife of a more or less prominent motion picture star, who upon her own right has established herself in legit, has been passing up numerous opportunities because of her former spouse's behavior on the west coast. She hesitates to affix her name to run of the play contracts, fearing a momentary summons to make a trip to Los Angeles to exorcise him from entanglements.

Despite having been most devoted to him she agreed to a divorce some time ago when he convinced her he had ceased to love her and was interested in another, a screen star. Recently the new charmer, for whom the husband divorced his wife, left the film actor fat, which precipitated a nervous breakdown.

Friends have kept the former wife posted and she but awaits a summons to go west and rescue him.

Adam, the original cat at the Longacre, has a habit of strolling on the stage during performances. The feline was so named because he happened to pick the house as his home during the engagement of "Adam and Eve" several seasons ago. During the fall Adam took a long vacation with noise and another cat came around.

It has been the custom of the Longacre boxoffice to charge off 60 cents weekly for Adam's eats, but Charlie Hark refused to extend the amount, and so both cats are "in" on a two for one policy.

Sharing contracts for attractions on Broadway and elsewhere, contain a clause designed to prevent shows from abruptly moving out and (Continued on page 21)

FOUR MUSICALS BEAT \$40,000 GROSS; TWO MORE OVER \$30,000; BUSINESS AT HEIGHTS

"Love Song," "Student Prince," "Rose-Marie" and "Big Boy" the High Quartet—"Follies" and "Music Box" Beat \$30,000 with "Kid Boots" and "Puzzles" Not Far Behind—Seven Leaving This Week—"Is Zat So?" Gets \$26,000 in Chanin's and Leads Non-Musicals

Last week on Broadway, four attractions grossed well over \$40,000 each, another pair were well over \$30,000 and another pair were not far from the \$30,000 mark. All are musical attractions.

Lincoln's Birthday aided in registering of tremendous business all along the line, and though the holiday afternoon was stormy, extra scales operated to advantage, with extra performances played by the dramas rather than the musicals.

Next week, which starts with Washington's Birthday matinee (Monday), promises another smash. Higher grosses for one or two productions ("Miracle" and "Moscow Art Theatre") are on the record books, but never have so many attractions drawn such big business at the same time. "Rose-Marie" leads the non-musicals as well and is rather strong evidence that radio cannot affect theatres only on special occasions. Last week there was a falling off Thursday night (Lincoln's Birthday), blamed on the Victor artists broadcast, but it was pointed out the holiday eve drew the best attendance, which is normal when a holiday falls in the middle of the week.

"The Love Song" held the ace spot in the rating, with takings better than \$48,000. "The Student Prince" contended closely, with a total of over \$42,000. "Rose-Marie" went well over \$31,000 and "Big Boy" scooped past the \$40,000 mark. The latter figure is to be regarded as remarkable since the Jolson show had been dark two weeks and the star recuperated from a bronchial affection.

"The Follies" and "Music Box Revue" also drew young fortunes, with \$39,000 and \$31,000, respectively. No doubt "Kid Boots" would have been close up to that pair, but for a missed performance or two, because Eddie Cantor suffered from a heavy cold. "Lady Be Good" went to new gross heights, with over \$25,000. "Puzzles" clicked better than \$23,000 and is virtually selling out; "The Grab Bag" bettered \$20,000; "Topsy and Eva" took a jump, going to \$19,500, the best gross since arriving in town; "Artists and Models" reached \$21,000 in its new berth (Casino); "My Girl" restyled a new high gross, with takings of \$15,500; "Betty Lee" made money at a slightly bigger gross; "Chauncey-Souris" is proving a real money maker for Morris Gest; last week was again around \$15,000.

sensation among the non-musicals is "Is Zat So?" which, in its new berth at Chanin's 46th

(Continued on page 53)

MARILYN MILLER'S NEXT

Will Star Next Season in Musical Version of "In Old Kentucky"

Plans for next summer or fall call for Marilyn Miller appearing as the star in the musical version of "Old Kentucky," which is being adapted by William Anthony Maguire. The production is to be sponsored by Charles Dillingham, Flo Ziegfeld and Gilbert Miller.

Miss Miller is appearing in a revival of "Peter Pan," which started on tour this week and is expected to remain out for the balance of the season.

Read the important reasons for subscribing to

VARIETY

Published on Page 15

3 'ROSE-MARIES' GROSS \$107,800

N. Y., \$41,200; Wash., \$38,300 and Chicago, \$28,300

Arthur Hammerstein sailed for Europe Saturday with all three companies of "Rose-Marie" playing to clean-up business. The combined grosses of the three companies was \$107,800.

The original show at the Imperial topped the group with \$41,200 drawn in nine performances. The No. 3 show was a close second, grossing \$38,300 at Washington, while the Chicago company piled up \$28,300.

Capacity was indicated for all three shows.

DISPUTE OVER OVERTURE

Karl Hajos, "Natja" Adapter, Quits Show in Philly

Karl Hajos, who adapted the Teakovsky melodies used in "Natja" at the Knickerbocker and who also conducted at the out of town opening in Philadelphia two weeks ago, left the show in Philadelphia because of a disagreement with the show's management, B. C. and F. C. Whitney.

The overture to "Natja" is about 10 minutes long and is played by an augmented orchestra. Hajos insisted that the house be darkened while this overture was on, as he considered it an important part of the performance. In the Garlick, Philly, this was tried, but so many late-comers ruled in that much confusion resulted in the rear of the house. Hajos when asked to let the house lights go up, raised a howl and when the lights were finally ordered up during the overture, left the troupe.

Florence Eldridge Heads "School Belles" 2nd Try

Florence Eldridge has been chosen for the new lead for "School Belles," which is a musical version of "The Charm School." The Shuberts tried out the show in the fall, calling it back after two weeks. Rewriting was considered necessary. Miss Eldridge has heretofore been cast for straight leads in comedy-drama. In "School Belles" she will handle musical numbers and also dance.

"Two 'Runnin' Wild' Simultaneously in B'klyn

Two "Runnin' Wild" shows are in Brooklyn, N. Y., this week. The Miller and Lyles colored revue is at Werba's Brooklyn and the burlesque show of the same name is at the Casino.

May Lose Auditorium Webster may lose its large auditorium unless certain improvements are made. The state building inspector says no more dramatic entertainments can be held unless both sides of the stage are built up from the floor to the ceiling.

"Night Duel" New Firm's First "The Night Duel," a melodrama by Daniel Rubin and Edgar MacGregor, has been announced as the initial production of MacGregor-Kilbourn Productions, Inc.



J. FRANCIS HANEY and HELEN STEWART of the Haney Revue

This week, Keystone, Philadelphia, Feb. 22, Earle, Washington, D. C. March 2, Chester and Germantown, Pa. March 9, Binghamton and Syracuse, N. Y.

P. S.—Route published for the benefit of those who owe me money, as I don't want to put bad debts in my income tax.

GUILD WOULD PROTECT THEATRE FROM RADIO

St. Louis Society Formed—Will Attend First Nights in Body—Membership of 80

St. Louis, Feb. 17. "To guard the theatre against the inroads of the movies and the radio," the Playgoers' Guild, composed of 80 St. Louis men and women espousing the cause of good drama and its future, has been formed here.

The guild's idea of giving both moral and financial support to the better class of theatrical productions by attending first night performances in a body is original.

The guild will constitute itself as an informal agency to advertise the worth of such dramas as they decide to endorse and to encourage the general public to support them. Both the play itself and the cast will be taken into consideration before the guild will go on record as supporting an attraction.

Judels as Road Manager For All Shubert Shows

Chicago, Feb. 17. Charles Judels has been made road manager of all Shubert shows. His duties seem to be to visit all road companies, fix 'em up, speed 'em up and see that they're in condition all the time.

Mr. Judels came to Chicago recently and one of his first chores was to view "The Passing Show." The calling of an immediate rehearsal was the result.

The same thing happened with "Artists and Models" at the Auditorium, with the result the latter show was speeded up 20 minutes.

PRODUCING OWN BRAINCHILD

Paul Dickey has exercised an author's prerogative and withdrawn his play, "The Back Slapper," from Sam H. Harris, the latter's option on the piece having expired and will sponsor the production himself financed by downtown capital.

According to present plans the piece will go into rehearsal in two weeks.

BORDONI SHOW CLOSING

Irene Bordoni in "Little Miss Bluebeard" closes a two season run Saturday night in Buffalo. Following that, Miss Bordoni will go to Palm Beach for a month's vacation and then the play will be taken to London and produced there by Gilbert Miller, with several of the American cast participating.

\$1.50 SCALE BACK ON B'WAY

"Cape Smoke" Revives Old Scale for Wednesday Matinees

The \$1.50 matinee scale makes its return to Broadway this week for the first time in several years. "Cape Smoke," the drama now in the Martin Beck, is using a \$2.50 night top, a \$1.50 Wednesday matinee price and \$2 for Saturday. This is possible because of the size of the house and it is also the standard scale for most attractions of a dramatic nature on the road. For at least a year, \$2 has been the usual Wednesday matinee price for dramas.

If "Cape Smoke" goes into the cut rates for anything in the orchestra, it doesn't mean that \$2.50 would purchase a downstairs seat in a New York legit house.

Ashton Stevens' Plea For Actors' Fund

By ASHTON STEVENS

(Feb. 14.)

In Chicago "Herald-Examiner" I don't know why it should be more difficult to sell a ticket to the Actors' Fund benefit than to the Equity Ball, but it is. The same people who pay \$100 for a box at the ball, not to mention \$1 per pint for mineral water with which to deaden the waits, will make all kinds of poor excuses for not spending a fraction of this money on the annual benefit. Boxes for the benefit went begging last year, and they weren't enough of them to go around at the recent ball.

People pay freely to go to the Equity Ball, saying, "Oh, the actor is always doing something for nothing for us, so why shouldn't we do something once a year for him?" Many an overnight headache has been cured by the desire to help the actor who is forever helping us. And I am not objecting to the headache, nor to the good time that earned it; but it pains me to see the jolly party go to the Equity Ball turn a cold heart to the Actors' Fund benefit, the receipts for which go undiluted into the finest charity the stage has ever known, whereas it is no secret that the annual ball is so spendthrift of expenditure that only a shadow of the intake remains after the bills are paid.

Anyway, the annual matinee for the fund will be played in the Auditorium on Friday afternoon, March 20, and I hope to see the boxes filled by those who bought, or tried to buy, boxes for the ball. For this is a chance really to do something for the actor whose service is ever at the disposal of our charities. The Actors' Fund takes care of the infirm and ailing actor. It is good to him when he has become too old or feeble longer to amuse us. It is a great, clean, white charity maintained by the player, and much too proud to decent to beg for itself as I am begging for it. Incidentally, it will give a good show, peopled by all the stars and near-stars, and worth, at the lowest quotations, about ten times what the friend of the actor is asked to pay for it; and you don't have to sit in a box to enjoy it.

NEWARK'S FIRST TICKET AGENCY

L. A. Scher Opens on 10 Per Cent Service Basis

Newark, Feb. 17. Leo A. Scher, formerly with Joe Le Blang and manager of the Theatre Service Corporation, 1547 Broadway, New York, has opened a ticket agency at Landay's piano, radio and music store on Broad street at Market. There have been several gyp ticket brokers here before, and it is possible to get seats at the Adelphi, Knickerbocker and the Robert Trent, but this is the first honest-to-goodness agency Newark has ever had.

Scher only sells for the Shubert and road shows at present, but executes orders for the New York houses. He exacts a service charge of 10 per cent, delivers the tickets if requested, and runs charge accounts for those entitled to them. His arrangement with the Shubert and Broad is to guarantee, a certain number weekly. Morris Schleinberg, manager of the two houses, looks on the new agency with favor. He says that, although there is often an enormous demand for good seats, flatly refused to have anything to do with Scher. Manager Golding states that he cannot see any advantage in his patrons sent from the box office to buy seats a block away at 10 per cent. advance. However, seats for this house are regularly on sale during the symphony with it reported they secure the seats through false subscriptions. Bamberger's, the department store, has always sold seats for the Shubert and Broad, and at box office prices, but with the opening of Scher's, they have dropped the Shubert and Broad.

RENOVATED MASON OPENS IN L. A.

Auspicious Premiere for Old House, Now Seating 1,600—Playing "Seventh Heaven"

Los Angeles, Feb. 17. Los Angeles' oldest legitimate theatre, The Mason, has been reborn at a cost of \$300,000, and is housing as its first attraction since its remodeling John Golden's "Seventh Heaven." The house was closed last summer and its rebuilding begun soon afterwards. The re-opening Monday was an auspicious affair and attended by many celebrities. John Golden came all the way from New York to be present.

The remodeled Mason is declared to stand up in beauty and modernism with the best houses in the country.

The spaciousness of the old building permitted the designers plenty of scope. The theatre approached from the street through a long lobby. This has been designed after the style of the loggias that surrounded the open courts of Pompeian houses. The walls are treated with a rustic finish, the marble pilasters of rich color, and beautifully frescoed walls and ceilings. This lobby leads through large iron grilles to the main foyer. The foyer also offers much beauty to the eye with its Greek Doric columns silhouetted against a background of Pompeian wall panels. A fountain is placed in the center of the lobby and is surrounded with tropical plants.

The main auditorium seats 1,600 and is something of an innovation in design.

The decorations carry out the Pompeian scheme especially in a brilliantly decorated proscenium arch. The drops and curtains are in harmony with this effect.

The new Mason is jointly owned by Joe Topitzky, local real estate magnate, and A. L. Erlanger. Leonard Bergman, Erlanger's nephew and one of his business executives, came west to attend the opening night.

POLLOCK, "EAGLE" AGAIN HEADS CRITICS WITH .800; BROWN SLIPS—MANTLE AND WOOLCOTT JUMP

Variety's Own Score .906—Current Box Counts Attractions Which Have Left and Differs from Mid-Season Chart—"Graphic" Regains Last Place—Osborne on "Eve, World" Drops

Variety's box score on the standing of the New York dramatic critics in their opinions of the season's plays finds Pollock of the Brooklyn "Eagle" again at the top of the list. Pollock was close to Brown's leadership at the mid-season compilation. Brown dropped back into fourth place, Gabriel of the "Mail-Telegram" moving up from fourth to second place, while Anderson of the "Post" making a greater jump, going from ninth into third position.

It is to be noted that the box score printed in this issue concerns only those attractions which have left Broadway up to Feb. 14, and is not to be confused with the mid-season summary which included all attractions produced to date this season and playing on Broadway. The mid-season rating is repeated to show this difference.

Not every show which has departed was a failure but between the first opening of the season, Aug. 11 and Feb. 14, 149 shows have premiered, of which 99 productions have left town or been trucked to the store house. Out of that total 74 are classed as failures.

That indicates that only 15 of this season's successes have gone on tour and also points to the fact that, most of the '24-'25 crop of hits are still playing on Broadway. Because only those attractions which departed are considered in the current box score and consequently the number of attractions accorded covered by each critic is somewhat less than in the mid-season summation.

Shows on Broadway Not Counted

Shows still running in New York are not counted in the periodic score as in this issue but will show in the final box score at the season's end. The changes over the mid-season averages may therefore be accounted for. Variety will print another similar chart in this issue and then wind up in the spring with the averages including all shows which have opened in New York during the entire season.

Pollock's rating is considered remarkable for a daily newspaper reviewer. His batting average of .800 has not been equalled by any other reviewer, considering the number of shows covered. In 45 attractions covered by Pollock he has given definite opinion on all, showing consistently logical comment and being wrong on only one. Pollock leads his nearest contender by 1/3 points. Mantle of the "News" bettered his standing considerably and along

EQUITY BANS ORAL CONTRACT

Rules Against Such Agreements with Managers

Equity has advised all members that hereafter no oral contract agreements between players and managers will be considered. Provisions upon which complaint may be based must be written into the body of the regulation contracts.

In explaining the rule adopted by the Council last week Equity officials stated the disputes over oral agreements was the most difficult class of arbitration cases handled within the past five years. Complaints on oral contracts are said to have frequently been decided against members and have cluttered the program of the arbitrators.

Oral agreements are frequently upheld in court, but corroborating witnesses have generally upheld the complainants. In the case of oral contracts between managers and actors it happens there are rarely any witnesses upholding the members, for which reason the cases have gone against them.

SMITH AND MACLOON IN MASON FOR 32 WKS.

Opening March 8 with "Nannette"—Reported Paying Flat Rental of \$1,500

Los Angeles, Feb. 17. Smith and Macloon have taken over the Mason Opera House on a 32-week lease effective March 8. The opening attraction will be "No. No. Nannette," produced by a special west coast cast headed by Nancy Welford, who will be brought on as guest star for the run of the piece.

The new lessees are reported as having the theatre on a flat rental of \$1,500 weekly.

HAVANA'S THEATRE

Saenger Co. Considering Erection of Legit House There

Mobile, Feb. 17. J. H. Saenger, president of the Saenger Amusement Co., of New Orleans, and Emil Well, architect for the same company, stopped over at Pensacola, Fla., yesterday while returning to New Orleans after a visit to Havana, Cuba, where they investigated the theatrical possibilities of that city.

Mr. Saenger said that his company would very shortly erect a very large playhouse at Havana where he thought that it was needed.

At Pensacola the two Saenger officials made a final inspection of the \$500,000 theatre which the company is now completing. The inspection being made with a definitely deciding on the approximate opening date.

"SKYSCRAPER" CLOSÉS

"The Skycraper" has closed after several weeks on tour with its future rather indefinite.

Reports have it the show will not be sent out again as a legit vehicle, but will be condemned for vaudeville.

CRITICS' BOX SCORE

AS OF FEB. 14, 1925

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

	SR.	R.	W.	O.	Pct.
POLLOCK (Brooklyn "Eagle")	45	36	9	..	.800
GABRIEL ("Mail-Telegram")	51	32	13	6	.627
ANDERSON ("Post")	48	30	17	1	.625
BROWN ("World")	40	25	12	3	.621
MANTLE ("News")	65	40	24	1	.615
WOOLCOTT ("Sun-Globe")	50	30	12	8	.600
OSBORN ("Evening World")	62	37	21	4	.597
HAMMOND ("Herald-Tribune")	54	31	16	7	.574
RATHBUN ("Sun-Globe")	23	12	9	2	.522
YOUNG ("Times")	38	19	8	11	.500
DALE ("American")	76	38	27	11	.500
MacBASC ("Bulletin")	62	14	13	5	.437
GRAPHIC (Public Opinion)	65	22	40	3	.338

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined)	85	77	7	1	.906
PULASKI (Ibex)	30	29	1	..	.967
GREEN (Abel)	10	9	1	..	.900
SISK	10	9	1	..	.900
SCHADER	6	5	1	..	.833
BARRY	10	7	2	1	.700

MID-SEASON FULL SCORE

AS OF JANUARY 3, 1925

	SR.	R.	W.	O.	Pct.
BROWN ("World")	49	34	11	4	.694
POLLOCK (Brooklyn "Eagle")	52	36	16	..	.692
OSBORN ("Evening World")	71	46	19	4	.678
GABRIEL ("Mail-Telegram")	62	41	14	7	.661
HAMMOND ("Herald-Tribune")	60	39	13	8	.650
RATHBUN ("Sun-Globe")	28	18	8	2	.643
WOOLCOTT ("Sun-Globe")	61	38	15	7	.639
MANTLE ("News")	81	51	28	2	.630
ANDERSON ("Post")	51	32	18	1	.627
YOUNG ("Times")	46	28	10	8	.609
MacBASC ("Bulletin")	43	22	12	9	.512
GRAPHIC (Public Opinion)	75	36	35	8	.467
DALE ("American")	90	40	35	15	.444

VARIETY'S SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined)	108	92	14	1	.961
PULASKI (Ibex)	30	29	1	..	.967
SISK	16	15	1	..	.937
SCHADER (Fred)	8	7	1	..	.875
GREEN (Abel)	23	19	4	..	.826
BARRY (Edna)	11	8	2	1	.727
CONWAY (Con)	7	4	3	..	.571

OTTO KAHN AND WAYBURN PLANNING ANNUAL REVUE SERIES

First Production Named for Martin Beck Theatre This Summer—Would Give Erlanger Office Five of the Major Revue "Annuals"

Ned Wayburn will produce a revue, the first of a series, this summer in the Martin Beck theatre. It will be of the elaborate type, according to the report, and the backer will be Otto Kahn, who has been seen frequently at lunch with Wayburn recently. Kahn's name has frequently been mentioned as a "revue" possibility with a revival of Ziegfeld's late and lamented "Comic Supplement," the last rumor.

Before Martin Beck sailed for Europe negotiations for the house were on and are reported to have been closed. Previous to these arrangements, it is said that Wayburn turned down an offer from the Shuberts to produce revues for them.

As the Beck is booked through the Erlanger office, this would give that alignment of theatres five of the largest of the annual revues, counting the "Scandals" and "Vanities" in the Shubert list is headed by the "Greenwich Village Follies," "Ritz Revue" and "Passing Show," the second named is not yet established as an annual.

Beck's acquaintance with Wayburn in vaudeville is said to have counted in the deal, while Wayburn himself has before interested big backers in his projects.

will be staged by George LeMaire. His production will be of the intimate order and small in cast.

CHI'S OPERETTAS

Advent of Shubert Trio Give Town

Chicago, Feb. 17.

The Shuberts will have no less than three operettas here. Pay Bainter, in the "Dream Girl" is holding forth at the Studebaker. "The Student Prince" is scheduled to open Sunday at the Great Northern, with "Blossom Time" being brought back for the third time at the Auditorium, where it will be presented at a \$1.50 top, also opening Sunday.

"Rose-Marie," which opened last Sunday, is the fourth operetta in town.

Converting Farce Into Musical

"Fast Workers," originally written as a farce by Roland Oliver, has been taken over by Mulligan and Trebitsch and will be converted into a musical. Production is to be the latter part of March. Mulligan and Trebitsch are also sponsoring "The Night Hawk," which, opened out of town this week.

ODD MIX-UP OVER "TOPSY AND EVA"

Author of Book Ready to Switch from Wilkes to Morosco

A situation whereby ownership of "Topsy and Eva" would pass from Tom Wilkes to Oliver Morosco, backed by Anderson T. Herd, was reported last week, with the result a royalty dispute was disclosed. That the matter would be adjusted was indicated, although Morosco was understood having secured a Broadway theatre for the attraction. It is current at the Sam H. Harris, which is under lease to Wilkes.

Herd, who is concerned with realty transactions in Florida, is also interested in Morosco's activities. Oliver Cushing, also a promoter, is the husband of Charlotte Ochs-Cushing, who wrote the book for "Topsy and Eva," and is associated with Herd. It appears, Miss Cushing's royalties were held up after the first weeks of the Broadway engagement. Settlement was effected through the absence from the city of Tom Donovan, general manager of Wilkes. In discussing the matter with her husband, Miss Cushing then alleged breach of contract, and it was proposed she take back the "Topsy and Eva" book, which, it is reported, Morosco would take over. Upon Donovan's return to the city last week, Morosco told Miss Cushing was "proffered" through Wilkes' attorney. Whether it will be accepted, however, is not definite. When royalties were held up Miss Cushing notified Wilkes that if they remained unpaid for 15 days she would withdraw the book. Two days later she demanded possession immediately.

Though a technical breach of contract might exist, there are other factors which would likely prevent any transfer of production rights of "Topsy and Eva." The Duncan Sisters supplied the show's musical numbers, which, like the book, are on a royalty basis. It is understood the Duncans were broached with the Morosco plan, but were reported rejecting the idea.

"Topsy and Eva" played nearly a solid year in Chicago following a long and prosperous Coast engagement. The show's earnings are claimed in excess of \$200,000, while Miss Cushing's royalties are said to approximate \$100,000 to date. Just prior to the show's debut on Broadway, Wilkes purchased Sam H. Harris' interests, paying the latter \$50,000.

Druce, Conscientious Objector, Rejoins Equity

Hulbert Druce after being out of Equity since 1916 has applied for membership and it was intimated by Equity the application would be favorably acted upon.

Druce was a conscientious objector to the "Equity Shop" idea and last spring stood out singly against it, being neither a member of Equity nor a Fidelity. After discussing his views with other actors who belonged to Equity, Druce issued a statement against the so-called "closed shop" on the stage. That statement was printed in Variety after it was pointed out to Druce that the lone stand might be detrimental to him in curtailing appearances on the stage. The English actor expressed his willingness to retire as an actor if necessary. Druce is now a stage actor and has been so engaged since the strike of last summer.

Equity recognized conscientious objectors as entitled to their opinions. If, in concert, Druce's case was so regarded and the re-admittance into Equity is without objection from Equity officials.

"Kempy" Revival With Nugents

Negotiations are now in progress between Richard Herndon and an independent manager whereby "Kempy" will be revived, with the Nugents in their original roles, and sent to the Coast, which territory it has never played.

CATLETT'S SUMMONS

Max Paley Wants \$1,000 Borrowed from Oliver Morosco

Walter Catlett, comic in "Lady Be Good" at the Liberty, was served with summons and complaint last week in a civil suit instituted by Max Paley to recover \$1,000 which the comedian is alleged to have borrowed from Oliver Morosco, theatrical producer, and brother-in-law of the plaintiff, several years ago. Morosco subsequently assigned the claim to Paley.

According to Morosco, the money was advanced Catlett after he is alleged to have jumped a Shubert contract to appear in a Morosco musical, "So Long, Letty," the amount being necessary as a cash bond to permit Catlett's further appearances in the Morosco show.

Catlett had successfully evaded service for some time until a smart process server was enlisted by House, Grossman and Vorhaus, attorneys for Paley. The server nabbed Catlett as he was leaving the theatre, but was not entirely sure of his identity. He chased after him, calling his name, with Catlett responding and, according to the server, figuring him as a song plugger.

The latter slipped him the papers and told him to read them over.

DECISION FOR A SIMONTON IN "WHITE CARGO" PLAGIARISM SUIT

Plaintiff Had Previously Refused \$100,000 Settlement—Suit Involves More Than \$500,000—Leon Gordon and Earl Carroll Must Settle

One of the biggest legal victories enjoyed by the theatrical history suits was won yesterday morning when Judge Knox in the U. S. District Court handed down a lengthy, 46-page opinion in favor of Ida Vera Simonton in her copyright infringement action against Leon Gordon, the author, and Earl Carroll, the producer of "White Cargo."

Under the decision, Miss Simonton, who charged that her novel, "Hell's Playground," was plagiarized by Gordon in his play, is entitled to a full accounting of all the profits of the play and an immediate injunction which places the power in her hands to summarily close down the production.

Obviously it would be poor business policy to stop the play which will probably result in some adjustment being made under terms suitable to O'Brien, Maloney, Driscoll, the attorneys for the authors.

The suit is a particular victory for M. L. Maloney of the plaintiff law firm whose famous "play formula," of which the theatrical legal specialist is the author, was chiefly instrumental in winning the case. Despite expert testimony by the other side, including Prof. Brand Matthews, Maloney did not put any "expert" witness on the stand for his cause but merely stood pat with his formula. Richard J. Mackay was associate counsel.

The play involves upwards of \$500,000. The New York production is in its 68th week in New York. There are five road companies in this country and three in London. The picture rights are reported to have fetched an offer of \$100,000.

Would Down \$100,000 Settlement

Miss Simonton evidenced a nifty display of tenacity and faith in her

(Continued on page 52)

AMPHITHEATRE FUSS

St. Louis Suburban Residents Object to Proposed Building

St. Louis, Feb. 17.

A controversy has developed over the proposed construction of a \$100,000 amphitheatre in University City, a suburb of St. Louis. A group of business men want to build the auditorium and present there this summer a repertory of light opera, vaudeville and other outdoor shows.

When the plan was put up to the board of aldermen, owners of property in the vicinity of the proposed site, objected to the construction, pointing out that the zoning ordinance must be amended to permit the erection of the theatre.

The board will meet again to hear more arguments in the case.

"LOUNGE LIZARD" RESUMES

Rehearsals of "The Lounge Lizard," held up because of Belle Winwood's illness, resumed last week, with Miss Winwood sufficiently recovered.

"The Lounge Lizard" is a revamped edition of "Tame Cat," which the Shuberts originally produced and closed before coming into New York. Jules Hurlig has since taken over the production and will send it out for another try under the new title.

KLAUBER'S "WINGS"

"Wings of Chance," a new drama by Stanlaw Stange, will be given early production by Adolph Klauber. Klauber, who has been inactive as a producer, will bring out this piece as one of a series of four productions he will launch this season and next.

BELASCIO'S NEXT

"The Builder of Dreams" by Nellie Rosalie Taylor, will be David Belascio's next production. Casting for the piece is now in progress with rehearsals scheduled for two weeks hence.

2 SHOWS LAD OFF BY SHIFT

"China Rose" and "Hell's Bells" Affected

Two Broadway shows are laying off through "kick out," being forced to change theatres by house management, and both are concerned with John Cort houses.

"China Rose," after four weeks at the Beck, is idle this week, waiting to reopen at Wallack's Monday. While "Hell's Bells," now at the latter house, will lay off next week and reopen at Daly's, third street, March 2. Both Wallack's and Daly's are controlled by Cort.

Under a ruling by Equity, the chorus of "Rose" will be paid half salary for the idle week and the management (Cort) guarantees at least three months for the show. "Rose" rehearsed four weeks, although permitted five weeks, being a musical attraction, but has no lay-off privilege except by arrangement with the players and approved by Equity.

"Hell's Bells" will lay off without salaries, the cast agreeing, but the management has guaranteed continuance at Daly's for a minimum of four weeks.

"ANGEL" DISAPPEARS

New Infant Greenwich Village Art Theatre Troupe Expires

The Greenwich Village Art Theatre, in process of formation for the past two months, was called off last week when the artistic group was reported as having mislaid their base. The theatre was to have occupied a site on Christopher street. All details had been arranged excepting the usual formality of a deposit.

Inquiry as to the identity of the alleged patron of art that was to have financed the experiment revealed him to be but one of those well-known "butter and egg men."

"SEDUCTION" UNHESSED

The Belasco office denies that "Seduction," which recently finished six weeks in Baltimore, will come to the Belasco March 9, as previously reported.

A New York house for the show has not yet been found, although negotiations are on.

CRITICAL DIGEST

The Doves

Warmly seconded other than the "World" (Brown), who deemed it "a tedious play." Notices were particularly complimentary for Judith Anderson and Holbrook Blinn. Show had enthusiastic opening.

The Rat

Earl Carroll's melodrama "panned" from all sides. "News" (Mantle) about as good as for all details when saying, "Empty melodrama."

The Dark Angel

Favored by most of the critics with a couple of depreciating verdict mixed in. "Elyon" (Eagle) (Pollock) stated, "A gracious drama."

Loggerheads

Reviewed by the second string men who gave it a fair rating with out actually leaning one way or the other.

A Good Bad Woman

Designated as the strongest of the "dirt" shows with Helen Mackellar's objection to the piece good for columns of publicity and standing room. "Sun-Globe" (Rathbun) Anderson and Holbrook Blinn. Show had enthusiastic opening, being practically all papers designating her as superior to the play.

B. F. Keith's Riverside, New York, This Week (Feb. 16)

Is this SOPHIE TUCKER? No. Is this RUTH ROYCE? No. BELLE BARRETT? No. But it is LILLIAN MORTON

who combines the best qualities of each. Booked for a REAL tour of the Keith Circuit, a 2 year tour by ROSE & CURTIS.

SEVEN SHOWS LEAVING TOWN

"Kid Boots" Solitary Success of Septette

Broadway's departure list is a heavy one, at least seven attractions going off or out, counting two which stopped suddenly last Saturday. Only one of the shows was termed a success, that being "Kid Boots," which scored a 14 months run. Of the sextette of failures, "The Valley of Content" and "Migrims Progress" went out last week. The latter show was supposed to have stopped at Wallack's some weeks ago but hung on by moving successively to the Longacre and 39th Street.

"Kid Boots" produced by Flo Ziegfeld at the Earl Carroll, New Year's Eve, 1924, ran out the season and maintained an average better than \$29,000 weekly. During the summer it moved to the Selwyn, there establishing a remarkable record of bettering the pace to around \$22,000 weekly. It slipped for a time to \$27,000 but came back strong for the final weeks. Last week was around \$25,000 because Eddie Cantor was ill and one or two performances were missed.

"The Depths," produced by the Selwyns, will leave the Broadhurst Saturday at the end of the fourth week. Takings were moderate for a star attraction (Jane Cowell) with \$11,000 approximated the first three weeks. Business dropped under \$9,000 last week.

"The Undercurrent" will close at the Cort in this week. It introduced new producers, Barrie, Inc. Business was under the stop limit the first week, when the gross did not reach \$4,500 and takings had were not much better.

"Episodes" closed at the Bijou at the end of its third week. The play was produced by Lee Shubert and drew divided opinion. Business indications were for a mediocre pace, the takings last week being less than \$6,000, which resulted in the closing notice being posted.

"The Valley of Content," produced by Tom Wilkes at the Apollo, closed last Saturday after playing five weeks to light track. It got around \$7,000 the first three weeks and was able to climb above \$8,000 probably through cut rate support, but that figure not enough to switch to another theatre.

"Processional," produced by the Theatre Guild, will be removed from the Garrick Saturday, when it completes the subscription period of six weeks. The play drew strongly divided comment and the Guild decided it was no candidate for removal to Broadway.

"Smithereens" Listed for April Casting for Paul Gerard Smith's second review, "Smithereens," will begin in the fortnight and production is temporarily listed for April 20. E. K. Nadel and Smith will supervise.

TWO PRESS YARNS, WITHIN WEEK, 'BREAK' ON DAILIES' FRONT PAGES

"Dirt" Shows' Publicity May Have Serious Results—Is "Pie" for Reformers—Accidental Shooting on Stage Also a "Frame"

"ART" GROUPS SHOW PROFIT

Guild and Provincetown Gaining

New York's two "art" theatre groups, the Theatre Guild and the Provincetown Playhouse organization, are both turning over a sizeable profit this season.

The Provincetown people are making a small profit for both attraction and theatre with "Patience" at the Greenwich Village. At the Provincetown playhouse, "Different" and "Triumph of the Egg" are getting enough to "break," due to the theme of the former, an O'Neill piece.

Uptown, the Provincetown people have "Desire Under the Elms" at the Earl Carroll, which is being operated by Jones and Green, with the profits split 50-50 every three weeks. The first uptown week the show made about \$1,000 profit, and now, with cut rates counting plenty, it is said to be turning over a profit of \$1,500 weekly. In preparation is "The Last Night of Don Juan," slated for the Greenwich Village. The Theatre Guild is not losing money with "Processional," notwithstanding that the show is accounted a flop. It has been drawing between \$7,000 and \$8,000 to the Garrick, due to subscription sales, and with that gross and the downtown operating expense, both house and show are getting out favorably. That the production expense will be returned is doubtful.

Uptown, however, the Guild is cashing plenty. With both casts on regular Broadway salaries and with other expenses equal to those of the competing hits, "The Guardsman" and "They Knew What They Wanted" are said to be turning a weekly profit of \$5,500, combined. "The Guardsman" is playing the Booth on terms and some of the cast are on a percentage, which eats up some money, but the Klav, which holds "The" is content.

That the purely "art" theatres have gotten such a strong financial break is an unprecedented condition in the New York theatre.

UNDERCOVER PRESS AGENTS

Samuel Hoffenstein, press agent for A. H. Woods, was quietly married to Claire Schermerhorn Jan. 17, the bride being of the prominent Brooklyn family of that name. Sam forgot to announce the nuptials.

It is curious that Walter Kingsley, another well known publicity specialist, was similarly reticent when it was reported he married a "Follies" girl some time ago. Walter, however, was more than admitted it, explaining he and his bride were modernistic about matrimony and maintained separate establishments.

NEWSY BANKRUPTCY

Harvey B. Newsy, 522 Fifth avenue, New York, although not listing his occupation, has theatrical connections according to a few of the indebtednesses included in his schedule in the voluntary petition filed in bankruptcy last Saturday. Nat Phillips is down for \$4,000 and the Q. R. S. Music Co. for \$2,500 among others.

The liabilities total \$170,831.14; assets, \$350.

SELWYN'S OWN COMEDY

Edgar Selwyn returned from Palm Beach last week and is busy with putting the finishing touches on a new comedy, "Something to Brag About," which he has written in collaboration with William Le Baron, and that is to be produced this spring.

Two spectacular press stunts for new dailies last week reached the front pages. One agitation provoked talk of play censorship, and though business for the show concerned shorted up, it may find the reaction in police interference along with four or five "lurid" language, or so-called "dirt" shows, also mixed in.

"A Good Bad Woman," produced by William A. Brady, is in the center of the controversy. After reviewers rated the piece a dirty play, Brady crashed across almost daily statements wherein he admitted the show was naughty but that if the authorities closed the play he would not protest, provided the several other "bad boys" had the lid clamped down as well.

An editorial in a morning paper turned out to be meat for Brady's contentions. As H. Woods wrote the play for the comedy in association with Brady, but Woods participated in no way in the agitation. Showmen were surprised to find the plan of conservative organizations which decided last year the best way to eliminate risqué plays was to proceed in a manner whereby no newspaper publicity would result. Police admitted four shows were under observation.

With the Dallinger agitation in Washington against "improper" plays and the Cincinnati drive against both plays and pictures the publicity attained from this show in New York is likely to culminate seriously for show business as a whole. And if nothing else, amounts to "pie" for the reform element, which is still waiting in Washington to pounce forth and is meanwhile smacking its lips over the latest turn of affairs.

It was later stated from the inside that the manager of "Good Bad Woman" planned steaming up the

(Continued on page 52)

"ABIE" BLAZING \$2 TRAIL

Road Company Routed Through Virgin Territory in Mid-West

Chicago, Feb. 17.

The "Abie's Irish Rose" company, which will shortly conclude a nine-weeks engagement in Minneapolis, is on a tour of the Canadian provinces, closed in London, Ontario, recently, after having been out three weeks. The piece closed owing the company two weeks' salary, protected by a bond at Equity.

Some of the towns included have never before played a legitimate attraction at the \$2 top "Abie" is asking.

Davenport and Lincoln will be week-stands, while the rest of the dates will be two, three and four days.

Canadian "Fauntleroy"

Closes After 3 Weeks

The company presenting a revival of Frances Hodgson Burnett's "Little Lord Fauntleroy," organized for a tour of the Canadian provinces, closed in London, Ontario, recently, after having been out three weeks. The piece closed owing the company two weeks' salary, protected by a bond at Equity.

Disbursement of moneys are being held up until all claims have been filed.

WOODS' REAL LION

A. H. Woods has a melodramatic novelty in readiness for early production featuring a real lion in the punch scene. The king of the beasts is also featured in the title, "The Lion's Leap."

It is by Daniel N. Rubens, a young southerner.

Subscribe to

VARIETY

READ PAGE 15 AND LEARN WHY

YIDDISH SUIT VERDICT

Justice Mahoney, in the New York Supreme Court, has ruled that William Rolland, who is suing Borek Thomashefsky for an account, will have it and that Rolland in turn should account to Thomashefsky.

The legal differences arise from a contract concerning the Vilna Troupe brought over by Rolland for a run last winter at Thomashefsky's 44th Street Yiddish theatre.

This week a judgment for \$5,124 was entered against Thomashefsky by the Industrial Commission of the State of New York suing on behalf of Albert Hughes, an employee of the theatre, for personal injuries under the workmen's compensation law. Hughes was awarded 21 1/2 weeks' salary at \$20 a week, which, plus 20 per cent penalty for non-compliance, brought the judgment to \$5,124.

ONE NIGHTERS

The Porter White Company presenting the dramatic version of "Faust," has disbanded for the season. Mr. White is reported to be considering putting on the piece in Chicago if a theatre can be secured.

The Christy Obrecht repertoire company will open its season Feb. 23, probably in LaCrosse, Wis.

Herbert Hawthorne is rehearsing a repertoire outfit in Chicago, with an early opening expected.

THEATRE GUILD'S 14,000

Closed Subscription Books as Second Largest Theatrical Organization

The Theatre Guild has closed its subscription books for this season at least, due to inability to care for more subscribers. Its present number is 14,000, the largest ever achieved by any theatrical organization in the world, except the Metropolitan Opera Company. It is said that the Metropolitan list is about 10,000 ahead of the Guild.

Of interest is the fact that the Guild was started but seven years ago, and that more than 4,000 of its subscribers came in this year.

CURRY GETS COSMOPOLITAN

Dan Curry, who was company manager for "Annie Dean" and "Home Suppers," will manage the Cosmopolitan, which reverts to legitimate attractions March 3 with "Louie the 14th."

Mike Donovan, formerly of Chicago and now in the Colony, will be treasurer, with Julian Ahnalt, formerly of the Selwyn, as assistant.

Harry Snowden moves from assistant to treasurer of the Colonial.

\$1,000 BAIL FOR \$100 SHAWL

Mrs. Harriet Bridgetford, 40, saleswoman, was held in \$1,000 bail for the Grand Jury when she was arraigned before Magistrate Henry Goodman in West Side Court on complaint of Isabel Greimes, an actress in the "Student Prince" company. Mrs. Bridgetford is accused of the theft of a Spanish shawl valued at \$100.

Mrs. Bridgetford denied having taken the shawl.

GEORGIA GARDNER INJURED

Los Angeles, Feb. 17. Georgia Gardner Goodwin, widow of Nat Goodwin, is in St. Francis Hospital, San Francisco, suffering from injuries to her back and hip, sustained when the automobile she was driving was struck by another car near San Jose.

The Goodwin car was tipped over, knocking her out. She expects to be in the hospital 10 days.

ANOTHER SMALL CAST PLAY

Carol Kohl has been signed by Lewis and Gordon who will send "Human Nature," a new playlet by Edwin Burke, into rehearsal next week.

Four players will comprise the cast.

Shubert Manager Resigns

Cleveland, Feb. 17. Frank J. Gilbert has resigned as house manager of the Hanna theatre. It is reported Gilbert had an argument with the Shuberts over the local policy.

J. V. McEster, from the Academy of Music, Baltimore, has replaced

Agate Advertising

Figures revealed last week to publishers in New York brought a few startling things in the way of agate line advertising.

In the Metropolitan area, none of the New York papers led in total length but the New York "Evening News" led the list with about 19,000 lines. Next was the New York "Times," some 4,000 lines behind, while very prominent in the list was "Women's Year," which had 10,000 lines to its credit. The "World" was credited with 9,000 lines, while "Herald Tribune" was farther down with 7,000 lines. The newer papers, "Mirror," "Bulletin" and "Graphic" were far down the list after 1,000 lines.

Concerning "Women's Year," it is interesting to note that it issued, for the first time in its history, a 76-page paper one day last week. This trumps anything a New York daily has issued.

AHEAD AND BACK

The previous report concerning Clayton Hamilton returning to Columbia University to lecture in erolumine. Hamilton is still lecturing ahead of "The Rivals" in the middle west. Beauvais Fox also continues with the show.

Alex Yoke, recently general press representative for Jones and Green, has been succeeded by Miss Theda Crocott. Yoke is now handling press stuff for "Seenaya Pitzka," at the Zelgelf Frolic.

Harry Leavitt is managing the Southern tour of "Land of Joy."

Armand Lebehy, of the Messmore Kendall office, affiliated with Robert Milton, Inc., is company manager of "The Youngest" at the Gaiety. New York Mr. Lebehy succeeded Alvah Robinson, who was back with "The Dark Angel" on tour and who holds the same post with the show now at the Longacre, New York.

Armand Lebehy, of the Messmore Kendall office, affiliated with Robert Milton, Inc., is company manager of "The Youngest" at the Gaiety. New York Mr. Lebehy succeeded Alvah Robinson, who was back with "The Dark Angel" on tour and who holds the same post with the show now at the Longacre, New York.

Helen Ingersoll and Tom Weatherly, handling press on "The Youngest" and "The Dark Angel."

Will A. Paig, handling publicity on "Puzzles of 1925."

Arthur Houghton, again back with the Fred Stone show.

Elliott Foreman, advance of "Seduction of L. I."

Fred Hodge, advance of "Vanities."

A. P. Waxman has resigned his job with First National and is now giving press on the forthcoming "Sam Shannon's Sinners." Rod Waggoner is general manager of the organization, which is hooked up to the co-operative plan.

William Wilken, back with "For All of Us."

Willard Coxe, ahead of "The Dream Girl," on tour.

Charles S. Washburn, advance for Chi Co., of "Aldie Irish Rose," now playing Milwaukee.

Charles Barton, back with "Minick" in Chicago.

Ray Henderson, advance for "The Raggy."

Arthur Ryan, advance for Chicago Opera Co. on tour.

Robert Sparks, publicity for "Candida" (4th St.).

George T. Waterspoon has been called in from the road ahead of "Cobra" to become general press representative for L. Lawrence Weber.

W. M. Wilkinson, advance of Robert B. Mantell in the south.

TWO LAWYERS DISBARRED

Two lawyers, well known to Times Square and the theatrical fraternity, were disbarred recently by the Appellate Division of the New York Supreme Court for conduct unbecoming an attorney.

Eugene F. McGee, of the law firm of Farns & Magee, admitted to the bar in 1908, is one, and Randolph M. Newman, who has been practicing since 1900, is the other.

Chicago Yiddish Co. Sold Out

Chicago, Feb. 17. Every seat in the Pabst theatre has been sold for Friday night when Bertha Kalich and the Chicago Yiddish Co. will appear in "Freutzer Sonata" for one performance.

"THEE-FAEE" LEAVS CHA-NAETTE; "RIVALS" BIG; "THE CARGO" SLIPPING

'FRISCO GIVES PETROVA \$12,000 AT \$2.50 SCALE

Localities Approve Box Office Top—"White Collars" Holding Around \$8,000

San Francisco, Feb. 17. Estimates for last week's Curran-San Carlo Opera Company. Coast tour under the direction of Edwyn Musical Bureau of Portland, Ore. Second week will top \$19,000 and two weeks' engagement will bring this house better than \$40,000.

Alice Gentle and Salazar, together with the limited engagement, accounts for tremendous business despite rainy season. Pauline Frederick in "The Lady" (return engagement) follows.

New Columbia—Olga Petrova returns in "The White Peacock." Critics kind to star and production. Opening week will reach \$12,000. Drawing the best element of local theatregoers. One week to go.

Wilkes, (Formerly Columbia)—Kolb and Dill in the fifth week of "Politics." Scheduled for two more. Business starting to flop. This week's gross will reach \$7,000. May go as low as \$5,000 before end of engagement. Opening weeks help around \$12,000. Show well liked by the Kolb and Dill followers. Ernest Ball doing ballads with girls behind him on the hits.

Capitol—Frank Eagan's "White Collars" is the surprise of the year. Now in eighth week and expects to stay another seven. The wise ones doped the house and attraction last night no more than two weeks. Business consistently holding to around \$3,000. Cut rates helping to put show through for a long run. Road tour will follow the local engagement.

Alcazar—(Permanent stock). Henry Duffy plays in final week of "Just Married." Will hit around \$7,000. "So This is London" follows.

SKINNER'S \$15,000 TOPS L. A.

Los Angeles, Feb. 17. Otis Skinner, in the second week of "Sancho Panza" at the Biltmore, again led the legit grosses last week, getting around \$15,000. "Cockens, Feet and the Morocro," drew \$8,000 in its first week while "Outward Bound," also bowing in at the Majestic, got \$7,000. "The Goose Hange High," in the Playhouse, got \$5,300.

WASH. GES "OFF HIS DUTY" WITH "ROSE-MARIE" AND "RAIN"

"Rose-Marie" Does 10 Shows to Around \$38,500—"Rain" Batters \$31,000 With Jeanne Eagels Out at Finish—"Tangletoes" Did \$7,500

More "Telegraph" Changes

Changes on the "Morning Telegraph" continue.

The "Mile Manhattan" column of gossip, written by Helen Ten Broeck, has been discontinued. In its place is another column of comment by Bernard Simon, a youngster on the sheet. Simon is third string dramatic critic and one of Leo Marsh's assistants, the other being young Fred Niblo, son of the picture director.

Robert Moak, long a Hearst man, is going out of the country, and more recently in the Sunday department of the "New York American," is now on the "Telegraph."

MINSTRELS HELD OVER

What is billed as "the famous Georgia Gardner" is being held over this week at the Lafayette theatre (Harlem).

This is the same colored minstrel show which for years featured the original Bill Kersand and which still has in its personnel

"Nanette" at \$25,000 in 10 Performances—Entire Week However, a Slowup Over Preceding Period—New Shows Arriving

Chicago, Feb. 17.

It was a peculiar week in the legit field. There was a slowup over the previous week, complete sell-outs for the fast-stepping attractions being missing. Yet the total gross for the 17 attractions remained high because of the sharp competition.

"Rose-Marie" (Woods) led the field in both the non-musicals and musicals, drawing \$28,500 and settling for much local popularity. There wasn't a complete sell-out after the fine premiere gathering, but trade showed a tendency to steady itself, with the advance window sale not appearing until near the end of the week.

Down around the corner of Randolph and Dearborn streets the apocalyptic competition among the two houses now holding musical shows wasn't as deadly as conditions indicated, since both the Apollo and the Garrick attractions pulled up lanes. This week, with the arrival of "Ritz Revue," there's prospects of stiffening in the mentioned neighborhood.

"Nanette" continued the marvel gross-puller, checking close to \$25,000, with the help of an extra Lincoln's birthday matinee. "Scandals" slipped from the full capacity of the two previous weeks, undeniably being hurt at the window by the trade seeking "Rose-Marie."

"Charlie's Revue" hasn't the strength to stand up against the present competition. It's an entirely different show than the organization which would have cleaned up in Chicago had it been booked direct from the New York engagement.

The smash business of the year for non-musicals fell to the credit of "The Student Prince," which, two weeks' stay at the Illinois, did phenomenal business. The last four performances of the final week were sold out as early as midweek.

"High Stakes" leaves the Adelphi this week for a road tour, but the consensus of opinion is that the attraction's strength is formidable enough to have kept the attraction longer for profit. "White Cargo" evidently has spent its force in town, for "Hell-Bent For Heaven" is already mentioned as an early closing at the Cort.

Both "Show Off" and "Apple Sauce" keep up the fine draw with which both are credited. Although the first matinee Monday and Tuesday night grosses were below the previous week.

"Stepping Stones" arrived at

the Illinois last night to further stiffen the musical comedy field. There is a possibility of the organ continuing the policy of offering musical shows with the exit of "Scandals" in two weeks and the attraction mentioned in "Vanities." So it looks as if the musical play program is going to be the topic of interest, as to its ups and downs, for weeks to come.

Last Week's Estimates

"Minick" (Playhouse, 1st week). Opened last night. "Sakura" made it an eight weeks' engagement, giving Walker Whitehead plenty of material with which to campaign a good road tour in middle west territory.

"Ritz Revue" (Apollo, 1st week). Had the Sunday premiere fell all to drawing the strong capacity this house always gives musicals for an opening. "Fanning Show" went out very light, but picked up enough high receipts early portion of engagement to ride the empty effects through the delay in the first current show.

"Stepping Stones" (Illinois, 1st week). Put in a great deal of matinee of engagement to make up for loss of Sunday night this week. Will only play one matinee each week. "The Rivals" finished seasonally, drawing around \$24,000, no higher.

"Mikado" (Columbia Northern, final week of light opera repertoire engagement). Six successful weeks last week. "The Student Prince" comes Sunday, and Monday, and Tuesday, being repeated on strength of first pull. "The Student Prince" comes Sunday, and Monday, and Tuesday, and separately for an engagement about which there is already much talk.

"Show-Off" (Cohan's Grand, 7th week). Encountered the slowup checked all over town, although held the big bunch among the musicals, hitting \$17,000, and is picked to stick at high pace for weeks to come.

"Second Mrs. Tanqueray" (Blackstone, 4th and final week). Matinees terrific, an extra matinee being given this week, three in all. Held around the \$16,000 average. "Aren't We All?" follows Sunday.

"No. 9 Nanette" (Harria, 4th week). Gave 10 performances, swelling record gross figure to \$25,000.

"White Cargo" (Cort, 20th week). Appears to have lost the positive draw, and when this happens the "ready-to-go" crowd will be below \$10,000, probably holding in for three weeks longer.

"Apple Sauce" (Salle, 26th week). Off from succeeding weeks last Monday and Tuesday grosses but struck strike midweek, still strong as ever. Around \$14,000, which is highly remarkable.

"Scandals" (Selwyn, 4th week). Local capacity from Tuesday nights and Thursday matinee, reducing gross to around \$27,000. In two weeks it will have nothing mentioned to follow.

"Charlie's Revue" (Garrick, 3d week). "Aren't We All?" is the set when the organization was unfortunately deprived of the glamour which set records for it on Broadway. This pace will gross around \$13,000. Closes Feb. 25 with Beatrice Lillie hurrying back to London for new edition there of "Charlie's Revue."

"Big Mogul" (Central, 6th week). Going quickly along with profits for both ends. Showing a slight curtailment system. Gross estimated little better than \$5,000.

"Parasites" (Columbia, 5th week). It looks like profit money on gross averaging \$11,000, slightly below the figure of previous week. Also looks like if space is held, it will be crammed in early part of week.

"Dream Girl" (Studebaker, 3d week). "Aren't We All?" is the musical play competition, doing an estimated figure of close to \$10,000.

"High Stakes" (Adelphi, 8th and final week). "Aren't We All?" is grossing \$11,800 and will be followed by No. 2 company of "In Zat So?" Probably have remaining two weeks.

"Rose-Marie" (Woods, 3d week). Will require few weeks to settle itself, since after terrific opening empty rows are noticed. However, did around \$28,500.

"Actants and Models" (Auditorium, 2d week). Didn't hit at popular prices the way "Blossom Time" did at the experimental theatre. Big middle matinee at 10 o'clock, due to spacious seating capacity, but grossed up around \$10,500. "Blossom Time" follows for another week.

John Dennis, tenor, rounding out his 30th year as a minstrel soloist.

"STEPPING STONES" GOT \$200,000 IN SIX WEEKS AT PHILADELPHIA

"I'll Say She Is," Majestic (2d week). On first week of repeat showing here this musical went over big and got \$21,000.

INSIDE STUFF

ON LEGIT

(Continued from page 15)

the stipulation reads the attractions agrees not to show in another house within eight weeks. The clause, however, really means nothing, particularly in the case of attractions guaranteeing.

One such show, in a 42nd street theatre, fell under its stop limit and served notice of moving to another berth. The house manager countered by pointing out the clause, but said he'd agree if the show remained an additional week. That meant \$4,000 guarantee for the house, which had no other attraction in immediate sight.

The producers, now to show business, fell for the trick. They had a well known showman handling the bookings, but were on the outs with him.

The "Music Box Revue," on tour, contains a number of comedy hits present in the new revue at the Music Box. Several hits were rehearsed last spring and it is presumed replacement acts will be similarly inserted in the current Broadway edition this spring.

The reason for the road show and the new edition naving the same scenes is explained by the fact that heretofore Music Box skit ideas have been lifted by other revues which bat the "Music Box Revue" into some of the major stands.

Women patrons are notoriously slow in leaving theatres, and it is frequently 15 minutes after curtain time that houses holding hits are emptied.

At the Music Box the porter, Tom Milburn, politely suggests haste to the stragglers. Caught through his stuff, his line is: "Light this way, ladies; pass the sentry and come again."

Through the show is travelling "Broadway Rastus," a show which is billed as "The Ziegfeld Follies With the Palm Beach Tan."

Although the titular author of "The Dark Angel," which opened under the Robert Milton auspices is H. R. Trevelyan, there are many reasons for believing that the actual author may be the young English writer, Michael Arlen, whose "Green Hat" and "The Charming People" are among the season's best sellers.

It is definite that Guy Bolton had a hand in the play, for Guy Bolton acquired it for the Milton firm in England recently, but Bolton didn't write it all by himself, as some have intimated, for the experts claim that it isn't his style nor has the piece his method. The phrase, "She's the kind of a woman who would look well in a small hat" is in the play and a similar phrase is in the "Green Hat" novel.

What makes the deduction more reasonable, however, is that the Milton office has a play in preparation admittedly by Arlen, called "The Cavalier."

"Is Zat So" in moving to the top of the non-musical money-getters last week, which accompanied its change of berth from the 39th Street to Channin's 46th Street, crashed through with little aid from the reviewers.

Very few first string critics caught the show, although it was tipped off as sure fire after opening, and an opposed premiere attracted the first string men.

When Earl Carroll opened his latest drama, "The Rat," at Washington several congratulatory telegrams were of doubtful intent. Upon the arrival of the show in New York other messages of a similar nature were received.

One read: "Don't let The Rat catcher, Joe Leblang, get you."

Jack Perry, the chauffeur-fighter in "Is Zat So" is a professional pugilist off stage. Last week he drew a surprise when Robert Armstrong "reached one" from his toes and toppled Perry in the second act boxing bit. Armstrong had a touch of grip and told Perry to take it easy and the pug was not expecting the wallop, therefore. Getting up from the floor, he exclaimed: "What's the idea," the remark being audible throughout the house.

There has been some difficulty in finding a real fighter for the chauffeur's role in the second company, which opens in Chicago this Sunday. Several tried out, but could not resist laughing when saying lines. Sammy Green, a boxer, went into the role at Detroit Monday. In the Chicago company Richard Taber, who collaborated with James Gleason in writing "Is Zat So," is playing the role of Chick Cowan, the kick fighter, the part being originally intended for him in the first company. Frank Otto is doing the fight manager.

Aspiring playwrights oft complain of the lack of opportunity or lack of consideration for their manuscripts without conceding that possibly their works are lacking in intrinsic merits to warrant a manager's consideration for production.

Gustav Blum, whose "My Son" is in its sixth month at the Bayes, New York, is in search of a new script, and has carefully read over 300 manuscripts without yet finding a suitable one.

It doesn't pay for a theatre treasurer to go out stepping on too huffalutina's scale. At least in Chicago. Not that the house is so likely to object; it's the bonding company, which renders possible the box office man's job.

This new angle was injected into the case here a short time ago when a Shubert treasurer was "let out." The "letting out," however, proved to be merely technical so far as the theatre was concerned. It was really from the bonding company that the treasurer got the good-night.

Representatives of the company had, it developed, been trailing their writin for some time. They found that he was something of a speed king down where the white lights bloom. The investigators did not fail to note, also, the luxurious and expensive make of car which the treasurer sported. The result: A communication from the bonding organization to the theatre, serving three days' notice of intention to withdraw their underwriting.

In other words, Mr. Treasurer would have no more bond after Saturday, it was then Wednesday. What could a mere theatre management do in such a case?

The well to do backer of a new Broadway production pulled what seemed very much like a bone play in writing the editors of several dailies, requesting a "real reviewer" be assigned to cover the premiere of his show. The letters were promptly turned over to the dramatic edition. One of the latter bats as second string critic for his paper and that certainly was no break for the show, he covered it.

The plan of moving Yushny's "Bluebird" ("Seenaya Pittza") from the Frolic (New Amsterdam road) to Manhattan Opera House is a surprising affair. It is understood the Illusion novel show which has been drawing small crowds will be offered at \$1 top at the Manhattan. It will play two weeks of subway time, and then go into the Manhattan.

S. Hurok, directing the destinies of the Yushny outfit, had the opera house under a rental and figures the moderate admission price will prove popular. The attraction is ripe for the road thereafter,

TOOK WRONG PILLS

Arthur Smith Grabbed Mercury Tablets Instead of Aspirin—

Washington, Feb. 17. Getting his pills mixed up, Arthur Leslie Smith, who is to open a stock here shortly, and who was a part of the Smith-Duffy producing company that gave Washington "Able's Irish Rose" for the town's greatest run, took bichloride of mercury for aspirin the other night in Sam Steinberger's hotel, the Arlington. Smith soon found out his mistake and "holled" for help to the Emergency Hospital, where doctors got the effect of the wrong pills out of Smith in time for him to leave for New York that night. Although Smith's company is scheduled to open here, according to his statement, the coming week, nothing has been announced through the local dailies as to the cast of the proposed "Lightnin'" revival.

NEW STOCK FOR YTHACA

Ithaca, N. Y., Feb. 17. The Ithaca stock season, designed to give Ithaca spoken drama after a lapse of many months due to labor troubles at the Lyceum, will open on Feb. 24. The company will be managed and directed by William H. Blair, who last season had a play at the Majestic, Buffalo. Blair also at one time was general director of the Pol Circuit. The company will be housed in the Conservatory of Music theatre, and the local engagement is scheduled for at least ten weeks.

ISABELLE LOWE'S TROUPE

Isabelle Lowe has retired as leading woman with Lowe's Seventh Avenue stock, New York, with Anne Carson replacing.

CROSS-WORD CURTAIN FLOPS

Houston, Feb. 17. A novel cross-word puzzle curtain was expected to prove a "between the acts" innovation at the Palace last week. Patrons did not take kindly to it upon its initial appearance, and it was ordered up into the wings.

FISCHER PLAYERS DISBAND

Madison, Wis., Feb. 17. The Fischer Players, at the Majestic since last fall, have disbanded. The leads, Myra McKinney and Melvyn Hesselberg, will go to separate companies in other cities.

MUSICAL STOCK AT MASON

Los Angeles, Feb. 17. E. D. Smith and Louie Maclean have leased the Mason opera house for musical stock beginning March 1.

HOUSE'S SECOND FLOP

Fifth Avenue Players Quit in Brooklyn

The Fifth Avenue Players at the Fifth Avenue, Brooklyn, have closed after several weeks of futile effort to put stock over at this neighborhood house.

This marks the second stock "flop" at the house with the James Carroll Players figuring in the previous fiasco. Carroll finally threw up the sponge and shifted his company to Hellfax, where they are currently appearing.

STOCKS

Henry Duffy has found San Francisco and the country between Bakersfield in the south and the Oregon line in the north, made to order for his type of stock performance and road attractions.

At the Alcazar, San Francisco, Duffy and his players had a 10-weeks run with "The Cat and the Canary." During the final weeks, Duffy framed a road company and sent it on tour. Every town so far played has been capacity. No small factor in the success of the tour is given to the \$1.50 top scale.

Milwaukee will be host to the "Players' Guild" for the third year this summer, it has been announced by Sherman Browne, manager of the Davidson theatre. The guild is composed of Broadway stars who come to Milwaukee each summer for the presentation of summer stock.

The cast will include Elizabeth Risdon and John Thorne.

The William Augustin stock which recently closed in Gloucester, Mass., has been reorganized and reopened in Framingham, Mass., last week.

Don Dixon will shortly move his stock company from Burlington, Ia., to the Warrenton theatre, Oak Park, Chicago. The Warrenton has been dark for the past two seasons.

A stock company opened at the Isis, Grand Rapids, Mich., Feb. 16, under the title of the Isis Players.

The cast includes Patricia Joyce, Fern Tarona, Adelaide Meinotte, Virginia Stuart, Jack Pars, Andrew Strong, Ted Regan, Karl Huebel and Walt Williams. Arthur Gale will be stage director.

The DeWitt Newing-Frank Willcox production of "Seduction" underwent several cast changes for its sixth and final week at the Lyceum, Baltimore.

Reynolds Dennison replaced Burke Clarke and V. L. Granville succeeded Charles Ritchie. Henry Herbert and Profilio Ghoshal, an English-speaking Hindu, also joined the cast.

Stewart Wilson, juvenile, replaced Ray Rawlings with the Palace Players, Houston, Feb. 16. The latter has gone to Vaughan Glaser's Toronto stock.

FOREIGN REVIEWS

LIGHTNIN'

(LONDON PRESENTATION)

London, Feb. 1. London is not too well served with comedy. Its public has had conglomerations of every known farce such as "The Money," which run successfully, or masterpieces of rubbish such as "The Modest and the Modest," but since the days of James Welch true comedy, be it farce or of a higher class, seems dead. Revivals in old favorites such as "Charley's Aunt," "The Private Secretary" and "When Knights Were Bold" creep in furiously for the Christmas season, but that is all. Since the glad days when Harry Green produced "Welcome Stranger" after the Lyric we have had nothing to compare with the artistic merit and human sympathy of "Lightnin'." America is as apt to let London succeed, finding them only too often compilations of unintelligible slang as in "Merlot of the Movies" or consisting of peculiarly martial customs or troubles which are difficult to understand.

"Welcome Stranger," "Lightnin'" is the type of show that rings true and is for all people. Here we have a farce of the highest quality, attempting to win laughs by dubious methods, by clowning, bedroom doors, hairdresses or double entendres. All the characters are human beings. Who is there who does not know the elderly nondescript of the "Welcome Stranger" running errands? Only in London we find him in the basements of Bloomsbury, and in the streets of London hotels. But his rapidity of action is the same, his thirst as prevalent.

We in England may not understand the peculiarities of American divorce laws, but this play makes them real and helps. We watch with interest and sympathy as the law is put over on us, that our leg is being pulled. So sincere is the work of the dramatists that the rapid laws and habits of Nevada and California appear quite ordinary things. Whether or not Horace Hedges is a farce character, the creator of his creator we cannot say, but his performance is delightful, while the support is on the whole excellent, although Owen Roughwood does not seem easy in the part of the secondarily lawyer. Donald Edwards is a character above the average young actor here.

Unfortunately, some of the women are a little flat. The play is a poor anecdotal show as the girl "Mildred Buckley." The best feminine performance comes from Diana Wilson as the divorced "Margaret Davis," and Ruth Chester is good as "Mrs. Jones."

The play is a thing, and if there is any justice in our sadly impoverished theatre world "Lightnin'" will be running this time next year.

REINE D'AMOUR

Paris, Feb. 7. Alexandre Dumas' novel, "Olympes de Clèves," in which he has been adopted by A. d'Artois and P. Decourcelle as a four-act drama in seven tableaux, presented by M. Lehmann at the Ambigu Comique under the title of "Reine d'Amour." The piece was written several years ago, but Artois has since died. The story passed during the reign of Louis XV, about 1768, and deals with the Jewels and political intrigues to marry the king to Mme. Olympes de Clèves, an actress, in opposition to La Pompadour. The production is a legacy left by P. Gavault in the transfer of the Ambigu lease to Lehmann. The present cast includes Jean Coquelin, P. Almetta, Bourdells, Mmes. Simone Prevaille, Suzanne Aubray, Denise Hebert.

SOMETIME

London, Feb. 6. To take a success from a large American theatre and make it into a success at a small London house seems as difficult a task as putting a quart into a pint pot. Yet William J. Wilson has done it, and done it without spending an excessive amount of money.

He has been aided by the fact that Frank Tinney's humor, over here where his accent is still a trifle strange, increases in strength in inverse ratio to the size of an auditorium. In a house as small as the Vaudeville he takes the audience and folds it to his heart. To have a seat, even in the gallery, at his show is like attending a private party.

On opening night the orchestra was not up to the scratch, and there (Continued on page 41)

MILLE. MARTINEZ MARION and RANDALL

Late Dance Stars of "WILDFLOWER" (Closed February 1th)

Did not sail for London as reported.

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ON PAGE 15

MONTMEZZI OPERA MET'S 2D SEASONAL PREMIERE

"Giovanni Galluresse" Due on Thursday Night for First American Performance

The Metropolitan Opera Company tomorrow night (Thursday) will hold its second premiere of the current season, when "Giovanni Galluresse" by Italo Montmezzi will be performed. This marks the first American performance of the opera, which has already attained an Italian vogue.

The composer, Montmezzi, is now the leading Italian operatic composer having, by general assent, succeeded to the position held so long by the late Giacomo Puccini. Montmezzi's other opera, "L'Amore dei Tre Re" ("The Love of Three Kings"), is now a standard work which is performed by both the Met and the Chicago Opera Association. The cast of "Giovanni Galluresse," as the Met will be headed by Lauri-Volpi in the title role, while his support will hold Maria Muffler, Giovanni Martinò, Giuseppe Dantes, Angelo Bada, Millo Picco, Adamo Didur, Vincenzo Reschlian, Pomilio Malatesta and Mary Bonnett. Serafin will conduct.

The composer, incidentally, is in America for the premiere, but will not conduct, according to announced plans. Recently he visited the Chicago Opera company during its Boston engagement and there heard his "The Love of Three Kings" performed.

The Met's other premiere of the season has been "Jenufa," which was sung with Jeritzta several times without creating too much enthusiasm.

HER SEASONAL FINALE

Ametta Gall-Curci last night, Tuesday, sang her last performance of the current year at the Metropolitan Opera House, although there are still two months to go in the company's season.

Mme. Gall-Curci will shortly start on an Australian tour.

JERITZA REFUSES RADIO

Opera Star Will Not Broadcast at Anytime

Mme. Maria Jeritzta, as big a name as exists currently in grand opera or concert, has emphatically refused to broadcast. This goes for both the Victor Company and during various road engagements.

It also explains that some of the Victor artists are not falling in line with that company in its exploitation via radio. The reason that some artists are broadcasting and that others aren't is that the Red Seal series has, during the last year, showed an alarming falling off in sales, the drop being so great that as a special inducement Victor some time ago issued double-face Red Seal records at the old price and at the same time revised their list, backing up many of the former single face selections.

NEW MUSIC HALL

Milwaukee, Feb. 17.

Plans for a \$2,000,000 music hall for the promotion of the arts have been completed and will be presented to the board of education. It has been announced by Miss Margaret Rice, music critic and booker of noted artists.

Under the plans submitted by Miss Rice, the city would build the hall, 10 stories in height, to house an auditorium seating 5,000 persons. Offices, stores and recreation parlors would offset the cost of the building, according to Miss Rice and make it self-supporting.

Rimini Joining La Scala Company in Milan

Giacomo Rimini, about whom the most recent Chicago opera fuss has been raised, is leaving the company at the end of the present tour. He will go at once to the LaScala company in Milan, Italy.

Rimini will there become a chief singer.

Rimini will carry with him a repertoire of more than 50 operas, considered remarkable in this day of small numbered and specialized roles.

MET'S WAGNERIAN CYC

The Metropolitan today (Wednesday), inaugurates an afternoon Wagnerian cycle which will include besides the familiar "Ring of the Nibelungen" series, both "Tannhauser" and "Die Meistersinger." This is the first time the Met has broken out with a complete Wagnerian cycle in sometime, although both the Wagnerian Opera Company and another independent troupe, have performed the works intermittently. The Met, this year, has also done most of the works separately but not as a cycle with special rates prevailing.

Opening today, "Tannhauser" will be sung. This will be followed on Feb. 26 (all these are matinee dates), by "Das Rheingold," which has not been sung at the Met since before the War. "Rheingold" is the first of the "Ring" series, a group of works dealing with German legendary lore as compiled in "Die Nibelungenlied." On March 5 comes the second of the "Ring" series, "Die Walkure," to be followed on March 11 by "Siegfried." On March 19, the final of the "Ring" works will be done, "Gotterdammerung," while on March 26, the last of the cycle, "Die Meistersinger" will be given.

Arthur Bodansky will conduct the entire cycle and the cast will include Michael Bohnen, Curt Taucher, Friedrich Schorr, George Meader, Arnold Gabor, Max Bloch, William Gustafson, Maria Jeritzta, Jeanne Gordon, Raymond De-launols, Minnie Egner, Louise Hunter, Charlotte Ryan and Mary Bonnett.

A \$5 top, the regular matinee tap at the Met, will prevail.

Herkimer House Adding Vaude

The Liberty, Herkimer, N. Y., is adding vaudeville to its picture programs beginning this week, playing four acts the last half booked through the A. & B. Dow Agency, New York.

Reiner Suing R. R. Co. For Damaged Furniture

Cincinnati, Feb. 17.

Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, has filed suit in Common Pleas Court here for \$2,011.85 against the Canadian Pacific Railway Co.

Mr. Reiner alleges that on July 23, 1923, he delivered a shipment of furniture and household goods to the railroad company at Hamburg, Germany, for transportation by the railroad to Fred Page's storage warehouse in Cincinnati. At the time the furniture was delivered to the railroad company it was in first class condition, he says, but was damaged when it arrived at its destination.

Detroit Symphony Cancels K. C. and Books Lawsuit

Kansas City, Feb. 17.

When the Detroit Symphony orchestra cancelled its date here it booked a lawsuit which promises to bring out some interesting questions of concert management.

The organization was contracted to appear as one of Fritschy concert features, but its manager decided to fill another date closer to home. That is the allegation of Walter A. Fritschy, who has placed the matter in the hands of his attorney, who will probably file suit to compel a satisfactory settlement for the broken contract.

AMERICAN SINGERS ABROAD

Paris, Feb. 7.

Mignon Nevada has gone to Edinburgh, Scotland, to sing at a military concert and will visit Nice in March, where she is engaged at the Municipal Casino.

Alice Mock, soprano, after an engagement at the Royal Opera, Madrid, Spain, will sing at the Franco-American festival in Paris Feb. 11 under direction of Gustin Wright.

MUZIO CANCELS CONCERT

San Francisco, Feb. 17.

Because of illness, Claudio Muzio cancelled her local recital here yesterday at Scottish Rite Hall.

In her telegram Muzio blames the recent cold weather in Chicago for her slight attack of the "flu."

MOORE EXONERATED IN SISTINE CHOIR CASE

Judge Renders Acquittal Verdict and Prosecution Drops Second Charge

Montreal, Feb. 17.

A clean bill of court health was given Emmett Moore, also known as John Finnegan, by Court Judge Decarie, Feb. 11, in the Court of Special Sessions, charged with obtaining \$3,000 by false pretenses from Hector Durliss, manager of the local Orpheum theatre.

In giving Moore an honorable acquittal, a second charge of securing \$4,500 from the public was dropped when the prosecuting lawyer stated that no proof was available to press the charge.

Moore is the manager who brought the Sistine Choir for concerts here, the choir comprising eight Italian vocalists who had appeared in a number of New York and New England cities prior to playing Montreal.

In the charges Moore was said to have had two singers who had never been with the Sistine Choir touring Canada and United States with Monsignor Relia.

The Chief Judge pointed out that the Orpheum manager should have cancelled Moore's contract upon learning of the choir's alleged personnel, and in a lengthy statement pointed out that Moore had not engaged in fraud and that if the choir tour failed it was not the fault of Moore.

America's Opera Set At Monte Carlo

Monte Carlo, Feb. 7.

To celebrate Washington's Birthday, Templeton Crocker, librettist, and Joseph Redding, composer, have arranged with Raoul Gunsbourg, director of the Monte Carlo casino, to mount their opera, "Fay-Yen-Fah" written in 1917. It was once given as an amateur presentation at the San Francisco Bohemian club.

Fanny Heldy will probably create the title role.

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Buenos Aires

ARGENTINE REPUBLIC

WILL LEASE

FOR A PERIOD OF THREE YEARS

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FOR THE PRESENTATION OF

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The Colon Theatre has always presented the greatest of artists, such as Caruso, Tito Ruffo, Chaliapin, Pavlova and others of equal prominence, to capacity audiences.

BIDS WILL BE RECEIVED FROM APRIL 15 TO SEPTEMBER 15, 1925

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WASHINGTON, D. C.

\$2,500,000 STOCK ISSUE TO READJUST FIRST NATIONAL'S FINANCES

**Purpose to Retire Indebtedness of Franchise Holders
—Production Policy Reported Including 12 to 18
"Westerns"—Leiber's Retirement Denied**

A \$2,500,000 stock issue is being planned by Associated First National. This step was decided on at a series of meetings that have been held by the executive committee of the organization during the past few weeks. The stock is to be offered to the public and the corporation is to seek a listing on the big board.

The meetings those that have taken part in the conferences are Robert M. Leiber, Abe Blank, Sam Katz, George Trindle, Spyros Skouras and Nathan Gordon. The question of production policy for the coming season was also discussed with it being generally believed that First National will go out to produce from 12 to 18 "westerns" for the coming year.

The idea lying behind this is that the organization feels that it will have to have a certain quantity of pictures that will be able to go into the class B and C theatres as well as output to supply the first run houses. The fact that a number of independents seem to have cornered the market on cheap western pictures and have been cleaning up with them, has led not only to First National but several of the big concerns deciding to go in for the "westerns." Famous Players, it is known, would not be reluctant to accept the services of a western star.

Leiber's Retirement Denied
Another inside angle regarding First National is that its president, Robert M. Leiber, who sailed for Europe yesterday (Tuesday) to resume his duties as president of the company, was desirous of resigning his office. This, however, it is stated at the offices of the organization as being without foundation. Those watching the developments of the last few weeks state that Leiber wants to get out and that his possible successor will be either John H. Kunkin of Detroit, or Sam Katz of Chicago. In the event that the former accepts the post it will undoubtedly mean that in reality his right hand man, George Trindle, will be at the head of the works.

Stock Issue Purpose
The purpose of the issuance of the \$2,500,000 worth of stock is for a readjustment of the finances of the organization. Several years ago, at a First National meeting at Atlantic City, the issue of the stock was discussed. The inner disturbance over the financial condition of the company, with the West Coast people being the leader in the matter.

At that time there was an issuance of stock in two classifications, A and B, which was tendered to the franchise holders that had financed the organization. Nathan Gordon, it is understood, had about \$250,000 in at that time with Turner and Dahken and John Kunkin, the next largest creditors. The big creditors got the A stock and those who were in for smaller amounts received B stock.

The plan now is with the sale of the \$2,500,000 worth of securities to retire the indebtedness, and let the public carry the weight of the company.

HINES' LOEW TOUR

The Marcus Loew circuit has booked the film comedian Johnny Hines for a series of personal appearances over a period of four weeks in the bigger film houses.

Hines recently returned to New York after having completed the tour for his personal appearances. He is at present working at the Jackson Studios on the interiors.

His contract with the Loew circuit for his personal appearances at Buffalo March 9 and to play Pittsburgh, New Orleans and St. Louis in the order following that date. The week before going to work for Loew, Hines will appear in Reading, Pa., for the Loew houses Hines' salary is paid to be \$4,500 a week.

Brazil Natives Now Rubber at Films

Washington, Feb. 17. Pictures mostly from American made are the principal form of amusement in the towns along the Amazon River valley, according to a report from the American Consul on trade conditions to the Department of Commerce. The films are secured through exchanges in Brazil and though the rubber workers of the Amazon are short on education, many being unable to read, the natives get a great "kick" out of the pictures.

In advertising the films because of the "illiteracy of much of the population," little printed matter is used, the "plugging" being done entirely with the pictures on the lithos.

INCREASING FILM PRODUCTION IN EAST

**Peak Expected in Summer—Numerous Units
Headed for Florida**

The prediction that the eastward trend of production in motion pictures will be on the increase from now on and that by the middle of the summer the quantity of production in the neighborhood of New York will be far greater than it has been at any time in the past is being made freely in film circles.

The fact that within the next few weeks an unusual number of production units are starting for Florida and other southern points, for the making of exterior scenes, is pointed to as one of the facts that production is to take place in New York.

Pathe, at present, has George Seitz and serial unit in Florida working out of the studios on the Corks property at Hialeah, a few miles north of Miami. Other units shortly slated for that territory are Alan Dwan, directing Gloria Swanson immediately on her return from Europe; Frank Tuttle, directing Bebe Daniels; John Robinson, directing Richard Barthelmess, and Beanie Love in a new production for First National; the unit that is to produce "Lost Atlantic," also for First National, and sequel to "The Lost World," the H. H. Hobart unit is to make "Wildfire," with Ellen and Holmes Herbert and an additional First National unit.

Florida Light Unit
Thus far the only complaint regarding the desirability of Florida as a producing scene is the fact that the light does not hold steady throughout the day. In the morning there is a steady light from 7 to noon, then the fleecy clouds seem to report for work and from that time on the light is only intermittently good.

This means that directors wanting to get the best results have to rout their companies out early in the day and do the biggest part of their shooting in the morning.

UNPREPARED ON \$80,000 ACTION; SUIT DISMISSED

**Renee Adee and Lon Salter
Delinquent for Second Time
—Action Against R. R. Co.**

Los Angeles, Feb. 17. The suits of Renee Adee and Lon Salter against the Los Angeles Railway Company were thrown out of court last week for the second time, the plaintiffs were not ready with their case. Miss Adee was suing for \$50,000 and Miss Salter for \$20,000 on an accident which occurred a year and a half ago, when both were injured.

FAVORITE 27-STORY STRUCTURE IN TIMES SQUARE STARTS JUNE 1

**Edifice, on Putnam Bldg. Site, Will Include 4,000
Seat Theatre—Total Cost \$4,500,000—Hope to
Hold House Warming in Fall of 1926**

NEGO WINS SUIT VS. TIVOLI THEATRE

**Colored Dentist Is Awarded
\$2,000 Damages Against
Chicago Picture House**

Chicago, Feb. 17. Judge Hugo Pam, in the Superior Court here, has awarded \$2,000 damages to Dr. Leon M. Headen, Negro dentist, in a suit against the Tivoli theatre, a south side picture house. Headen alleged he had been set upon and beaten by ushers two years ago, when he objected against accepting inferior seats.

The case was decided after a two days' hearing. Headen asked \$10,000 damages for assault and \$500 on a charge of discrimination by the theatre management. Counsel for the theatre owners argued that no discrimination had been shown. The plaintiff, they argued, had attended the Tivoli before and had been accorded the same courtesy as white patrons.

The jury was out for one hour and then brought in a verdict of \$2,000 in favor of the plaintiff on the assault charge, returning a verdict of not guilty on the charge of discrimination.

JUDGMENT AGAINST SEMON

**Regine Crowe Gets Verdict of \$330
Per Press Work**

Larry Semon, film comedian who recently appeared in vaudeville here, had a judgment for \$330 placed against him when he failed to defend a lawsuit in the Fifth District Municipal Court.

Regine Crowe, publicity representative, alleged she was employed by Semon for a period of eight weeks in the latter part of last year at a salary of \$35 a week. This was on his entrance into vaudeville.

Besides the \$230 due for publicity work, she asserts \$50 was expended in behalf of the movie star and he also has failed to pay this. Justice Davies granted the judgment and also issued an attachment to be filed against Semon when he pled a bond for double the amount of the judgment with the court.

Colleen Moore's Injury Causes Definite Halt

Los Angeles, Feb. 17. Colleen Moore's recent hurt while on location, was more seriously injured than first imagined and all work has been stopped on her First National film, "The Desert Flower."

Miss Moore was thrown from a hand-car, dislocating her vertebra in her neck and several ligaments being strained. She returned to work only to have her injuries give her agonizing pain.

X-ray results in her neck and shoulders being placed in a plaster cast. "The Desert Flower," direction Irving Cummings, was about half finished. The supporting cast including Lloyd Hughes, Kate Price, Monte Collins, Sr.; Gene Corrado, Frank Brownlee, William Norton Bailey, Anna May Walshall, Fred Warren, Isabelle Keith and Baby Louise Miller have been laid off indefinitely.

Cummings, forced to stop work on "The Desert Flower," owing to Colleen Moore's injury, has returned to the M. C. Levee Co. to whom he was under contract, and started on Eugene Walter's "Just a Woman" at the United Studios. This picture was not to have been put into production until March.

Conway Tearle, Claire Windsor and Percy Marmont head the cast. Levee plans to complete the picture by Feb. 28, so Cummings may return to the Moore unit if the star has recovered by that time.

June 1 is the date that is now set for the beginning of operations at the Putnam Building for the new 27-story Paramount Building that is to overshadow everything that there is in Times Square at present in the way of a towering structure.

The plans for the building were completed within the last few weeks by Rapp and Rapp, Chicago architects, in a model of the 4,000-seat theatre, which was made after six months labor and at a cost of \$4,000, has been brought to New York and is on exhibition in the offices of the picture company.

Originally it was planned to build the office building and theatre about two years ago. At that time an effort was made to finance the project through the placing of an issue of \$4,000,000 of Prudence Bonds. The stock placing campaign, however, faltered after about \$2,000,000 was raised. This caused a delay and Famous Players then went ahead with the building of the theatre, which enabled them to clear up their outstanding indebtedness with the banks on Dec. 31 last.

Once in the clear as far as bank loans were concerned, it became an easy matter for them to swing the financing for the new business and theatre block which, according to present figures, is to cost around \$4,500,000.

Holding Information
During the last few weeks the building trade journals have had intimations that the final plans had been approved and that it would be but a short time before the letting of the contracts took place. At Famous Players, however, all information regarding the project is being withheld.

It is known, however, that the Famous Players hope to have the building completed for the fall of 1926.

Before sailing for Europe about four weeks ago, Adolph Zukor personally approved the plans and designated a special committee, comprising Jesse L. Lasky, Sidney R. Kent, Elsie Ludwig, Emil E. Shauer, Felix Kahn and Harold B. Franklin, to make the final arrangements for the carrying out of the building project.

The building plans call for special arrangements within the structure for the holding of the entire Paramount organization. The entrance to the theatre, itself, will be on the 43d street end of the building, with a tremendous foyer that will run the depth of the plot. The stage of the houses will be on the 44th street side. The entrance to the office building will be on the 44th street end of Broadway.

There has been no name selected for the theatre as yet, although "The World Theatre" and "The Famous Theatre" are under consideration.

CAMERA MAN SUES

**Newhard Alleges He Was "In" on
Four Pictures.**

Los Angeles, Feb. 17. Robert S. Newhard, camera man, has brought suit in the Superior Court against Bert Van Tuyl and Neil Shipman, actresses, for an accounting of the proceeds of four pictures he photographed under contract by which he was to receive one-third of the amount obtained from the distributors for the pictures.

The films, according to the complaint, were of a series of 12 he agreed to make for the defendants in Idaho. Newhard claims the defendants failed to make provisions for his share of the money they were to receive, and that they also neglected to make proper accounting.

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HAYS STINGS PAT ON 'DRIVE' AGAINST SALACIOUS FILM-MAKING

A. M. P. P. Head at Convention Tells Producers Must Put Quietus to Unclean Pictures, Advertising and Publicity—Schenck Again President

Los Angeles, Feb. 17. Will H. Hays is still determined in his drive to cut out the making and advertising of salacious pictures. At the annual meeting of the Association of Motion Picture Producers, he told the 17 concerns represented that the picture business was getting better and better. He said they must all be careful in 1925 that pictures were made right and exploited right. He further stated that no endeavor be made on the part of producer, distributor or exhibitor to devise salacious means of advertising features as he had made promises to the public and picture advertising would be clean. He expected them to back him up.

Re Press Agents
Mr. Hays, however, found time to get after a few of the local houses whose press agents have run a wild wild recently in the manner in which they handled a number of pictures. He told the producers that they were just as responsible as the person who got out the salacious copy, and declared there was no reason for it.
The producers were told that there is one way to cure a disease of cancer and it is at the source. If a picture producer makes a clean picture that there would be no reason for the exhibitor using any but clean methods of advertising and exploiting the product. If the exhibitor resorted to salacious means it was the business of the producer, for the good of the industry, to cut off the supply to that exhibitor.

Anent Players' Salaries
The matter of keeping down the cost of production through the elimination of squabbling among producers over actors was also discussed. It was pointed out that if the producers started fighting with each other over players it only meant that the salaries would be raised to a point whereby production would cost considerably more than it should and that the smaller producer would be materially affected. The exhibitors, many of whom it is said had blood in their eyes before the meeting, seemed to agree with their chief on this matter.

Independent and small producers were the ones worried over the big picture companies entering actors and directors. They were told that there would be no more wrangling on the subject and that if players, or directors, were at liberty with the same companies, they would allow them to use these people at the association's agreed price of 25 per cent above the contract price paid by the original employer.
All producers present there intended increasing their output at least one-third due to the fact that more theatres were being built throughout the country and that the demand they would make on the producers would be met.

Membership in the association was increased to 18 by the election of F. B. O. to the ranks.

Officers Re-elected
Joseph M. Schenck was re-elected president of the association; Hal E. Rosche, vice president; Victor E. Clarke, second vice president, and Fred E. Brown, secretary-treasurer. The meeting lasted for four hours and the session was continued until March 12 at which time Joseph M. Schenck will have returned from his European trip to preside.

Hays to Directors
Mr. Hays additionally addressed a special meeting of the Motion Picture Directors' Association. He told the members they were the pivot about whom the industry revolved. He stated that they were the ones whom the public looked up to for good pictures and requested that they be careful in the turning out of the product so no foreign nation, race or religion be offended in their output.

He also told them that it was an easy matter to eliminate salaciousness. That if their bosses tried to get into the product they should

FILM HOUSES WORSTED IN SNIPING WAR

Candy Concern Obtains Billboards in Billing Fight on Coast

Los Angeles, Feb. 17. In a bitter sniping war, a national candy concern has emerged victor so far in obtaining the greater number of better billboards and sniping stands here. The film houses have been forced to accept whatever locations the billers give them.

The "Oh Henry" candy makers appropriated a lot of money for advertising. They offered the film billers more money than the picture interests paid and they accepted. Other manufacturers of sweets affected by the campaign found that most of the better 25-sheet locations belonged to the opposition by contract, and that the remainder was signed up by the film houses. When the picture people offered their "sniper" to the biller, he informed them that he would locate them as best he could, but could not give them the choice locations as formerly. The picture houses accepted the locations the biller gave them.

Under the new arrangement the biller was not given as many "Oakleys" to cover the new locations. The picture people are figuring just how the biller is squaring the complaints he is getting from the candy locations.
Pat Dowling (Christie studios), imbued by the occasion, devised two-sheet snipes used for "Charley's Aunt," bearing the catch lines "Oh Henry" and "Oh Mabel," the names of two of the exploited candies. The candy biller also handling the Million Dollar account, gave the Christie product almost an even break with the candy snipes.

Griffith's First for Famous

David Warf Griffith's first film for Famous Players will be "Borrowers of Satan," adapted from the Marie Correll novel.
Griffith is expected to begin work about May 1. The announcement was made by Adolph Zukor in England.

'Frisco Chief's Ultimatum On Standing Room

San Francisco, Feb. 17. A drastic ultimatum against theatre standees was handed down last week by Police Chief O'Brien, who summoned all local managers and warned them against permitting standing room in their theatres. The order is said to be the result of a grand jury investigation of alleged overcrowding in amusement places, said to have been brought about through the impertinence of a local house manager.
The new edict will undoubtedly cut down tellingly on the intake of the downtown houses.

Inform the latter that certain promises had been made by themselves and Mr. Hays for clean pictures and it was the business of the producers and directors to live up to this promise. The directors told him he could count on their cooperation.
Mr. Hays returns to New York at the end of the week.

Champ. Picture Fans Saw 1,100 in 4 Years

Syracuse, N. Y., Feb. 17. Undisputed championship as film fan regulars goes to Frank Sheehan, former fireman, and his pal, William Degnan. Frank and Bill have seen 1,100 films in four years. Last year they attended 293 movies together. They are still going.

STUDIO KIDS MUST STUDY, WARNS HAYS

Children Failing to Keep Up Education to Be Barred from Films—Eligibility Rules

Los Angeles, Feb. 17. Children, employed in studios on the West Coast, must keep up their educational lessons or be banned from the screen, is an ultimatum which Will H. Hays has issued to producers. This statement was made following a conference with Raymond B. Dunlap, director of the Department of Child Welfare and representatives from coast producing organizations.

The purpose of the meeting was to put into effect a program that Dunlap and Fred W. Beeson, Motion Picture Producers' Association, had been working on for more than a year. It provides every child working in pictures must have a license from the Board of Education as well as a health certificate. They must also be accompanied by their mother or legal guardian all the time they are in the studio. A school teacher will be at each studio where the children are working to give them three hours' schooling each day and see that they also have one hour of recreation. This teacher from the Department of Education is paid by the producer.
Many studios have classroom for children, while those which have not are to be in the studio. Each school room is to contain a locker with complete sets of school books for all grades. Permits will only be granted to children well up in their studies.

'U' ORGANIZING LEGIT DEPT.

Combining Scripts for Play Material—Laemmle Is Supporting Plan

Following the lead of Famous Players and the announced intention of Metro-Goldwyn, Universal may establish a producing department to handle legit shows.

Metro-Goldwyn announced some time ago its intention of trying out plays on the coast, with a view to using them both for Broadway and pictures, but while Universal has announced such a thing, it is known the firm is going over scripts with a view to an initial show.

Carl Laemmle is said to be most strongly in favor of the idea, for his scenario department was recently done over in the quest for better story material. Figuring that any hits produced by themselves could be utilized for screen material, the concern is going over all scripts on this basis.

It is declared a comedy drama of the modern type is being sought as the first vehicle.

F. P. L.'s Coast "Annual"

Los Angeles, Feb. 17. Famous Players-Lasky's annual convention of executives and sales heads will be held in Hollywood the latter part of April. It is expected 250 will attend.
C. N. Pearce, of the local exchange, will be in charge of the reception and entertainment program.

PLAN EIGHT REEL TEN-CENT PICTURE SHOWS FOR "KIDDIES"

Hays Organization Starts Nationwide Picture Innovation April 1—3,500 Reels Available—Thirty-one Key Cities Listed

STUDIO ACTIVITY AT LOW EBB ON COAST

Laid to Coast Tax Appraisal—State Inventory Day March 1

Los Angeles, Feb. 17. Production activities in the local picture studios is at low ebb this month and will remain so until March 3. The main reason for this condition is that producers are endeavoring to waive "State Inventory Day," March 1, on which date the state assessors go about and appraise everything in sight at its full value and make the owners of the property pay state tax. The motion picture producers in the past have run up against this procedure and found it very costly.

All production managers figure pictures in work must be finished by the middle or latter part of February, so their concerns will not be caught napping by the state assessors and heavily taxed for having a lot of production material on hand.

At the present time there are about 35 per cent of the companies working in comparison with those that will start the week of March 3. With the exception of probably three or four companies, all will have finished their product within the next five or six days, and as a result nearly every studio will be idle for a week or ten days before productions start again. At that time the state does not take cognizance of what one owns or has in sight, and the producers figure they can save from \$20,000 and \$30,000 in physical equipment tax through a suspension of activities.

Testing Chaplin's Claim

Los Angeles, Feb. 17. Although stipulations was entered into whereby Charlie Chaplin will drop the screen name of Charlie Chaplin, the cult entered against him by Charlie Chaplin will go to trial next Tuesday before Superior Court Judge Jamison.
Both Amador and his employers want to test Chaplin's claim to exclusive use of baggy trousers, big shoes, cane, derby and trick mustache.

WRAY LANDS BERTH

Becomes Universal's Gen'l. Mgr. March 1—Bernheim Retiring

Los Angeles, Feb. 17. John Griffith Wray has been appointed general manager of Universal and will succeed Julius Bernheim when the latter retires March 1 on account of ill health. When Wray assumes charge Bernheim will sell for Europe for a complete rest.
Reports have it that the entire executive personnel at Universal will remain undisturbed.

Wray was formerly general manager for Thomas H. Ince Production, and was with the producer until the latter's death.

Will Film Capital As Historical Feature

Washington, Feb. 17. The Board of Trade has authorized the filming of Washington and its public buildings for exhibition throughout the country, with final disposition here to be held for the generations to come as a historical feature.

Los Angeles, Feb. 17. More than 4,500 reels of positive film, grouped into programs of eight reels each, making individual shows for children, will be released shortly by members of the Association of Motion Picture Producers for the purpose of being exhibited at special "Kiddies" matinees, with the admission limited to ten cents a child. These programs are to be used exclusively at Saturday morning shows.
The plan for the release is the result of eight months' work and consideration which Will H. Hays and the representatives of the Committee of Public Relations, an organization of 60 motion picture houses, has a nationwide membership of 20,000, gave the matter.

Hays made the announcement of the plan at a meeting of the Southern California women's clubs and motion picture exhibitors. Mr. Hays said the programs would be ready for distribution by April 1 throughout the country. Each program is to consist of a feature length film, a comedy and a semi-educational subject.

According to the plan, the quality of each program will be guaranteed by the Motion Picture Producers and Distributors of America. Among some of the features will be several Mary Pickford and Douglas Fairbanks pictures, several Margaret Sanger films, as well as subjects having child appeal that will be retitled and renamed. The pictures are to be released in 31 key cities of the country, with the Motion Picture Producers' and Distributors' Association supervising the distribution of the films.

Harry C. Arthur, Jr., general manager West Coast Theatres, Inc., who has already successfully inaugurated the children's matinees in the houses operated by his concern, will supervise the distribution on the West Coast.

SYRACUSE IN TURMOIL OVER LICENSE FEES

Open Clashes and Near Fights Between Exhibitors and License Committee

Syracuse, N. Y., Feb. 17. Open clashes which almost precipitated a fist fight at the hearing on the new license fee schedule for moving picture houses and theatres before the aldermanic police and license committee led to the following developments today:

Threat by Alderman Thomas J. Staunton, 15th ward, to introduce blue law ordinances designed to close the city's theatres and other places of amusements on Sundays.

Announcement by the police and license committee that it now proposes to decrease instead of increase the fee for the larger picture houses.

Statement by the council leaders not identified with the committee that they will bolt against adoption of the revised schedule under which the owners would pay \$10 annually per 100 seats. The rate was originally \$200 and the committee recommended that it be boosted to \$250. Staunton sought to have it increased to \$1000, but when he came to an abrupt ending after a barely averted fist fight between Staunton and Morris Finer, manager of the Empire.

Prime time among others, claimed that Staunton was actuated by personal animosity toward men in the business.

Saul Weigel Marrying

Los Angeles, Feb. 17.

Paul Weigel, screen character actor, will marry Mrs. Florence H. Weigel, actress, widow and divorcee, at Pasadena today.

\$50 SEPARATES L. A. LEADERS;
BEVEL'S CARGO AT \$26,550 TOPS
Big Houses Bettering January Figures—"Romola"
Closes to \$19,800—State Does \$22,200—"Wizard
of Oz" \$9,100 at Forum

Los Angeles, Feb. 17. With rainy and somewhat cool weather ushering in the week, business at the first-run houses began to pick up, with most running considerably ahead of the intake figures of last month.

"Romola" in its last week at the Egyptian, showed the biggest strides of improvement by jumping around \$1,000 ahead of the previous week. The house is closed for the first five days of this week, reopening Saturday night with "The Iron Horse" as the attraction for about eight to ten weeks.

"Devil's Cargo" got off to a flying start at the Metropolitan and finished a close leader so far as intake was concerned. At the Million Dollar, "Charley's Aunt" opened up in good shape for the week. Monday business was good, with the returns for Tuesday showing an increase and those of Wednesday again jumping ahead. The picture got great notices and looks as though it may play to good returns for about four weeks.

"Cheaper to Marry," with numerous publicity and exploitation tie-ups, including the "Wizard of Oz" stage of the cash buyers and did much better than had been expected.

"Greed" Dives
 "Greed," in its second week at the Criterion, did not show much. The management did everything possible to hold business up, so far as publicity stunts were concerned, but it was for a lost cause as the picture dropped over 40 per cent in intake from the opening week.

"The Thief of Bagdad," had its first downtown run at the California and after having gotten a good start at the Egyptian, it ran for 25 weeks, did remarkably well, warranting holding over for a second week.

Grover got off to a good profit showing week with "The Wizard of Oz." The house exploited the picture on the little stage, having in the name of Larry Semon, the star, entered out of newspaper and bill-posting. Semon, who is making his personal appearance on the first night, but found that the locals were not as responsive as the yandeville audiences of Niagara. The picture is slated for a second and possibly a third week.

"A Broadway Buttery" began a two weeks' stay at the Rialto. The picture drew on the little stage, customers being placed as well when seeing it. The Saturday and Sunday business of the first week was better than that done for some weeks in the past.

"Ines from Hollywood" moved to Miami for a second week, and is fairly well. At the Cameo, Jack Hoxie in "Flying Hoods" was the attraction. Hoxie made a personal appearance in subsequent week, and his performances on the opening two days, and at all of the evening performances in subsequent weeks, resulted in such a result that the box office was well patronized.

Estimates for Last Week
 California—"The Thief of Bagdad," (United Artists), (3,000; 27-35). Allowance for the loss of picture value, this picture drew exceedingly well in its first week here by grossing \$1,000.

Million Dollar—"Charley's Aunt" (Prod. Dist.), (2,000; 35-45). Showed a life in its opening week. The picture is one of its recent predecessors by building up each day and completing the first week with a total of \$1,000.

Metropolitan—"Devil's Cargo" (Paramount), (1,700; 25-45). Started with a bang and held its own. The picture is figured a surprisingly large gross for a picture of this type in totaling \$1,000.

Grauman's Egyptian—"Romola" (Aspiration), (1,500; 30-45). The biggest "top" that this house has had in its history. The picture is in its 11th week, yet by going out to the largest figures of its engagement, \$1,000.

State—"Cheaper to Marry" (Metro-Goldwyn), (2,000; 25-35). Title and special exploitation stunts went to the means of the picture, attaining a gross of \$2,200.

Criterion—"Greed" (Metro-Goldwyn), (1,000; 40-45). The picture is in its second week in the second week of its stay, due to the fact that the grossness of the picture had been especially broken by those who had already seen it. Returns for the final week were \$7,000.

Forum—"The Wizard of Oz" (Chadwick), (1,000; 35-45). Started off at strong pace and looks as though it might stay for three

WARFIELD'S "GREAT DIVIDE" LEADS 'FRISCO

"Dancers" \$17,000 at California and Granada High at \$20,000

San Francisco, Feb. 17. Loew's Warfield found the going easy this week and easily ran around the city, the picture of the old stage title "The Great Divide" is evidently remembered by this generation of movie lovers, for the picture opened well and kept up a steady line at the box office. The California also had a good attraction in "The Dancers," featuring George O'Brien, son of Police Chief Dan O'Brien. "The Devil's Cargo" opened well at the Granada and held the paces. "Janice Meredith" has just been going along; it's the third, and final week. The Cameo had "Daughters of the Night," not the sort of stuff this house clientele cares for.

Warfield (2,000; 55-90)—"The Great Divide," a Metro-Goldwyn-Mayra feature. Hit around \$25,000, which places attraction well up with the top business done by this house in the past six months. The Paramount had "Daughters of the Night," a cast of 30 helped to swell the gross.

California (4,000; 55-90)—"The Dancers," The presence of George O'Brien, a local boy, heading the cast, brought an additional amount of business. Grossed about \$17,000. Max Dolin's orchestra the stage attraction.

Granada (2,500; 55-90)—"The Devil's Cargo" (Paramount). Story had a distinct bearing on early life in San Francisco and California and this with an all-around good show, ran the gross up higher than the past few weeks, topping \$20,000.

"The Thief of Bagdad" failed to hold up the business done by this house for the past month, it slumped down to about \$10,000. Ufaux, Calmes and entertainers completed the bill.

Isperial (1,000; 45-60)—"Janice Meredith." Just about getting along, \$6,700.

"PAN'S" BIG MATS.

Topeka Nights Off—Only \$2,000 in Four Days—"Narrow Street," \$1,900

Topeka, Kan., Feb. 17. (Drawing Population, 70,000) "Peter Pan" during its Topeka run registered big business and light night crowds.

Vaudeville was the big draw at the Novelties, drawing a fine steady business. Estimates for the Week
 New Grand (1,000; 40-25)—"Peter Pan" held over; four days, around \$2,000.

Novelties (700; 40-20)—Vaudeville proved biggest "top," week grossing \$4,200.

Orpheum (800; 30-30)—"Mile Midnight" (Mae Murray); first half; "The Eternal Struggle," last half; doing well.

Coxey (400; 35-15)—"The Narrow Street," week under \$1,000.

Discus Sunday Films
 Fitchburg, Mass., Feb. 17. Steps are afoot for Sunday movies. The local theatre managers conferred with Mayor Joseph H. Delaney.

The mayor said if the people want Sunday picture shows he will grant permits. He will consider the other side too.

Managers have a petition out and expect to get 10,000 names.

Intake for first week reached around \$1,000.

Miller's—"Ines from Hollywood" (Metro-Goldwyn), (800; 25-35). In second week, downtown, did very good by obtaining \$1,500.

Cameo—"Flying Hoods" (Universal), (500; 35-45). With a picture, Jack Hoxie, making personal appearances, business was very good, with the gross amounting to \$2,100.

Rialto—"A Broadway Buttery" (Warner Bros.), (500; 35-50). The title was the sole means of drawing the patrons inside but the picture pleased. First week's gross totaled \$1,000.

THREE DIVES AN A RECORD AT PROVIDENCE

"Great Divide" Does \$9,000 at Victory—"So Big," "Miss Bluebeard" and "Salvation Hunters" Off

Providence, Feb. 17. (Drawing Population, 30,000) Three flops and a record-breaker played the town last week. "The Great Divide" was checked for a total of \$9,000, the season's best figure, at the Victory, controlled by the Keith-Albee interests.

"So Big" didn't go nearly as well as she did in "The Perfect Flapper," consequently the studio, biggest houses in town suffered a rather severe drop with her latest vehicle to the tune of only \$5,000.

"The Salvation Hunters" was a chick at the Rialto, only doing \$1,100, which in just about \$1,400 on the week. The picture is a consistent house. Manager "Bill" Mahoney blamed the added cost of exploitation on the studio, but the picture is a public didn't "go" for the film. The Strand suffered an off week with "Miss Bluebeard" that even the added attraction of a singer and the second feature of Vitaphone's "Pearlboard" couldn't offset.

"The Majestic" had attempted to put over a single feature, "The Golden Bed," in this two-feature town, and flopped. Still the picture is a consistent house. The cream of the dough last week with the only single feature bill in the city.

Last Week's Estimates
 Majestic (2,500; 10-15-25-40)—"So Big" (First National), and "Polly of Vauxley" (Fox). Miss Moore, popular in previous pictures here, failed to catch and film was a duck. Slightly off at \$5,000.

Strand (2,500; 15-25-40)—"Miss Bluebeard" (Paramount) and "Pearlboard" (Vitaphone). Business way off at \$5,000.

Victory (1,500; 15-35-40)—"The Great Divide" (Metro-Goldwyn). The picture is a consistent house. The picture is a consistent house. The picture is a consistent house.

Modern (1,500; 10-15-25-40)—"Bad Company" (Associated Exhibitors) and "40 Winks" (Paramount). Business called satisfactory, under new price scale at \$6,500.

Rialto (1,400; 15-25-40)—"The Salvation Hunters" (United Artists) and "Foolish and Sal" (Heavy exploitation failed to pull 'em in to this one. Small house which does well).

Fay's (1,100; 15-20-30-40)—"On the Stroke of Three" (state rights) and "Indiscreet" (United Artists). Consistent business around \$4,000.

Majestic (1,750; 15-30-35-50)—"The Star Dust Trail" and Loew vaudeville. Slightly below normal. Around \$4,000.

Last Week's Estimates
 Majestic, "Playthings of Desire" and "Salome of the Tenements"; Strand, "The Bridge of Sighs"; Fight for Honor; Victory, "Excuse Me" and "Smouldering Fire"; Modern (2-feature bill), "Devil's Cargo"; Rialto, "Her Market Value" and "The Bridge of Sighs."

FOURTH HOSPITAL TRIP

Paul Nathanson Returns to White Coat for Third Time.

Because of a relapse from shell shock which he contracted during the war, Paul Nathanson, motion picture actor, who has been in the hospital for return to the U. S. Veteran Hospital, No. 31, in the Bronx, last week. He has been at the hospital for shell shock three times previous, the last release being in 1919.

Nathanson was formerly connected with Metro and Universal and at late had been handling the neighborhood bathing beauty contest in local picture houses.

To Shoot Beauty Spots
 Worcester, Mass., Feb. 17. The American Automobile Association and the local Bancroft Auto club, plan to take pictures of the beauty spots of New England to show other sections what the East looks like on the screen. The Worcester Chamber of Commerce will assist.

Fight for Sunday Shows
 Waterloo, N. Y., Feb. 17. This town's all set up over prospect of having Sunday film show approved. Petitions are out and the village will vote on the matter at the annual charter election March 17.

HOLADAY GAVE CHICAGO \$10,400; FILM HOUSES HIT LEGITS

B. & K. Leader Does \$50,400 on Week—\$5,700 Randolph's Biggest Gross in Months—McVickers, \$26,000—"Janice" Quits a Week Early

"AS MAN DESIRES," \$14,000 K. C. LEADER

"Miss Bluebeard" (Newman), \$12,000—Royal and Liberty, \$4,000 Each

Kansas City, Feb. 17. (Drawing Population, 600,000) Pictures last week were on the serious order, with long exceptions, "Miss Bluebeard" and the Motor Bus revue, featured at the Newman. Automobile show week drew heavily from the downtown district, the extra being a couple of miles away in the American Royal building. In spite of this opposition, the film houses did satisfactory business.

The Week's Estimate
 Newman—"Miss Bluebeard" (Paramount), (1,500; 40-50). "Motor Bus Revue," specially staged musical revue, added star, and picture gave a lot of show for \$6,000; near \$12,000.

Royal—"The Devil's Cargo" (200; 40-50). The picture is a consistent house; musical feature; business fair, about \$4,000.

Liberty—"Smouldering Fire" (Universal-News), (1,000; 35-50). Around \$4,000.

Mainstreet—"As Man Desires" (First National), (1,000; 35-50). Five acts of vaude and Milton Sills on screen caused many sell-outs. Gross, \$14,000.

DENVER QUIET

"Ten Commandments," \$7,000 on Second Week—"Sea Hawk," \$6,400

Denver, Feb. 17. The "Ten Commandments" at the Broadway, held over. Grosses held up to the high mark of the first half of the fortnight.

Business in general just fair. Mild weather kept people outdoors and encouraged motor trips to nearby points.

Last Week's Estimates
 Rialto (1,200; 35-40)—"Forty Winks." Around \$1,000.

Victory (1,250; 35-40)—"Top of the World" (MGM) and "Art and the Reynolds" (Victrola). Around \$2,750.

America (1,500; 30-40)—"The Devil's Cargo" (200; 40-50). The "Sea Hawk" (Jocko) (latest-crow) special attraction. Close to \$4,400.

Colorado (2,700; 40-50)—"The Ten Commandments," special orchestra. Second week, near \$7,000.

BARKER SEES BLIZ

Denver, Feb. 17. Reginald Barker (Metro-Goldwyn) began shooting now atmosphere here for "The White Desert," Courtney Ryley Cooper's novel of Colorado mountain life.

The party was given a special train by the Denver & Salt Lake railroad receiver, William Freeman. At the season of 10 year holidays are common. Barker, equipped for the rigors of an Arctic winter spell, said he hoped to run into a real blizzard.

W. C. T. U. HAS PLANS
 Brockton, Mass., Feb. 17. The Massachusetts Women's Christian Temperance Union plans a campaign against so-called improper picture films and salacious books in the various public libraries of the state. This intention was made public in an address by Mrs. Alice G. Ropes of Wollaston, state president, last week.

CHADWICK SIGNS RAY
 Los Angeles, Feb. 17. I. E. Chadwick Picture Corporation has signed Charles Ray to make a series of "rube" pictures at their studios close, with Jerome Sledge doing under supervision of Joseph of Grass, Chadwick's director general.

It is said that Ray will get \$30,000 for each picture.

Arbuckle Marrying
 Los Angeles, Feb. 17. Roscoe (Patty) Arbuckle will marry Doris Deane at the home of her parents in Pasadena on Feb. 22.

Chicago, Feb. 17. Picture and vaudeville theatres had a flourishing week, going over the top in most cases, while the legit houses suffered in comparison. The takings by some of the houses last week exceeded any of the four previous weeks.

The Chicago, as usual, got the best of the break through the enormous capacity. The Monday matinee business was the largest the house has had in months. An early as 12:30 there was capacity. Thursday, the matinee business was phenomenal. The line extended clear around to Lake street lined six abreast. The gross for that day is estimated to be in the neighborhood of \$10,400. The gross for the week was over \$50,000. The program offered was elaborate and entertaining combined with a strong feature.

McVickers, with Thomas Melton in "Coming Through" and a fairly good week considering the strength of the feature. Melton has been having a lot of this drawing ability in this house. McVickers was the only picture house in town getting holiday prices for the week.

Small Houses Hold Over Features of Last Week. Most of the small houses changed their features, being tied with the business attained last week. "Charley's Aunt" at the Orpheum, topped the smaller group with a \$10,500 gross. The latter is in here for a run and will undoubtedly remain about six weeks by the "Roughneck," at the Monroe, had an exceptionally good week with \$6,800, as it has been better.

The picture showing of "Barriers Burned Away," at the Randolph, got off to a flying start, and is also being maintained for a second week. The Chicago fire is being heavily exploited in this feature and there is no question that the latter is drawing them in.

"Janice Meredith" pulled out after four weeks, but it was not the Roosevelt. Though every means of exploitation was employed in trying to pull the picture, it proved fruitless. The picture, during the last two weeks, has been doing around a \$1,000 per day, doubling in revenue on Saturday and Sunday. In its last week it barely reached \$11,000.

"Greed," with Eric Von Stroheim, opened Monday for four weeks with a possibility of remaining longer.

Estimates for Last Week
 Chicago, "The Great Divide" (Metro-Goldwyn), (4,500; 50-75). Combined with a working array of presentations and coupled with a tremendous business the receipts were \$50,400.

McVickers, "Coming Through" (Paramount), (1,400; 50-75). Program ran well, but the picture suffered from lack of attendance the forepart of the week, but managed to show a variety of scenes.

Monroe, "The Roughneck" (Fox), (775; 50). With the publicity attached to the censorship board granted permission for this picture to be screened, the theatre benefited extensively, getting \$6,800.

Producers (Distributing), (775; 50). The first week of the Christie comedy featured a variety of scenes in great style. The "dailies" created the comedy cordially with the result that the office gathered \$10,500.

Barriers Burned Away (Associated Exhibitors), (650; 50). Extra publicity is being given to this picture, that is being backed by a strong advertising campaign. The lobby has been decorated with a variety of scenes of the Chicago fire which drew the attention of the passersby. The gross in four weeks was established last week at \$5,700.

Roosevelt, "Janice Meredith" (Compton), (4th and last week), (1,400; 50-75). Could not get up as a regular Roosevelt attraction and was taken off a week ahead of time. The picture is being shown as a regular Roosevelt attraction with last week's estimate falling to \$10,300.

Receive Your
 VARIETY

ON PAGE 15

"CHARLIE'S AUNT" AND "THE GREAT DIVIDE" IN 62 WEEKS, CLOSING

PHILLY FILMS WEAK; TRADE GENERALLY OFF

"Romola" and "Janice" Flop
— "Lost World" Opening
There Monday

**"Great Divide" at Capitol Benefited by Holiday—
"Chu Chin Chow" and "Pampered Youth" Both
Flop— "As Man Desires" Pulls Heavy at Strand
— "Lost World" Starts Well, but "Quo Vadis"
Notices Only Fair**

Lincoln's Birthday helped to swell boxoffice receipts in the picture houses along Broadway last week. The top money of the street went to the big Capitol, with "The Great Divide" as the attraction. The receipts showed \$41,532. The real wallop of the week, however, was "Charlie's Aunt," at the Colony, where the house record was completely smashed for the first and second days as well as for the full week. This picture topped everything that Douglas Fairbanks in "The Thief of Bagdad" did at the house its opening week and finished \$25,000 to its credit.

The street likewise had a couple of outstanding flops, namely "Chu Chin Chow" at the Elks and "Pampered Youth" at the Rialto, which tallied \$17,151.50. This latter business is near the low mark for mid-season receipts here.

Three new pictures came to the street for runs in legitimate houses. On Sunday a week "The Lost World" opened at the Astor and rang up \$13,418 on the week. Wednesday night, last week the business was \$10,000. Without a Country" at the Central, and on the last four days of the week the picture did better than \$10,000. "The Iron Horse" at the Apollo came to the Apollo for a run.

The final week of "The Ten Commandments" is now on. It will have played 62 weeks on Broadway with the final performance on Saturday night. Last week the business was above \$10,000. This makes "The Iron Horse" the longest run picture of those current on the street next week.

"Romola" at the Cohan jumped a little last week getting \$9,448 while "The Iron Horse" at the Apollo came along with \$9,424 for the final week.

Thomas Melghan in "Comin' Through" hung up a week at the Rivoli that did not have anything to brag in in a week of figures, getting \$23,748.

The Strand, however, with "As a Man Desires" had a week that was unusually strong with \$23,469.

Estimates for Last Week
Apollo: "Quo Vadis" (First National) (1,900; 25-50). Opening on Sunday night. The notices in the daily papers were fair. The picture is Italian made and secured for this picture by First National, which also brought out the Klinefelter that were in existence and scrapped them.

Astor: "The Lost World" (First National) (1,131; \$155-\$220). The first week of this fantastical screen picture tallied \$14,000. The matinee business is particularly heavy.

Capitol: "The Great Divide" (Metro-Goldwyn) (5,300; 50-105). Got the top business of the street showing \$61,932 on the week.

Central: "The Man Without a Country" (Fox) (1,142; \$142). This house switched its policy from a grind to two-day with the advent of this feature on last Wednesday. The first four days showed \$10,000, the take was just under \$5,000.

Cohan: "Romola" (Metro-Goldwyn) (1,131; \$155-\$220). Last week the business jumped at this house, the holiday mid-week being the responsible. The week showed \$9,448.

Colony: "Charlie's Aunt" (Christie-Flo) (1,380; 50-105). This feature was completely smashed along and broke all the records for money at the new Metro house. The week showed \$25,012 at the box office. The second Sunday started off with a record, which would indicate that the picture is good for five weeks, at least.

Critter: "The Ten Commandments" (Paramount) (1,131; \$155-\$220). This is the final week for the record-breaking run of this epic. The picture on Saturday night will have completed 62 weeks on Broadway. Last week the receipts showed \$10,482.

Fox: "The Iron Horse" (Fox) (1,406; \$155). This super-western is still going along and clicking with a consistent box office business. Piccadilly: "Chu Chin Chow" (Metro-Goldwyn) (1,360; 50-105).

3 CLEVELAND COMBO HOUSES TOTAL \$45,000

State, Hipp and 105th St.
Splitting Honors—"America" Disappoints

Cleveland, Feb. 17. (Drawing Population, 1,900,000.) "America" is the big thing of the town. The "bargain shops" are the only ones that got any money this past week, and from the line-up at the 50-cent box office it looks as though they will get all the money again this week. Gus Edwards' Revue is being shot at the customers at Keith's East 105th street, and the State is giving them Bernard Granville, Yvette and her band, Astor Bernard and three other top-notch acts. The Hipp line-up is just as strong. The Palace will have to go some at \$1.55 to even matters.

"America" has evidently been seen by railroad train, as no one would repeat at the picture, so it opened and closed in one.

Estimates Last Week
State (3,000; 25-50). "Excuse Me" got the usual \$20,000. Just can't stop this spot.

Keith's East 105th (2,500; 25-50). Johnny Hines in "The Early Bird" and six acts kept this house going to the tune of about \$11,000.

Hipp (2,000; 25-50). Split week finished with "Rose of Paris" at about \$14,000.

Stiffman (1,500; 40-75). "America" is a great country. Just did it again in the celluloid. About \$10,000. N. G.

Alter (2,000; 25-50). "The Swan" with Menjoue, local boy, and Phil Spitzky's band, had a tough struggle hitting the \$11,000 mark.

Park (2,000; 25-50). "Devil's Cargo" did as usual at this neighborhood house around \$7,000.

Alto (2,000; 25-50). "Night-house by the Sea" seemed to thrill; \$3,000. Very good here.

Bern Groomed as De Milles' Successor

Paul Bern is being groomed to replace Cecil B. DeMille in the directing ranks of Famous Players-Lasky. Bern is introducing new ideas that are being recognized. "The Dressmaker of Paris," which Bern is now directing with Leatrice Joy, as her come-back vehicle, is expected to be a sensation. Bern is still in his 20's and was formerly a scenario writer.

BARD BROS' NEW HOUSE

Los Angeles, Feb. 17. Bard Brothers, operating a number of vaudeville and picture theatres here, have filed plans for a new picture theatre to be erected at West Adams and Crenshaw streets. It will have a seating capacity of 2,000 and is expected to be ready by next January.

Pictures and vaude will be the policy.

With the use of the name of Morris Geat plastered all over the front of the house Lee Ochs figured that this feature was going to get some real business for him. The first two days started very well the picture pulled about \$6,000. The week, however, folded up and finished with \$13,890.

Rialto: "Pampered Youth" (Vitaphone) (1,900; 50-105). This Vitaphone did nearly the low mark business for mid-season at this house. Last week it tallied \$17,745.

WASHINGTON LIKES NORM

Miss Talmadge's Personal Draw Worth \$13,000—'36' Around \$11,000

Washington, Feb. 17. (Population estimated at 450,000; 15,000 to 20,000.)

Again one of the Talmadge girls, Norma, this time, forced Crandall's Metropolitan into first place when the final gross was counted. Miss Talmadge has always been a constant draw here, and last week measured up well.

Considerable interest was manifested in the personal appearance of Mrs. Wallace, held with "Broken Laws" at the Palace. Washington doesn't get many personal appearances. This one was handled nicely with talks by Mrs. Wallace at the various prominent clubs and civic organizations, which helped. First impression was the best, but something to do with drugs, but after the word got around business gradually mottled.

"North of 36" at the Columbia, equaled the gross of the other Loew houses the Palace, although having a much smaller audience. Picture well liked for all antics.

"The Dark Swan" did a fair week of it at the Strand.

Estimates for the Past Week
Columbia: "North of 36" (Paramount) (1,221; 50-105). Liked, but held to only one week. Got around \$11,000.

Metropolitan: "The Only Woman" (First National). Picture isn't the thing here but Miss Talmadge did good. This time around \$13,000.

Palace: "Broken Laws" (Warner Bros.). Picture with "Broken Laws" still slow getting started, but ran up between \$10,000 and \$11,000.

Rialto: "The Dark Swan" (Warner Bros.). (1,987; 35-50). Got about \$7,500.

Jury for McCoy Trial Is Selected

Los Angeles, Feb. 17.

With the jury selected, testimony will be taken, soon before Judge Crall in the trial of Kid McCoy on charges of robbery and assault with intent to kill. The tragedy took place in More and Washington streets, following the death of Mrs. Theresa Moss, when Mr. and Mrs. Sam Schapps, and W. G. Ross were wounded and Victor Emden, Sam Stern, Leo Spink, Reginald and Paul Bauchauet were held up and robbed.

SYRACUSE FILM PURE

Exhibitors Get O. K. from Women's Federation

Syracuse, N. Y., Feb. 17. Syracuse exhibitors have been given a clean bill of health by the Syracuse Federation of Women's Clubs. The "Federation" sub-committee on motion pictures, headed by Mrs. James Dietz, has just completed a city-wide movie survey.

The report, which if of great industry elsewhere was conducted on as high a plane as in this city, there would be no censorship problem. Local exhibitors, the Federation says, are efficiently and adequately censoring their own programs.

FRAUD CHARGE

Los Angeles, Feb. 17. Accused of having defrauded S. H. Donaldson, an employee, of \$1,000 deposited as a surety of good faith, Ray H. Scott, of the American Pictures Corporation, pleaded not guilty to the charge of grand larceny and embezzlement when arraigned before Superior Court Judge Reeve.

The court was informed that Scott hired Donaldson, and after securing the surety money, diverted it to his own use. Scott was released in \$2,500 bail for trial March 13.

G. P. SULLY MARRIES HEIRS

Los Angeles, Feb. 17. Granville P. Sully, brother of the former Mrs. Douglas Fairbanks, and Kathleen Huntington, daughter of the millionaire insurance broker, were married Feb. 14.

Sully recently had a verdict of \$20,000 returned against him in favor of Yvonne Darrin, film extra, or support of heres and infant child of his, charged by Sully to be father. Sully appealed the verdict and a new trial was granted, which is set for the April term of the Superior Court.

BOSTON STATE, \$17,000

WITH SPLIT FEATURES

"The Thief" (Orpheum), Helps
Vaude. Draw \$19,000—'40
Winks', \$8,000

Boston, Feb. 17. (Drawing Population 900,000.)

The town was almost without a feature last week with the general inclination being toward higher grosses. Couple of bad nights, which had little effect on the legitimate theatres, gave pictures a slight bump, however, and it needed a strong business at the week end to recover.

"40 Winks" (Fenway) last week did about \$8,000, with business expected around \$10,000 but an alibi in bad weather brought it down.

At the State, Loew's uptown house, business last week about \$17,000 with "Tomorrow's Love" and "A Man Must Live" at the Orpheum (Loew's) "The Thief of Bagdad" grained \$19,000.

Estimates for the Past Week
Fenway (1,500; 60-75). "40 Winks" \$8,000.

State (1,500; 50-75). "Tomorrow's Love" and "A Man Must Live" \$19,000.

Orpheum (750; 25-40). "The Chorus Lady" and "A Broadway Butterfly" \$8,000.

Fremont (1,500; 50-75). "The Lost World" (Metro-Goldwyn). Getting advertising splurge.

"JANICE'S" HOUSE RECORD

Gives New, Balto., \$15,000—Garden's
Next Week Total \$12,000

Baltimore, Feb. 17. (Drawing Population 800,000.)

The Rivoli, the New and the Metropolitan were the outstanding film houses last week.

Milton Sills was a draw at the Rivoli, but shared honors with Waring's Pennsylvanians, always a clean-up in this theatre. The new took on "Janice Meredith," and of the lot got from public publicity the local Hearst press. The result was a record week for the West.

"The Life Underfoot" seems to be the likely the biggest week in the history of the house.

At the large uptown Metropolitan "The Thief of Bagdad" was a very heavy business. Manager Depkin's courage in booking this big feature for two weeks in a house outside the downtown district seems justified.

"The Swan" at the Century, was somewhat of a disappointment.

Estimates for Last Week
Rivoli (2,300; 25-75). "As Man Desires" (First National) local press and Sills a favorite. Waring's "Pennsylvanians" on the bill and "The Life Underfoot" in the draw. Business in the S. R. O. class throughout.

Century (2,300; 30-75). "The Swan." The play has never reached here, and consequently it meant nothing. Business slid off \$3,000 for two weeks' week and gross was only \$12,000.

New (1,900; 25-50). "Janice Meredith" (2,300; 25-75). Local papers spread out a moderate publicity for this film and kept it in headline display throughout the engagement. The picture drew a record week for the house. With extra morning matinees daily the box office ran up a record so far of \$15,000.

Metropolitan (1,500; 25-50). "The Thief of Bagdad." Opening week of a two-week engagement. Business raised to night scale. Business heavy throughout week. This feature heavily in the draw. Engagement at Ford's early in season at regular theatre top and is repeating earlier than was expected.

Garden (2,300; 25-75). "Hold Your Breath" and vaudeville. Walter Hiers on the screen and a good bit of the stage failed to counter the heavy draws elsewhere and business was nothing to brag about. Around \$8,000.

Winnar (2,300; 25-50). "Winner Take All" and vaudeville. "Buck Jones" and the bronchos crowded by "Eight English Rockets" for honors of a week of business with a gross of \$12,000.

Parkway (1,400; 25-50). "Her Own People" will be the main account for a week of good business, with takings about \$5,500.

This Week
Hippodrome: "Welcome Stranger"; Garden: "The Last Man on Earth"; Century: "Salome of the Tenements"; Rivoli: "Learning to Love"; Metropolitan: "Thief of Bagdad" (23 weeks); Parkway: "Flames of Desire."

Philadelphia, Feb. 17. With several of the films having extended runs, and with no real magnets in the regular houses, the picture business here last week wasn't as bright as it was in the week before.

The Fox had a fine opening Monday, but a poor picture hurt business noticeably. "Sandra" being the picture. The presentation of the house was poor and far away from the standard set here in the past. The house, however, claimed \$15,000 on the week.

The Stanley, with "So Big," drew notices that were rave, but one bad day hurt business. \$25,000 was claimed. "Romola" was very bad at the Aldine, all efforts to plug this bad movie of little interest. It grossed \$8,000 on the week it was lucky and the continuous falling off necessitated getting a successor quickly, as "The Lost World" had been booked in for next Monday. The Aldine's only real draw this year, not counting the second showing of "The Ten Commandments," was "The Sea Hawk," and that was a flop.

The Stanton again passed through a tough siege with the second week of "The Golden Bed," the biggest draw of the year here. The picture was universally panned and there is no question about the wisdom of cutting its run to two weeks. The picture, however, did not do as well as "Janice Meredith," which reported \$2,500 on its second week, a big drop from the first week. The Kariton did a poor week's business with Mrs. Wallace Reid in "Broken Hearts."

This week finds "The Swan" at the Stanley, where it should clean up, due to the recent sensation caused by the stage play at the Casino. The bill at the Fox holds "The Dancers" and Orville Harrod. Willie Crockett, "The Swan" and over, will also be on the bill, while Nahran Frank Goldman will be the featured guest conductor. With Erno Rapee, "The Swan" and the management is making a splash to hold up business. It looks as if the picture will do well. The picture to "get out" on such a bill, as they are still doing extensive advertising. "The Life Underfoot" seems to be Monday, with widely divergent notices, and the Kariton currently has "Christine of the Hungry Heart." "The Life Underfoot" seems to be the Arcadia Monday, "Coming Through" to the Stanley and "In Every Woman's Life" at the Kariton.

Estimates of Last Week

Stanley (4,000; 35 and 70). "So Big" was helped by the Coleman Moore, who means something here. Storm hurt Wednesday, but house did around \$25,000 on the week.

Aldine (1,700; 25-50). "The Golden Bed" (Paramount, 2d week). Weak draw all around, and business slid off \$2,000.

Kariton (1,700; 25-50). "The Life Underfoot" (Metro-Goldwyn) (1,700; 25-50). "The Golden Bed" (Paramount, 2d week). Weak draw all around, and business slid off \$2,000.

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✓ A FEIST HIT!

"I'll See You In My Dreams"

A Cyclonic Fox Trot Sensation

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"Doo-Wacka-Doo"

A Whale of a Hit—Better
than "Doodle-Doo-Doo!"

by CLARENCE GASKILL GEORGE HORTHER WILL DONALDSON

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"The PAL THAT I LOVED"

(Stole the Gal That I Loved)

The biggest and best ballad
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"HAUNTING MELODY"

The accepted Waltz
EVERYWHERE

by BEN RUSSELL LARRY SPIER and LARRY SCHLOSS

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"Will You Remember Me?"

The Long-to-be-remembered Hit
by LOU DAVIS HENRY SANTLY and HARRY RICHMAN

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"MY GAL DON'T LOVE ME ANY MORE"

A Real Laugh Getter - Clean and Humorous
by BEN RUSSELL and CLIFF FRIEND

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"NO WONDER"

(That I Love You)
The Wonder Fox Trot Hit!
by BENNIE DAVIS and JOE BURKE

✓ A FEIST HIT!
"I Had Some One Else Before I Had You"

AND I'LL HAVE SOMEONE AFTER YOU'RE GONE
A Corking Song - Just A Little "Low down"
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WEST COAST STUDIOS

Los Angeles, Feb. 15. Maurice Elvey has started "She Wolves" at Fox Studios. This is the first for Alvin Karpis. Under his five year contract, the story is an adaptation of "The Man in Evening Clothes," Henry Miller's play.

Zion Myers has begun a series of "Sweet Sixteen" comedies (Universal) featuring Arthur Lake and Olive Hasbrouck.

"The Teasens," co-starring Pat O'Malley and Laura La Plante has been begun by William Seiter at Universal City. The cast includes Vivian Oakland, Hedda Hopper, Walter McGrall, Byron Minahan, Wyndham Standing and Margaret Quimby.

Millard Webb is to make "The Gold Cuckoo" for Warner Brothers from the story by Ruth Cross. Huntley Gordon will play the lead supported by Helen Chadwick.

"Kiss Me Again," an original story by Hans Kraly, will be directed by Ernest Lubch. Only a cast of five will be used, namely, Monte Blue, Clara Bow, John Roche, Willard Louis and Maris Freche.

Renaud Hoffman is almost half-finished with "The Ledger of Life" at the Hollywood studios. The cast includes Hardesty Kirkland, J. Frank Hayes, Frank E. Brown, Hettie, Robert Agnew, Mildred Harris, David Butler, Arthur Hoyt, Betty Francisco, Charles Selton and William Marks.

Paul Powell is directing "The Awful Truth" (Producers Distributing) starring Agnes Ayres at the Peninsula Studios, San Mateo. The second feature of Powell pictures with Miss Ayres.

Anita Stewart, again with Vitaphone, will play the lead in "Barre, Son of Kazen," which J. Stuart Blackton will produce.

Adolphe Menjou (Famous Players-Lasky) no sooner returned from the East than he began work in "Are Parents People," Mal St. Clair's first endeavor for this concern. Other featured players are Florence Vidor, Betty Gravin, and Lawrence Gray. Frances Agnew made the screen adaptation from the Saturday Evening Post story by Alice Dyer Miller.

Sidney Olcott is finishing up "The Charming" (Pola Negri) at the Paramount studios. Supporting Miss Negri are Robert Frazer, Wallace MacDonald, Trilby Tringano, Cesare Gravina, and Gertrude Astor.

"Silent Salvation" is the latest Harry Carey film. Hunt Stromberg is making for Producers Distributing. Carey and James is playing opposite Carey.

Frank Lloyd will shortly start Rex Beach's "The Winds of Chance" at the United Studios. The principals include Ben Lyon, Ann Q. Nilsson, Dorothy Sebastian and Victor McLaglen.

Tom Little, head M. C. Levee's \$500,000 property department, United Studios, is in New York to spend \$10,000 more for antique and up-to-date furniture for studio purposes.

Evelyn Brent and B. F. Fineman, her husband, are on a two-week vacation at Palm Springs, Cal. Miss Brent recently recovered from pneumonia.

Carmel Myers is returning to Hollywood this week from Europe where she appeared in "Ben-Hur." Miss Myers is still under contract to Metro-Goldwyn.

Roy Del Ruth has started his first for Warner Brothers, "Eve's Love," adapted by Darryl Zanuck from a story by Mrs. W. K. Clifford. In the cast are Irene Rich, Bert Loyal, Willard Louis, Clara Bow, John Stepping, Arthur Hoyt and Lew Harvey.

Bess Meredyth, scenarist, has just signed a two year contract with Warner Brothers. Miss Meredyth had been with Louis Mayer for five years. She prepared the script of "Ben-Hur."

Final arrangements for the construction of a new theatre in Burlingame, Cal., for Ellis S. Arkush, have been completed, and work will begin immediately. The structure will cover an area of 175 by 85 feet.

The house will play vaudeville and pictures.

The title of Rudolph Valentino's next production, "The Scarlet Power," has been changed to "The Fatal Palace" due to the fact that an entirely different scenario than the one originally written is to be used.

After a year's absence at the Joad studios, Mike Williams has returned

his first picture in Charles Hutchison's production, "Bigamy."

Katherine McGuire is now leading woman for Richard Talmadge at the F. B. O. studios, appearing opposite the star in "Little Tiger."

Dimitri Buchowetzki is at the United Studios preparing the script of "Obligations," from a story by Frances Marion, which is to be his first picture. Norma Talmadge will make upon her return from Europe early in March.

At the California, six independent producing organizations are making their permanent headquarters. The companies are: Harry J. Brown Productions, Van Pelt Productions, J. J. Goldberg Pictures, Samuel Bischoff Productions, Independent Pictures Corporation, and Gold Medal Productions.

Harry Beaumont is to make "Rose of the World," adapted from the Kathleen Norris novel, at the Warner Bros. studios as his last picture under his old contract. Beaumont contemplates a three months' vacation in Europe.

After his present contract with Famous Players-Lasky, Alan Cross is to become a free lance director.

Anna Q. Nilsson and Ben Lyon play the lead roles in Rex Beach's "The Winds of Chance," the first production Frank Lloyd will make for First National under his new contract. Work begins March 1, with the main exteriors "shot" in the Canadian Northwest.

Edwin Carewe has finished "My Son," starring Nakimova, his final production under his present First National releasing contract. The cast includes Jack Pickford, Herbert Bosworth, Ian Keith, Charley Murray, Mary Akin, Constance Bennett and Dot Farley. As soon as the picture is cut Carewe leaves for New York to make four new pictures for First National.

Frank Borzage is to direct "The Gudge," adapted from the Somerset Maugham stage play. Metro-Goldwyn will start work Feb. 19.

Conrad Nagel and Renee Adoree play the leads in "Escape," the first production Josef von Sternberg is making for Metro-Goldwyn. Others in the cast are Frank Currier, Mathew Betz, Paulette Goddard, Helena d'Algy, Fred Emlen, Robert Graves, Ford Sterling and Lew Morrison.

Samuel Von Ronkel has arrived at Universal City to start a second series of "Andy Gump" pictures. Sid Smith, creator of "Andy Gump," has outlined ten episodes of the comedies to be released early in the summer.

Ben P. Schulberg is in New York arranging for the distribution of six specials he will make this year.

Signs Long Lease on New Moorish Theatre

Los Angeles, Feb. 17. Hollywood Amusement Co. has signed a 15-year lease at an aggregate rental of \$1,157,500 for the Moorish theatre and buildings being constructed by A. T. Mayer on the west side of Vine street, north of Hollywood boulevard.

The house will be ready for operation with a feature presentation policy about Oct. 1.

New York Co. Forecloses On Bridgeport House

Seeking to obtain possession of the Cameo theatre, Bridgeport, Conn., the Securities Mortgage Company of New York has begun mortgage foreclosure proceedings in Superior Court in Bridgeport.

It is alleged that Peter Dawe, owner of the property, owed \$70,000. The house, which took over the Dawe and renamed it the Cameo, is named co-defendant in the action.

OLOOTT ON CRUTCHES

Los Angeles, Feb. 17. "The Charming" (Pola Negri) was held up for three days last week when Sidney Olcott, director, was injured while visiting the "Dressmaker of Paris" set. Olcott was walking across a glass floor when the boards gave way under his weight and his face crashed through.

He was badly cut about the legs. He began production this week by using crutches.

KEARNS ON TRIAL

Los Angeles, Feb. 17. Jack Kearns was on trial yesterday before Judge Charles Munroe in the civil suit brought by Frances Marion Emerson, screen actress, who asks \$200,000 for an attack which Kearns is alleged to have made upon her May 3 of last year. Kearns' attorneys allege a frame-up to get money from their client.

UNDERTAKES TURNS EXHIB.

Howard Scott (colored) opens the Putnam Supreme, Grand and Fulton streets, Feb. 23, as a movie. He is a Brooklyn undertaker.

Scott, with a man named Graham, is planning some modern innovations, but it is understood that he plans to forsake the undertaking business altogether.

C. Gardiner Sullivan Marries

Los Angeles, Feb. 17. C. Gardiner Sullivan, scenario writer and picture producer, married Anna May, film actress, at Santa Barbara, Feb. 14. This is Sullivan's second matrimonial venture, he having divorced his first wife eight months ago.

INSIDE STUFF

ON PICTURES

A certain picture cartoonist comedian is very much vexed over the manner in which his recent picture is being exploited at a first run house in Los Angeles.

It seems the house manager decided that the best way to get results was to play up the title alone, as it was once a famous musical comedy in which two prominent comedians made their initial stage success. He had his stands made with the title only and no mention of the star or leading lady, co-starred with him, and whom he recently married. The same went for the daily newspaper advertisements.

The comedian returned from the east the opening day and when told about the exploitation became indignant. He phoned the managing director of the house and asked him what he meant by not using his name, etc.

The managing director then told the comedian-star where to get off and that the former's name did not mean a dollar at the B. O. or words to that effect.

The picture did a corking business which was proof enough for the m. d. that he had executed proper judgment.

Bob Long, who recently severed connections as manager of the Rialto, Washington, through Universal taking over the house, had been at that theatre for six years. Long, in 1913, was a water boy at Chase's, now Keith's, and worked up as assistant manager and was selected by Tom Mott to run the Rialto.

During the Wilson and Harding administrations, Long, each week, personally arranged a program of pictures for the White House. When Wilson left the White House and went to the S street abode Bob continued to make weekly trips to the home of invalided former President and with the pictures shown did much to brighten the last years of Wilson's life.

In recognition of this the former President presented Bob with a gold wrist watch upon which is inscribed "To R. E. Long from Woodrow Wilson, December, 1920." Just prior to his death, Mr. Wilson sent Bob still another memento, an autographed photograph.

The endless chain of portrait presentations that Dagmar Godowsky has been undergoing seems to have come to an end at last, but because someone present at the A. M. P. A. Naked Truth Dinner at the Astor either mislaid or stole the oil painting of the screen star.

The picture was originally presented to her at the Strand Theatre and later was hung in the lobby at that house. Then a few weeks ago a second presentation took place when Dagmar was the guest of the Cheese Club at luncheon.

On each occasion the portrait was returned to the Strand, but when the third presentation took place at the A. M. P. A. affair someone overlooked a bet and the picture has since been missing. Someone suggested that it was stolen, but Dagmar had to win the picture 13 times before it was really here.

Now that the screen has finally received "The Lost World," a little of the inside regarding the history of the picture is interesting.

Walter Rothacker had the rights to the Conan Doyle book for about seven years. At one time he gave "Jiminy" Granger a piece of the picture. Later he and D. Williams, who had the rights of the book to Catherine Curtis, but a misunderstanding occurred and Rothacker took over the rights again. A case is now pending in the courts in which Miss Curtis is seeking to recover for the amount that she paid for the rights and the other expense that she incurred when she planned the production.

We men are clamorous to the rights of the mechanical animals that are used in the picture, but this phase of the difficulty seems to have been worked out satisfactorily.

Eugene Zukor, son of the head of Famous Players, is assistant to his father in the affairs of the corporation, and was on the trip through Florida following the Theatre Division's convention in Atlanta, stopped off at Palm Beach.

One evening he was extended a visitor's card to the Beach Club, Bradley's, but on entering the casino where the play was in progress he was approached by Bradley, who asked him to sit. Although young Zukor is over the 25-year limit that Bradley puts on his players, the head of the casino did not believe it and refused to let him play, although he was given all the other privileges.

All is in readiness for the gala opening of a Pacific coast rejuvenated motion picture theatre. The advertising campaign has been extensive and fruitful, the house is filled with a buzzing audience; they have come to be entertained and to be made happy.

The orchestra enters the pit, house lights are dimmed, a spot hits the leader as he tugs with his lion, the musicians raise their instruments and—comes the doleful notes of a funeral march, the curtains part, revealing the screen and upon it the funeral procession of a dead President.

And of such stuff shows are made, and chances for a successful opening burst wide open.

A former head of Southern Enterprises is, according to some of his intimates, throwing a house boat party at Miami.

It may or may not be a coincidence that the "Mirror" in New York printed a story on Monday morning of this week to the effect that 18 stage headliners had left New York on Friday night of last week to attend a 10-day revel on the house boat of theatrical millionaire for Florida.

The girls that were mentioned as leaving included one of the members of the cast of "Dancing Mothers," who was acting as marshal of the party.

The reason for the withdrawal of "The Swan" from the Rivoli on two occasions when the picture was scheduled to open there, is the fact that the contract under which Famous Players secured the rights to the play for the screen provided that the picture could not be shown in the territory where the play was still being presented.

The stage version of "The Swan" has been playing the subway time around New York for the past few weeks, and therefore the picture was shelved until a later date.

While the dailies were publishing columns about the suit of Inspiration Pictures to hold Lillian Gish, the blowoff of the Duell-Gish putative romance, Miss Gish is the constant companion at Broadway nightclubs of that eclectic bachelor critic, editor and publisher, George Jean Nathan. They usually leave at the end of the second act of a legit play and in the midway intermission of a musical show.

Michael Bohnen, German baritone, Metropolitan Opera House, is the Michael Bohnen who played one of the principal roles in the "Mistress of the World" picture that Paramount presented on Broadway sometime ago.

Bohnen has since confined his activities to grand opera. He is a physical giant.

In the making of "My Home Town," featuring Wesley Barry, scenes in various cities, fitting into the theme of the photoplay, are being taken. A sort of "Boost Your Town" plan is used, with about 20 national organizations and different local organizations utilized in the picture.



Addison FOWLER and TAMARA Florence and Their Delightful SOUTH AMERICAN TROUBADOURS

Have created a furore in their Argentine Presentations and are now making return engagements for ALHAMBRA & RAYZ Chicago Theatre—Now; Throl Theatre, week Feb. 23; Riviera Theatre, week Feb. 30.

Presenting their newest exotic Mexican production, "South of the Rio Grande."

Note—Fowler and Tamara and their Troubadours have been especially engaged for the entire summer at the Edgewater Beach Hotel, Chicago, Ill.

THE EXHIBITOR WITHOUT A PICTURE

is in the same plight as

THE MAN WITHOUT A COUNTRY

BUT—

THE MAN WITHOUT A COUNTRY CAN LIVE
THE EXHIBITOR WITHOUT A PICTURE MUST DIE

Now Playing an Indefinite
Run at the
CENTRAL THEATRE
NEW YORK
AT \$1.00, \$1.50 AND \$2.00 ADMISSION

THE WILLIAM FOX 1925 WONDER PICTURE

THE MAN WITHOUT A COUNTRY

A ROWLAND V. LEE PRODUCTION

1. A GRIPPING TALE OF THE UNFALTERING LOVE OF WOMAN
2. A PICTURE THAT ABOUNDS IN THRILLS THAT WILL PLEASE EVERY AUDIENCE
3. IN ADDITION TO ITS TREMENDOUS LOVE INTEREST IT CARRIES A HUMAN LESSON OF FAITH AND COURAGE
4. THE MOST VIVID AND EXCITING SEA FIGHT THAT HAS EVER BEEN PORTRAYED ON THE SCREEN

THE CRITICS CALL IT "A Nation's Love Story"

A PICTURE THAT WILL MAKE EXHIBITORS GLAD THAT THEY ARE ALIVE, AND THE REAL ONES WILL NEGOTIATE WITH THE FOX EXCHANGE

HERE IS WHAT THE NEW YORK DAILY PAPERS SAY:

DAILY MIRROR—"William Fox has given us another 'Over the Hill' . . . also a splendid sea fight, a furious storm at sea and other big scenes."

NEW YORK AMERICAN—"Can be classed among the finer and better things in motion pictures. Sounds a keynote stronger than any words I could write."

HERALD-TRIBUNE—"You are certain to find this picture absorbing."

MORNING TELEGRAPH—"Be you cynic, vagabond or rover, your eyes will grow dim over many episodes of this picture."

NEW YORK TIMES—"A worthy production that will interest the many thousands who read Edward Everett Hale's unforgettable story. Produced with laudable restraint and should appeal to the patriotism of every heart."

"If half the motion pictures were as true and consistently entertaining as this one, I would be a happier critic. To which I sign my name."

—QUINN MARTIN, N. Y. World.

"A truly wonderful film. So convincingly alive that people in the audience cry audibly without thought of embarrassment."

The Graphic

TELEGRAM-MAIL—"The never-failing motion picture combination—love of country, home, sweetheart and mother. It blazes a different trail."

EVENING JOURNAL—"Emotionally effective as one sensed by the use of handkerchiefs throughout the audience. A poignant picture with no forced patriotic appeal."

EVENING SUN—"You will enjoy yourself by having a good cry. A moving and pathetic tale of a fool who paid for his folly a thousand times over."

EVENING BULLETIN—"Uncommonly dramatic. A great example of how much more poignant a thing may become when seen instead of read."

EVENING WORLD—"There isn't a doubt this picture will pile up box-office receipts throughout the country. An excellent production and very impressive."

Greater Love Hath No Man Than the Love of His Native Land
But Great as This Love Is It Is Not a Tithe to the Sacrifice a Woman Will Endure for the Man She Loves
This Is a Story of the Extremes of Love
A Man Brought to the Realization of His Love for His Native Land
A Woman Carrying Out Her Inborn Heritage of Love for Her Man

HOUSE REVIEWS

STRAND

New York, Feb. 15.

"New Toys" is the feature, but nothing in the surrounding show acknowledges it. However, there is no orthodox rule any more that the entertainment in such houses need be a "presentation" of the film, as originally conceived and practiced.

In this instance it isn't an especially bright vaudeville, either. Starting with a "Traviata" overture by the orchestra, there is revealed Emily Day, coloratura soprano of musical if not powerful voice, plus extraordinarily fine lyrical diction. This is heartily taken.

A Polish dance of Mlle. Klenova and M. Daks seems to mean nothing, anyway you look at it. And then comes that Strand male quartette. On a semi-dark stage made to look like a river wharf, three men gotten up as stevedores, or tugmen, warble chestily, without bringing forth much melody or any intelligible words. A fourth, obviously a rather delicate party for a wharf rat, dances a hora-pola like a ballet girl. None of it clicks, and it smacks of being an off-repeated interlude here.

Madeline MacGulgan, a presentable girl with a fine stroke, plays two sprightly numbers with a mechanical piano accompaniment, excellent work and entirely acceptable, but still not important.

In this theatre, famous for its own type of semi-classical yet populecting shows, this week's is weak. Latit.

CAPITOL

New York, Feb. 17.

The Capitol's show this week is rather spotty. It is slow and draggy at times and then at other points is colorful and effective. The divertimento, comprising an operatic selection and a ballet and a song number just prior to the feature itself, were the outstanding hits of the early portion, with the overture and a cello solo taking 22 minutes seemed just a little too much of classical music for the average motion picture audience, although at the Capitol both numbers received a very fair share of applause.

The overture, "Sakuntala," which opened the performance ran 13 minutes. This was three minutes more than the schedule called for. Right at the top of this there was the rendition of Saint Saens' "Concerto in A Minor" as a cello solo by Yasha Bunchuk, which ran another nine minutes.

"The Western Sea," was the title of a Bruce Scenic which was next shown. It was a brief tour, running but two minutes, and a most effective bit of presentation with a chorus of voices, offstage, lending nice touch.

Following this came the divertissement, consisting of a vocal duet "On Every Postal Morning" from "Rigoletto," offered by Caroline Andrews and Douglas Stansbury. The setting for this was a drape across the entire width of the stage opening, suggesting a tapestry hanging of a Baroque hall. Stansbury's dramatic touch in his singing carried to the audience and made the number the

most heartily applauded of the entire show. For the ballet a "repetit" was in order. It was the little pantomime bit entitled "A Fantasy," being the story of a ballet master's dream. In it Mlle. Gambarelli and Frank Moulan were the principals, assisted by a quartet of the ballet corps. The scene is the ballet master's studio with the girls at practice. After the master dismisses the class he does off in a chair and the figure in a painting at the back of the stage steps from the frame and executes a dance, fading back into the frame again as the master

The Capitol magazine held five scenes from the Faive News, four from Fox and one from Gramophones. The latter news service had a number of shots from the Westminster Dog Show, the final show of its kind to be held in Madison Square Garden, which really proved to be the high light of the news weekly. Winter sports and several shots of moose in the Canadian woods and the showing of the giant British submarine made up the rest of the magazine.

In a shadowland, a song prelude to the feature picture, was presented. The scene is the interior of a house where the principals with the double quartet of the house assisting off stage. The set was a garden with a large moon in the sky, the water ripple effect at the back and a gorgeous yellow moon overhead. The entire show ran just four minutes short of two hours. Fred

RIVOLI

New York, Feb. 15.

A great two hour show here that starts slowly and ends but with a bang. Two of the presentations are great entertainment propositions and one of them, the dramatization of Henry's "Zampa" overture is not only a work of art but a smart piece of showmanship. The show as a whole, headed by "The Top of the World" film, is good in entertainment value.

Starting, is the slow progression of one of those piano things accompanied by the orchestra. Here it is used as a halfway plug for a well known piano firm. The selection was a Grieg Concerto, the First Movement, and was not well fitted to a picture house program.

Next was a news reel, with Pathe represented in two clips, Fox with six and International with three. The reel as a whole was cracking entertainment, as the news was mixed with the scenic and magazine stuff in skillful fashion.

The presentation following was one of the best ever shown in the Rivoli, a dramatic dance, "Zampa," a work well known to most followers of music and good enough on its own to impress those who don't know a dancette from a chromatic scale. Staged as it is at the Rivoli this week, on the order of a big revue scene with enough costumes of the Henry VIII period to outfit a Shakespearean troupe, it smacks over to a walloping hand. This ran about 12 minutes.

Followed "The Top of the World" 72 miles, and then another presentation, this time a new version of "The Dying Swan" dance, to the familiar Saint-Saens music of "Le Cygne." La Torredilla, premier danseuse of the Rivoli-Rivoli corps, doesn't do the whole works. Three other girls, working in half-length turtletail, did the preliminary motions of the dance, with the center girl nicely handling the familiar arm-suffering stuff. With most of this over, the premier danseuse enters and finished to a big hand.

A Universal-Bull's Eye comedy, "Sleeping Sickness," follows and is funny stuff of the slapstick order. One or two of the daily critics didn't like this and said it might have been made in 1905. Despite these boys and girls, however, the exhibitor from Kennebunkport to Seattle can use it and get laughs, it laughs are what he is after. Alice Howell, Bert Roach and Neely Edwards are the featured folks and the theme concerns a man who began playing poker all night and working in the day at a time when sleeping sickness was epidemic. A baby-carriage chase with hubby asleep in the carriage is the bulk of the film, but it is all well handled. Suk.

PICCADILLY

New York, Feb. 15.

The news reel, the orchestra and a Mack Bennett comedy, "The Water Wagon," are the bets of the Piccadilly program this week. For the feature, "The Parasite," is a weak affair, while the preceding presentation is goch awful. But the orchestra, though small, is rapidly rounding into the ensemble proposition and Frank Frain has so far proven himself enough of a showman to give good overtures. His scoring of the films is also usually good.

The show is a two hour proposition. Opening, John Hammond works the organ. And he does it with a better sense of showmanship than

in the past, for before each composition he chats with the audience. This week he did a Scotch tune by Ethelbert Nevin and Irving Berlin's "Seventeenth" mixed with a medley of old songs. Following came Fradkin and his orchestra with selections from "Rose-Marie," handled in such a way as to put them in solid with the house.

After that an all-Fox news reel of 11 subjects and all good, an interesting contrast to last week's mediocre strip. Nature pictures of a moose were especially fine while everything else qualified. The news reel went about 13 minutes.

Next a presentation of "Marchetta," Frank Johnson, a fine baritone and apparently a fixture here, in business clothes and before a house curtain, sang the song. That was all and as presentations go, it was just space filling stuff. Then the comedy, "The Water Wagon," was all and as presentations go, it had action and enough slapstick to get over with any mob.

Next, an Interlude Artistique. Before an attractive curtain of a spider's web, with that web done neatly with tinsel, Mlle. Karola Alenewa, danseuse, is sitting, dressed in not too much and not too little, one of silver and skin-tight costumes. Offstage Frank Johnson recites some explanatory poem, but despite his fine singing voice, in recitative work he sturs words go that they do no drift distinctly into the auditorium. The word "death" occurs often in his line of talk and a green light is used on the gal, so its 70-30 sharp terms that something weird is in the air. Then the voice stops. The dance arises and to the "Anitra's Dance" music from the "Peer Gynt Suite" she does some mild gyrating, plainly hampered by

the smallness of the stage. And that's all of it.

Next the picture for 70 minutes, which was plenty.

Business Sunday afternoon was deplorable, with about 75 people scattered here and yon as the first de luxe performance began. Sisk.

CHICAGO

Chicago, Feb. 14.

The Chicago, with seven cleverly produced presentations and exceptionally good feature, developed into a good box-office attraction. The presentations were run simultaneously save for ones, which had a short weekly between.

Ratouche's Russian Midgits, the feature of the presentation, had B. and K. taking advantage of the Ziegfeld works by billing them as "The Ziegfeld Folies Midgits." The midgits named in two sections. The first, "The Red Rose," was a terpsichorean novelty by three of the troupe. Toward the finish of the program a cleverly arranged "Wooden Soldier" number was executed by the seven.

For an overture Nathaniel Finston offered "Sylvia." It was short, snappy and well handled. "The Red Rose," dance interpretation followed, scoring effectively. The girl in the turn is a clever toe dancer. Mr. and Mrs. Crawford, at the twin organs, played "I'll See You in My Dreams," with colorful slides. "An Alpine Romance," a modeling offering presented by a mixed team, was misplaced but managed to get over on the voices. "My Valentine," song and dance novelty, followed. A bald-moustured, plainly hampered by

(Continued on page 48)

A Laugh Hit If There Ever Was One!

Here is a new type of Barthelmees picture that will appeal to every audience.



New York fell, and fell hard, for this clean-cut and fast moving comedy drama.



From the play by Milton Herbert Gropper and Oscar Hammerstein, 2nd.

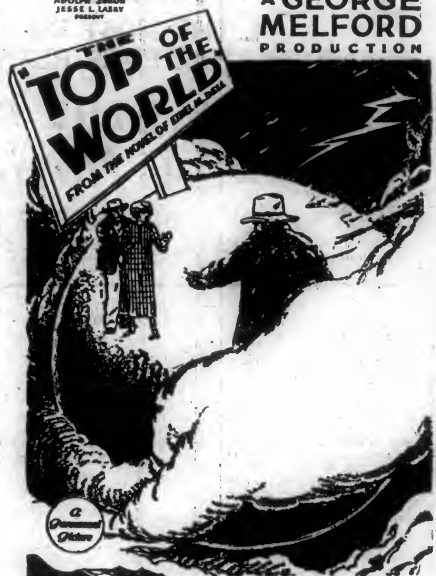
Supported by beautiful

MARY HAY

as produced on the stage by Sam H. Harris
Scenario by Josephine Lovett

A John S. Robertson Production

Jaded Broadway Getting Smashing Thrill at Rivoli!

ADOLPH ZUKOR
JESSE L. LASKY
PresentA GEORGE
MELFORD
PRODUCTION

A roaring love-melodrama with a sledge-hammer punch! With James Kirkwood, Anna Q. Nilsson, Raymond Hutton and Sheldon Lewis.

One of the Second Famous 40
Paramount Pictures

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"ZAMPA" (25)

Dramatization of Herold's Overture
12 Mins.; Full (Special)
Rivoli

New York, Feb. 15.
Following up "Beautiful Galatea" with this dramatization by means of choreography and vocal ensemble, the Rivoli has put over one of the biggest and best presentations ever staged in the Renaissance houses.

The idea of this, as worked out currently, is that the fair ladies of the Restoration period (denoted by their costumes and gowns) aren't giving the gents enough attention, so the gents, being high handed, go-getting people, make themselves a play for the ladies and grab some of them, and letting others go quietly into church.

The background for all this is fantastic, one having a castle set high on the rocks, this set piece and backed by a black velvet cye. The side piece is in the same colors and as is a house. At the back of the stage is a low wall.

As the action progresses, the various movements of the overture suit it beautifully, and lyrics are introduced several times to great advantage. With the dancing squad of the theatre included, some fine work of this type is seen, but the impression of the whole thing is that it serves two ends in dishing up a riot of color and costume, and in using the overture for something else than just starting off fodder. Certainly overtures used in this way, wherever practicable, have a double meaning for the audience. There's no doubt that it takes some figuring and arranging to stage one of these things, but they're worth it. The Sunday afternoon audience, at the second show, which was nearly capacity downstairs, applauded sincerely and in plenty. There's the answer, because it is a Broadway habit to let a sour presentation die on its own feet without anyone lending a hand.

Slak.

"YOU CAN'T FOOL AN OLD HOSS FLY"

Orchestral Novelty
10 Mins.; Orchestra Pit
State, New York

New York, Feb. 16.
Full credit for the orchestral novelty, which has Sammy Smith of the Harry Von Tilzer forces doing a vocal specialty, goes to A. Joseph Jordan, the State's musical director. It was used as an overture but was such an oddity that it was a most enjoyable feature. As Jordan worked it, the number could be used advantageously in every picture house in the country.

After an announcement via stereopticon slides, telling what the rube brought back to the home town, Jordan's number goes into an imitation of a rural band practicing, with the usual discords and offkey strains.

Then into the "Hoss Fly" number came Smith, standing in the orchestra pit, dressed in Tuxedo outfit, who sang a verse and the chorus, with the orchestra using strains of old "down on the farm" airs. Smith then sang some special verses, also choruses, each with a comical lyrical "catch" that was surefire, especially with Sammy in good voice. Sammy has a good pair of pipes and he made them sweep the vast State auditorium.

Jordan scores with this number, with Sammy proving a vocal ace that enhanced it all the more.

Out-of-town houses could add more contrived atmosphere by having one more vocalist working in "one" in rube costumes in front of a drop depicting rural surroundings.

This is the second orchestral novelty Jordan has put over.

Mark.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS

BERNARD DePACE

Banjo Numbers
6 Mins.
Capitol Theatre, Des Moines

Des Moines, Ia., Feb. 14.
Bernard DePace appeared at the Capitol theatre in the middle of a black velvet curtain set with a gold frame about eight feet high. DePace appeared in the picture in this frame, a study in black and white, harlequin costume, his face white and penciled with black.

A variety of numbers was included, from "Souvenir" to "Doodle Doo Doo," putting a touch of pathos into jazz. He was spotted with a white light and an effective part was the background of lights, which were set in rows between the front black curtain and the blue curtain back of the stage on which DePace sat. The lights were operated to gradually change from lavender

and green to rose and green, until the background became all rose, and then back again to lavender and green.

A corking act.

"DAYS OF YOUTH"

7 Mins.; Full (Special)
McVicker's, Chicago

Chicago, Feb. 17.
A boy and girl pantomime dance, with the girl teasing the boy and the boy pursuing her, is the central theme. Four girl dancers open and do a brief dance with hoops. They are dressed in old-fashioned flounced dresses, short, with pantalettes. For a background there is a special set, in vivid colors, giving a fantastic vista of meadows and woods. It all makes a pretty picture and an effective presentation. The girls have youth and grace.

The featured dancers contribute a snappy routine of toe and classical steps with the girls exiting to reappear for the finale.

The act depends upon talent rather than production. It was staged with finesse. The idea could be used anywhere to good returns providing finished dancers are used.

LONDON FILM NOTES

London, Feb. 7.

Another bankruptcy is that of Susan Schofield, who stuck it out longer than the others with the inevitable result.

During examination by the Official Receiver she stated her liabilities were £5,920 and her assets £10. In 1921 Miss Schofield founded Rising Sun Pictures, Ltd., to film her own scenarios. The nominal capital was £5,000 in £5 shares, and she was to receive 200 shares as purchase of the rights in her works. Later she acted as managing director, but the company failed and a receiver was appointed.

The petitioning creditor in the present case appears to be Webb-Pearson, against whom she brought an action in 1923, claiming an injunction to restrain them from letting, selling or authorizing for exhibition the firm's film, "Love, Life and Laughter," which she alleged was in every material part a reproduction of her film play, "The Rag Picker." She failed in the action, and now attributes her bankruptcy to losses in the Rising Sun and her

inability to meet the costs of the latter action.

Langhorne Burton, one time a leading man at Drury Lane, and more recently connected with the screen, is returning to the stage and going into actor-management with a play entitled "Just a King."

After having been considerably edited to make it a proposition for British kinemas, D. W. Griffith's "Love and Sacrifice" ("America") has been through the process again to make it fit for the Irish Free State.

Changes still continue in the business, the latest goer being Percy Phillipson, until recently one of the chief officials of First National here.

Another British producer is to start "turning." This is Graham Cutts, who will begin to make "The Prude's Fall" Feb. 12. As usual with British producers, he will do a big part of the picture abroad.

And it's only the beginning—

Box-Office Reviews:

"The Great Divide" is at the Capitol Theatre this week, and if yesterday's attendance is any criterion, will play to capacity business all week. As early as 3 o'clock the S. R. O. sign was out. Which presages well for one of the finest pictures Metro-Goldwyn has released on this market since "He Who Gets Slapped."

—Morning Telegraph

"America's own Sheik picture storms the Capitol this week. 'The Great Divide' is 100% crackjack entertainment, outshining 'The Sheik' and out-loving 'His Hour.' A cloudburst and a race through a canyon with a torrent in wet pursuit is a knockout."—Daily Mirror

"One of the best pictures we have seen this season."

—Eve. Bulletin

"One of the most realistic and palpitating cloudbursts that ever poured over the screen."

—Eve. Telegram & Mail

"Great entertainment."

—Eve. Journal

"One of the finest things in many months."

—N. Y. American

Reginald Barker's

Production of the play by

WILLIAM VAUGHN MOODY

ALICE TERRY

CONWAY TEARLE

WALLACE BERRY

HUNTLY GORDON

Scenario by Waldemar Young

Adaptation by Benjamin Glazer

Produced by

LOUIS B. MAYER

A clean-up at the Capitol (N. Y.) and now see what it's doing at Balaban & Katz' Chicago Theatre:

"GREAT DIVIDE DOING WHAT IS UNQUESTIONABLY ONE OF BIGGEST WEEK'S BUSINESS CHICAGO THEATRE HAS EVER ENJOYED. TODAY WHICH IS FOURTH DAY THE RUN CROWDS FOR MATINEE ARE LINED FOUR ABREAST NORTH ON STATE TO LAKE STREETS AND EAST ON LAKE STREET ALMOST TO WABASH AVENUE. MAX BALABAN ADVISES BUSINESS IS TREMENDOUS AND PICTURE IS A SENSATION."

Get this Money-Getter!

Metro-Goldwyn

FILM REVIEWS

Man Without a Country

William Fox production made from Ed- ward Everett Rice's classic, "The Man Without a Country," and adapted to the screen by Robert N. Harper. Directed by Rowland V. Lee. At the Central, New York, Feb. 11.

Lieutenant Nolan.....Edward Hearn
Anne Bissell.....Pauline Starke
Mrs. Nolan.....Lacy Beaumont
Aaron Burr.....Richard Tucker
Lieut. Riddle.....Barrie Meehan
Lieut. Harper.....Edward Gurney
Major Bissell.....Wilfred Cook
Col. Morgan.....Francis Powers
Capt. Shaw.....Harvey Carr
Capt. Kearney.....Edward Phil
Admiral Decatur.....Edward Martin
Capt. Danforth.....William Conklin
President Jefferson.....Albert Hart
President Monroe.....Emmett King
President Lincoln.....George Billings
Mrs. Burke.....Pauline Nest

In that long list of American historical pictures, and that list includes "The Birth of a Nation," "America," "The Covered Wagon," "The Iron Horse" and "Janice Meredith," none is so rich in the vivid portrayal of convincing patriotism as "The Man Without a Country." For this picture is as inspiring as any ever produced, its message is confined to no land or period, it neither preaches nor offers to teach, yet by its magnificently worked out story it delivers a crashing, thundering lesson that had its opening night audience working the handkerchiefs overtime. And any film that jumps from the screen into an audience is "there."

The theme, sad and pathetic, is forceful but different from the usual patriotic drama. There are but two efforts for a big mass thrill—and those efforts go across with a wow. The rest of the time is concerned with the story itself, and it's a great story. For a good many years it has been one of the classics of American literature. Primarily, because the theme was something surefire.

So is the production.
The story, which is probably familiar everywhere, bears this much

retelling. Lieut. Nolan, a promising young officer, to his country, is attached to an army post on the frontier around 1800. Before him his father was in the army, so patriotism is life in the family. Along comes Aaron Burr with his dream of a great western empire. He wins the lad to his cause, and when word comes from President Jefferson that Burr is to be apprehended, young Nolan is still firm in his belief that Burr is a great man and worth following. So the deluded youth, firm in a belief, is court-martialed and, after his jurors have returned, he is asked if he wishes to recant. Then he utters the words:

"Damn the United States. I hope that I may never hear of the United States again."

Then the sentence, he is sent aboard ship and word is given that he is never to hear the words "United States" again, nor is he to ever set foot in America. The long journey begins, a journey which carries him through the world and the administrations of 10 Presidents and during which time his faithful sweetheart, Anne Bissell, untiring in her efforts to free him. But he is a man without a country, the government knows little of him.

Finally, however, Lieut. Nolan distinguishes himself in several heroisms at sea. In a fight with a pirate vessel he saves the day, and Miss Bissell, old and nearly dead, secures a pardon from Lincoln. Word of the pardon comes to Lieut. Nolan. He dies. On the end of a pier his waiting sweetheart also dies, but these deaths are gently done. After which comes the wallop. From the dead, gaunt specter of a once promising man the figure of his youth arises, while down the cabin comes the spirit of his sweetheart in her youth. Around the shoulders of the lad she drapes the American flag and that is the finish. It signifies all anyone could want. It meant that at death Lieut. Nolan had absolved himself, that he had fought a hard fight and won.

Commercially, where "The Man

Without a Country" has it over most of the others is that no conflicting nationalities are involved. There is no fighting with either the French or the British nations and the theme itself is as universal as music. Its one fault is that it starts slowly. Quite a few ellipses could be made and some of the subtleties could come out. However, it is being shown in two sections, so a little padding was probably necessary.

The production looks like money in spots. The thing about it is that the theme has been rigidly adhered to, no cheap or sensational stuff is pulled nor is any effort made to drag in a detrimental scene. In the sea fight a good American ship, the classic of the big cannon loose in a storm is also used, and in the sea fight between the U. S. ship and the pirate vessel good direction is apparent.

The cast is okay. Pauline Starke is probably the best name in the list and her performance of "Miss Bissell" is just as corking as that of Edward Hearn, a newcomer, who plays the "Nolan" role. Everybody else is up to scratch, but it is the tremendous theme itself and the innumerable opportunities it offers for leaps of the finest type which make it something out of the ordinary.

William Fox was born a Hungarian. He is now a naturalized American and has to his everlasting credit the distinction of having produced a dramatization of America's greatest patriotic classic. It is a production that in the picture houses, once pared and shortened, will stand up with the best of them.

Norman Kerry Injured

Los Angeles, Feb. 17.

Norman Kerry was injured when stuck by an automobile as he was entering his own machine after leaving a local cafe.
He will be laid up for several days as a result of the injuries.

QUO VADIS?

A Unione Cinematografica Italiana production presented by the National. From the novel and play by Henry Sienkiewicz; directed by Arturo Ambrosio, assisted by Gabriello D'Annunzio and George Jacoby. At the Apollo theatre, New York, for a run Feb. 15. Running time, 102 mins.

Nero.....Lillian Hall Davis
Petronius.....Klana Di Sangro
Eunice.....Ella Brink
Balauro.....Gina De Ligorio
Vinculus.....Alphonsa Fryland
Ursula.....Brady Castellani
Chelion Chelionides.....Gino Viatti
Tigellinus.....E. Van Niel
Petronius.....Andree Habay

The first of the screen productions of "Quo Vadis" that was made abroad came at a time when the entire film industry was still in its swaddling clothes, and because of this the picture was a distinct achievement. The present production, with Emil Jennings as the star, does not stand out as anything remarkable. The industry has gone forward tremendously since the first "Quo Vadis" was made, but in this present picture one does not find any great exposition of the advancement. "Quo Vadis," while a big picture in a way, is not one that is going to set the country afire, nor is it of the calibre to warrant it being set before the public as a rough show. It will stand up in the exploitation runs well enough and in the regular run of motion picture theatres it should attract business, but it is not \$2 read show material. A great measure of the disappointment is undoubtedly due to the expectations that one had of the performance that Jennings was to give as Nero and the fact that this player did not give something away from the ordinary.

The big punches of the picture are all retained for the second half of the film. They are the burning of Rome and the slaughter of the Christians in the Circus. Here they are shown with the lions turned loose to tear them limb from limb; later others are shown lashed to the chariot wheels, and the final scene with the ever-charming Lydia lashed to the back of a maddened

bull is rescued by the giant Ursus, whose tremendous strength turns the neck of the bull.

The entire forefront of the picture is given over to the planting of the story and the holding of Roman revels, in which old Nero proved that he was "just a good man," and although an Emperor, he was "just a man" when the Empress walked in on him at the time when he was trying to force his attention on Lydia.

There are any number of terrific mob "shots," but the best handled are the scenes in the Circus when the Christians are slaughtered. Here thousands upon thousands of men and women are shown reveling in the sport that the executions are affording them.

The chariot race scenes with seven cars drawn by four horses, each coming down the track on either side of the festooned pillars in the center of the circus, is a really imposing sight.

Andree Habay, who plays the role of Petronius, gives really the best performance of the picture, with Alphonsa Fryland as Vinculus, a strong runner-up for honors. Lillian Hall Davis plays Lydia convincingly, and Klana Di Sangro as the Empress is a rather imposing figure.

NEW TOYS

Inspiration Pictures presentation, John Robertson production, Fritz Naitali release; adapted by Josephine Lovitt from the play by A. H. Gropper and Oscar Hammerstein, II; title by Agnes Smith. At Strand, N. Y., week of Feb. 15. Running time, 52 mins.

Will Webb.....Richard Barthelmess
Mary Lane.....May Hay
Natalie Woods.....Katherine Wilson
Tom Lawrence.....Clifton Webb
Mrs. Lane.....Eileen Fordner
Manager.....Helen Fordner
Manager.....Jacob Kingsberg
Manager.....Thomas Young
Baby.....Pat O'Connor

Here is an excellent example of how a bad play can make a good film. And still leaves much to be desired. "Anything is often at" (Continued on page 41)

THE BOX OFFICE TELLS THE STORY

with SYD CHAPLIN

Now in Its Second Week at America's Leading "Long-Run" Theatres

COLONY THEATRE

NEW YORK

Capacity 2,300

Opening Sunday, Feb. 8

Sunday, Feb. 8	\$5,147.24
Monday, Feb. 9	2,090.02
Tuesday, Feb. 10	2,323.16
Wednesday, Feb. 11	2,554.48
Thursday, Feb. 12	4,807.02
Friday, Feb. 13	2,929.71
Saturday, Feb. 14	5,160.48

Total for week.....\$25,012.11
Sunday, Feb. 15.....4,788.90

COMPETITION

Capitol....."The Great Divide"
Astor....."The Lost World"
Criterion....."The Ten Commandments"
Rivoli....."Coming Through"
Lyric....."The Iron Horse"
Rialto....."Pampered Youth"
Central....."The Man Without a Country"
Cohan....."Romola"
Pleasant....."The Parasite"
Cameo....."Capital Punishment"
Loew's State....."The Thief of Bagdad"

ORPHEUM THEATRE

CHICAGO

Capacity 799

Opening Saturday, Feb. 7

Saturday, Feb. 7	\$1,878.95
Sunday, Feb. 8	1,768.60
Monday, Feb. 9	1,113.70
Tuesday, Feb. 10	1,222.15
Wednesday, Feb. 11	1,181.70
Thursday, Feb. 12	1,845.85
Friday, Feb. 13	1,293.00

Total for week.....\$10,303.95
Saturday, Feb. 14.....\$1,953.00
Saturday, Feb. 15.....1,800.00

COMPETITION

Chicago....."The Great Divide"
McVickers....."Coming Through"
Monroe....."The Rough Neck"
Randolph....."Barriers Burned Away"
Roosevelt....."Janice Meredith"

MILLION DOLLAR THEATRE

LOS ANGELES

Capacity 2,200

Opening Monday, Feb. 9

Monday, Feb. 9	\$2,526.00
Tuesday, Feb. 10	2,925.29
Wednesday, Feb. 11	2,925.21
Thursday, Feb. 12	3,447.19
Friday, Feb. 13	3,290.95
Saturday, Feb. 14	4,744.97
Sunday, Feb. 15	4,797.00

Total for week.....\$24,656.61

COMPETITION

California....."Thief of Bagdad"
Metropolitan....."Devil's Cargo"
Grauman's Egyptian....."Romola"
Loew's State....."The Ten Commandments"
Criterion....."Greed"
Forum....."The Wizard of Oz"
Miller....."Homes from Hollywood"
Cameo....."Flying Hoods"
Rialto....."A Broadway Butterfly"

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Foreign Distributors (except United Kingdom); Simmonds-Kann Enterprises, Inc., 250 West 42nd St., New York

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PRODUCED BY
CHRISTIE

INTERNATIONAL COMBINE OF AUTHORS WILL DEMAND RADIO PAY FOR MATERIAL

Spanish Society of Authors Calls Conference for May 16-18 in Madrid—Authors and Radio People from Europe and U. S. Invited to Attend

Variety Bureau, Washington, Feb. 17.

The composers and authors of the entire world are to be asked to combine in an international body to demand that radio broadcasters pay for the use of their copyrighted material.

The Spanish Society of Authors has agreed to call the international conference to discuss intellectual property rights in radio transmission, Consul A. W. Ferrin, Madrid, reports to the Department of Commerce. The conference will be held in Madrid May 16, 17 and 18, 1925, and all societies of authors, editorial syndicates, editors, transmission companies and radio societies of Europe and America will be invited to send representatives to it. The patronage of the Spanish Government will be sought, also, the support of the Society of Composers, the Association of Impresarios of Public Spectacles, the Society of Spanish Actors, and the Spanish Musical Union.

The subject to be discussed at the conference will be international protection of the rights of composers and authors, either to absolutely deny, or permit for a consideration, the transmission through the air of their material. The conference, after admitting these rights, will have all nations that are members of the Berne Convention, to add to their legislation on intellectual property articles in conformity with the findings of the conference. It is seen here that with the action of the Spanish Society that another potential argument in favor of this nation entering the Berne Convention is here presented. At present Congressional committees are considering this question, hearings in connection with the Perkins bill, which provides for the adhesion of the United States to the Berne Convention, being reported elsewhere in this issue of Variety.

The Powers, according to the governmental report, will determine during this international conference just what payment should be made by the radio broadcasters, whether it be for the individual program, the individual song, composition, or other features of the program—or as to whether or not settlement will be made on a percentage basis, with 10 per cent. of the gross revenue of the station being the percentage mentioned in this connection.

The meeting of this congress, to quote Mr. Ferrin's report, "will give the international press an opportunity to debate the legitimacy of using the radio for advertising purposes, etc., and to debate rules for receiving as well as transmitting stations."

The address of the Spanish society is, Sociedad de Autores Españoles, Calle del Prado 22, Madrid.

"MAGIC CLOTH" RADIO RECEIVER PERFECTED

Requires No Tubes, Coils or Aerial, According to Inventors' League

Washington, Feb. 17.

Much has been heard of the enormous profits made on tubes for radio sets during the controversy over copyrighted music before Congress. Whenever the publishers and composers were charged with "stuck-up" methods that faction would come back and cite the profits from tubes.

Now it would appear, it is believed here, that the tubes may not have such a great market as the League of American Inventors have announced that one of its members has a satisfactory method of a "magic cloth," which, with the aid of one crystal detector, a ground wire and a pair of earphones made a perfect receiving set.

No coils are needed in the new method, it was asserted.

List of Stations

Washington, Feb. 17.

The Department of Commerce is issuing a complete list of all the broadcasting stations in the United States in the current issue of the Radi-Service Bulletin, which is a publication issued by the department. This gives all the changes in call letters, the location of stations, company operating them, wave lengths and power, and is complete up to Jan. 31, 1925.

Copies can be secured from the Superintendent of Documents, Government Printing Office, Washington, D. C., at 5 cents per copy.

ALLEGES RADIO SERIES CANCELLED BY WEAF

"Outside Influence" Brought on A. T. & T., It Is Charged

Washington, Feb. 17.

Capt. Gordon Gordon-Smith has charged that WEAF cancelled a series of lectures to be given by him "due to outside influences brought to bear on the American Telephone and Telegraph Company."

The series of lectures had been arranged at the suggestion of WEAF, the local station of the telephone company, but they were interrupted while the company officials submitted the manuscripts to the State Department, although they had been studied and approved by the officials of the company before they were begun, Capt. Smith declares.

Officers of the broadcasting station here belittled the Captain's charges, stating that their programs were not subject to censorship by outside sources, this including the government itself.

Boston Prisoners Send Out Radio Program

Boston, Feb. 17.

Station WEEL, broadcast Monday night a concert from the prisoners at the Charlestown State Prison. The concert went on the wire at 7:30, and continued for more than an hour.

The prison orchestra and choir participated. It was the first time that any prison broadcast had been attempted in this city.

De Luca and Dal Monte Broadcasting Feb. 26

The Victor artists' radio program the evening of Feb. 26 will feature Giuseppe de Luca, baritone, and Mme. Toti Dal Monte, coloratura soprano.

Both make their other debuts that night. The program will be radio-cast by 12 stations in relay with WEAF, New York.

DES MOINES ELECTS

Des Moines, Iowa, Feb. 17.

Chauncey A. Weaver, assistant city solicitor, was elected president of the local Musicians' Union at the annual election.

Other officers are J. E. Wilkinson, vice-president; W. S. Beatty, secretary, and C. E. Shaw, R. G. Williamson, William McIlvaine and John H. Riggs, directors.

CHEROKEE DANCE BAND

A dance orchestra comprised of full-blooded Cherokee Indians, from the Cherokee reservation in Montana, will be brought east shortly as a vaudeville offering.

The troupe will be promoted in their native region.

INSTRUMENTAL MUSIC LIKED BY RADIO CRITIC

Week's Afternoon Programs Strong on Bands—Plugging and Advertising as Usual

Jimmy Clarke and his White Way Entertainers did their stuff via WHN Wednesday. Clarke played a few piano solos, the Oakley Sisters sang a duet and Joe Sherman and Clarke sang some songs together, with the latter at the piano. All have nice voices and Clarke is a good pianist. They duplicated the program over 2XK Thursday.

Charles Skeets' Orchestra's fifty dance music over WHN came through clear and snappy.

The Regalito Sisters, over WJZ, pleased with their program of classical piano duets. The Four Trees Orchestra also played their dance music with plenty of pep.

WJZ had the Hotel Ambassador Orchestra rendering over and pop selections, coming through O. K.

The U. S. Army Band, Thursday afternoon, played from the lobby of the new Willard Hotel in Washington over WRC, Washington, WGY, Schenectady, and WJZ, New York.

Following the band there were some special spots.

Most of the stations were broadcasting Lincoln memorial services.

Charles F. Strickland, with his Paris D'Orc Orchestra, had a good time via WHN, with some short and sweet dance music Friday.

Phil Cole and his Nebraska Orchestra broadcast from WOR in the wide open spaces of Newark.

The music was good and the band better. The only thing that spoiled it, it was the mosquitoes buzzing through the loud speaker.

Lew Henry and his Club Epitaph Orchestra broadcast from WHN over WHN Monday afternoon. Henry Tobias, with his Follies Inn Orchestra played all request numbers via WHN and clicked. The Gibson Sisters and Harry James did well over WOR.

The Litzman orchestra, from the Litzman store, at Broadway and 42d street, did nicely over WHN, with NTG boosting the Litzman store.

The Hotel Ambassador trio (violin, cello and harp) and a very pleasing program through WJZ.

Stations Licensed

Variety Bureau,

Washington, Feb. 17.

A picture producing company, Warner Bros. and a motion picture theatre are included in the supplemental list of new broadcasting stations as licensed by the department of commerce during the past week.

The new stations are as follows: Class "A"—KFWB, Warner Bros. Pictures, Inc., Hollywood, Cal.; KFWC, L. E. Wall, C. E. Myers, Studio City, Canyon, Upland, Cal.; WGBX, University of Maine, Orono, Me.; WGBY, The Progress Sales Co., New Lebanon, O.; KFUZ, Y. M. C. A., Virginia, Minn.; WGBW, Valley Theatre, Spring Valley, Ill. Class "B"—WMBF, Fleetwood Hotel Corporation, Miami Beach, Fla.

Transfer from class "A" to class "B"—KFMQ, University of Arkansas, Fayetteville, Ark.

WGBS' OPERAS

WGBS, the Gimbel Brothers' New York radio station, will continue broadcasting its radio operatic productions in association with the New York newspaper, "Corriere D'America."

"The Barber of Seville" will be the second offering Feb. 22. The first was "Cavalleria Rusticana." The second radio production of "Cavalleria Rusticana" of recent weeks will be Feb. 26 by the Rizzzi Grand Opera Company, featuring Mme. Gemma Rizzzi, soprano. It will be broadcast simultaneously with WEAF, WJAR and WOO.

WGY Players' "Going Some" The Paul Armstrong-Rex Beach comedy, "Going Some" will be broadcast by the WGY Players Feb. 26.

Radio Export

Variety Bureau,

Washington, Feb. 17.

Radio equipment totalling in excess of 550,000 pounds and valued at \$1,050,000 was exported from this country during the month of December alone, according to the Department of Commerce.

The greatest portion of this material went to Canada. The next highest being Australia, while Brazil was third, and Mexico fourth. Canada took in excess of 550,000 worth of radio apparatus during the month. Another announcement from the department is that Canadian sales of radio equipment exceeded \$7,000,000 during 1924.

NEW "ADVERTISING" RADIO STATION IS WMCA

Opens Feb. 22—To Feature Advertising Talent—Fagan Booking Paid Acts

The official opening of New York City's newest radio station, WMCA, the broadcasting plant of the Hotel McAlpin, will be held Feb. 22 from 6:30 to midnight in the grand ballroom of the hotel. The station has been testing for the past fortnight under different letters. It has a wave length of 422 meters, ranking as one of the most powerful in the city.

Harry Hirschfeld, Irwin Cobb, Walter Catlett and William Kent will be masters of ceremony at the opening. The entertainment will be provided by several stars, screen and operatic stars, writers, composers and orchestras. Eddie Squires, formerly at station KDKA, Pittsburgh, and the Drake Hotel station, Chicago, is to be chief announcer of the new station.

The programs will consist largely of entertainment given under the auspices of national advertisers. With this in view the station has secured the services of Jack Fagan, the first agent for radio talent exclusively, to book artists for the various mercantile firms employing WMCA as an advertising medium.

Wave Length Adjustment Causes Ether Discordancy

Providence, R. I., Feb. 17.

The first protest against the recent re-assignment of wave lengths to New England broadcasting stations, made by WDFW and WJAR in this city, during the past week, has resulted in the worst "radio hash" in the town's history.

At the time when the wave lengths were re-assigned, WJAR and WDFW were each given the same wave, that of 372.5 metres. The stations were ordered to make an unofficial agreement between themselves to split the time. This didn't work and caused such a howl from both fans and the stations, that the order was withdrawn within a few days. The rescinding of the order in such a short time was believed to have established a record.

Last week, however, a new order came through, putting WJAR on 306, WDFW on 441, WEAN on 270, and WBS on 256 metres, resulting in what thousands of crystal users say is terrible hash, the fans with the smaller sets being unable to "solo" any one of the stations. The radio enthusiasts have put up such a howl that the diallies have taken up the battle against the new wave lengths.

Radio Monologist Arrested in Studio

Buffalo, Feb. 17.

While broadcasting a monologue from station WEBR, Buffalo, Franklin D. Pierce was arrested by detectives for larceny and shortages in his accounts while employed as a collector by Neal, Clark & Neal, a local music concern.

Pierce was sentenced to a year in the State Prison, but was placed in probation to make restitution of \$400 which was missing.

HOTEL'S RADIO RENTING SERVICE

Drake Will Rent Receiving Sets at \$5 Per Day

Chicago, Feb. 17.

An innovation for Chicago hotels, and possibly for the first time anywhere, is the installation of a radio renting service station by the Drake hotel. Guests in the future may ring for a bellhop to fetch a radio receiving set and a loud speaker if desired.

The hotel recently made a purchase of 50 radio sets and will rent them to guests at a minimum rate of \$5 a day.

Windy City radio artists hope to get a real "line" on themselves and their popularity with "nice" people such as patronize the Drake, and in this manner, will permit themselves by how many sets are rented on the nights they broadcast.

The Hotel McAlpin, New York, which opens its own broadcasting station the latter part of this month, is experimenting with a new telephone hook-up to enable its guests to listen-in on any of the programs over the ordinary telephone lines.

Arthur L. Lee, the management director of the McAlpin and Hotel Marlborough, adjoining the McAlpin, already has many of the rooms equipped with receiving sets for "permanent" guests. The telephone hook-up, however, will permit listening-in by any guest at any time.

The Hotel Pennsylvania, New York, is elaborating on a Magnavox loud-speaker system to permit all rooms to receive Vincent Lopez's music from the grill. Already, some of the larger private dining rooms have such arrangement installed.

RADIO ADVERTISING PROTESTED IN S. A.

Durban Listeners Object to Programs—Only 10 Per Cent of Licenses Paid

Cape Town, Jan. 15.

Listeners-in at Durban and Natal carry a grievance. They object to the advertising being included in the radio program.

The South African Radio Society has protested, but those responsible for broadcasting refuse to discontinue the advertising methods, contending it brings in extra revenue. About 7,000 have fixed up instruments in Durban and only 300 have paid the license fee.

This is in opposition to the advertising scheme and the affair is likely to cause some trouble.

WCAP IN "JAM"

Washington, Feb. 17.

WCAP, the local broadcasting station of the American Telephone & Telegraph Company, got into a "jam" here last week with its listeners-in when, without warning, that station decided to untangle itself from the hook-up with the chain of stations broadcasting the Victor presentations. This was done, it was stated, so as not to interfere with WRC, the other station here.

Both the local stations are using the 468.5-meter wave on alternating nights. The telephone company is reported about to ask the Department of Commerce for another wave length.

Be one of the first in your city to receive

VARIETY

READ PAGE 15, THEN SUBSCRIBE

By ABEL GREEN

principle.

CHICAGO

BAND and ORCHESTRA REVIEWS

JULE ALBERTI and BAND (12)

Music, Singing and Dancing
16 Mins.; Full (Special)
American, Chicago

This combination hardly measures up as being strong enough for vaudeville. The turn is too large for the small time and not strong enough to warrant it being employed in the better grade houses. It is composed of 11 musicians and a colored dancer, with Alberti officiating at the drums. The latter is a good showman and will get by with his vocal ability, but surrounded by the present aggregation seems doubtful of surviving as a vaude attraction.

The act might have a better chance were it condensed to about six or seven men and the dancer. The colored boy offers a couple of good fast routines at the finish of the turn which extracted the only solid applause garnered by the outfit.

The instrumentation employed lists three saxes, two trumpets, trombone, banjo, piano, violin, tuba and drums.

PERSHING GUARD CADETS (8)

With Miller, Peterson and Co.
Orpheum, Brooklyn

The Pershing Guard Cadets are a syncopating act of Miller, Peterson and Co. in smart West Point full dress regalia, the jazzists make a

working appearance. Their general youthfulness and collective cleanliness fronts jibes with the military attire.

For six men, they play plenty of good syncopation. This saxophonist, who acts as the leader, is possessed of nice tonal qualities. The trumpet gets "hot" as the occasion warrants; the trombone, banjo, trumpet and piano each in turn account well for themselves.

Both their specialties got as much if not more than anything in the act. On the accompaniments also, their stuff is corking. Abel.

RENDEZVOUS 10

Chicago, New York

This is Art Coogan's orchestra but sans Coogan who, at the last minute, decided not to open although his men did. Hailing from Philadelphia the double quintet proves itself anything but slow in the rendition of its stuff.

They feature the rhythmic tempos and subdued style of music such as George Olsen and His Music did last year in the same room up to the time the Rendezvous-Piccadilly was padlocked.

As the only attraction of the room, the boys face a task as the solo lodestone but should please the after-theatre bunch which is looking for music.

The also augment their stuff with vocal interludes and the like. Abel.

Here and There

Joe Roman's Pennsylvanians have returned to play at Le Bal Tabarin, Hartford, Conn.

George A. Culley, trumpeter with Waring's Pennsylvanians, was married in Washington.

Floyd Mills and his orchestra play the Junior Prom at the University of Maryland, March 6.

The Domino orchestra, Irving W. Gordon, business manager, has three junior proms listed: Feb. 12, State College of Pharmacy, Albany; Feb. 13, College of Saint Rose, Ten Eyck Hotel, Albany; Feb. 20-21, Pawling School, Pawling, N. Y.

Alf T. Wilton is handling Irwin Abrahams and his Knickerbocker Grill orchestra for vaudeville. The band is doubling from a number with a dance team to supplement the instrumental routine.

Jimmy Carr and his orchestra opened Friday night in the Silver Slipper cafe, New York, succeeding Charlie Dornberger and his Victor record band. The latter goes to Cleveland to open at the Euclid Gardens for a dance tour of the Beck ballrooms.

Edward P. Favor, of Richmond, Me., has written a State of Maine song entitled "I'm Going Back to the Pine Tree State."

Ray Fox and his orchestra, formerly a feature in the Club Royale, of the Hotel Ellington, Los Angeles, have been engaged to provide the music at the new Cafe Lafayette in the Westlake district. The new cafe, which stands on the site of the former Cafe Richieu, has been entirely rebuilt at a cost of \$70,000.

A severe cold has kept Abe Lyman from wailing the baton over his syncopators in the Coconut Grove of the Hotel Ambassador, Los Angeles. He has been confined to his home for several days upon the advice of a physician.

Marvin Welt, Chicago theatrical agent, and Gilbert Wells (Brady and Wells) collaborated on a number which they have placed with Milton Welt. The tune has been christened "I'm Wheeling Back to Wheeling."

A foreign waltz by Franz Lehar, "First Love," has been secured for American exploitation by Jack Mills, Inc.

Write Your
VARIETY
Regularly
READ PAGE 13

CABARETS

RENDEZVOUS, N. Y.

The padlock removed on both the Piccadilly and the Rendezvous, the upstairs room opened last Wednesday night under the joint direction of Julius Keller, Walter Kaffenberg and Joe Fields. The downstairs restaurant, the Piccadilly, has been operating the past month or so.

The room has been redecorated. The room is rather brightly illuminated, a departure for an intimate room such as the Rendezvous was. The intimacy now seems lacking with the incandescent brilliancy and the increased sitting capacity.

There is no show, only a "soft" dance orchestra being the attraction, and a style of syncopation, which George Olsen introduced at the Rendezvous over a year ago, is offered by the Rendezvous Ten. This fact created considerable open-mouthed surprise at the Rendezvous, who flocked back to the room.

The Alexander Sisters have opened at the Little Club, Chicago, for eight weeks with an option.

Lillian Bernard and Flo Henry have formed a new cafe combination and are currently appearing at the Rendezvous, Chicago.

Eugene Machtig is now the sole owner of the Friars Inn, Los Angeles, having taken over the interest of his partner, Maurie Rauch.

When Lew Leslie opens his cafe, the former Fay's Follies on West 54th street, New York, it will be known as the Rue de la Paix. It is slated to open March 1 with Ibrahim Jones the feature band attraction.

When the new Billy Arnold revue at the Monte Carlo, New York, opens it will be the longest show of its kind in town. It will run an hour and a half and will have considerable scenery. In itself it is a floor show. Special pillars have been constructed to accommodate the setting. Bernard and Rich are featured in the revue, which has a cast of 25, with Arnold and the 14 Virginians continuing as the dance band feature.

Selvin's Foreign "Hunch"
Tom Timothy, business manager for Ben Selvin's orchestra, sailed for abroad recently.
He will negotiate for foreign band bookings.

Fowler and Tamara Signed
Chicago, Feb. 17.
Fowler and Tamara and their novelty orchestra have been engaged by the Edgewater Beach hotel for three months opening June 20.

LYONS SUING CLUB ALABAM

Royalty Controversy—May Stars Other Actions

In the Seventh District Municipal Court, Arthur S. Lyons started suit this week to recover \$750 from the Club Alabama, Inc., Samuel Weiss, Gus Shult and Benjamin R. Bomerwald on the allegation he (Lyons) held a contract whereby he was to receive \$250 weekly royalty for producing and staging the Club Alabama revue. The suit covers royalties alleged due for the past three weeks.

Lyons had been receiving at the rate of \$450 weekly royalty the past 15 weeks from the Club Alabama and its proprietors advertised that Lyons staged, produced and conceived the show.

Lyons booked Johnny Hudgins, the colored comedian into the Alabama, and personally supervised the entire production.

Kendler & Goldstein, his attorneys, state they contemplate bringing another suit against the same defendants on another contract which provides Lyons receive half of the profits of all "outside" engagements by the revue. Thus, when the Alabama show played the Lafayette Theatre in the colored Harlem section for a two-week run about a month ago, Lyons' share of the profits for the week was around \$1,500. He was not reimbursed for the second week, that being the time when he was notified his services were dispensed with.

The same attorneys represented Harold Goldberg in a similar proceeding against the Alabama management last year. Goldberg then put on the show and after it ran for some time and hit its stride he was told his services were no longer required. The matter was subsequently adjusted out of court.

Ex-Enforcement Man Alleged Bootlegger

Washington, Feb. 17.
Ralph E. Ruby, formerly one of Washington's crack prohibition agents, is being sought now as an alleged bootlegger. A warrant has been issued for the former booze chaser, and should he be apprehended, he will be charged with sale and possession of liquor.

Ruby was characterized as "one of the shrewdest of bootleggers" by one of the local raiders while discussing the warrant. This because of Ruby's knowledge of the methods of prohibition agents. It was said that it made him the most elusive man they ever had to deal with.

Ruby was much in the limelight here when a prohibition agent, Ruby, with others, was finally ousted from his job for alleged irregularities.

GEORGIANS NEVER MOVED

The Georgians, the Paul Specht band which was ordered deported from Paris, is still at Claridge's in France. They did not land as previously reported, although expected back.

The band was booked by M. Vauclair for his hostelry. The French Government's stand is that labor permits to foreigners are only for a maximum of four months. Specht's contract with Claridge's is for six months, which accounts for the controversy.

DAVIS' NEW BALLROOM

Washington, Feb. 17.
"Swanee" is the name of Meyer Davis' new ballroom, which opens here on Thursday (the 19th) in the new Earle theatre building.
The new ballroom will have a capacity of 1,500 persons.

Johns for Florida
Washington, Feb. 17.
According to Meyer Davis, Brooke Johns has been placed under contract to go with a Davis band to Florida for society parties.

Offered Cover Charge For Radio Program

The program of a night club in the upper 50's, broadcast Sunday night resulted in a number of messages from listeners. Not being a request, one message was out of the ordinary.

It was: "We are enjoying the concert so much that I am sending you a check for four cover charges."

It's a good gag if the check didn't arrive.

COL. GIMP'S "REGALE"

There was an enthusiastic gathering of theatrical clans in Chicago last Thursday night when "Col. Gimp," commonly known as "the mayor of Chicago's loop," opened his new midnight rendezvous at 2901 North Clark street. The "Club Regale" is the name of the "Colonel's" new pleasure palace, and the place lives up to its name.

Show people, however, were not the only ones present. In addition to such near-members as Benny Leonard, a number of other professions were represented, among them the judiciary of Chicago and Cook county. Judges, lawyers, doctors and politicians mingled with the footlight favorites.

The thing that assured a big professional patronage for the new "Regale" is the Colonel in person. He is one of the most widely and favorably known restaurateurs in the show world, who don't know him as Martin Snyder hail him by one of his more fanciful titles.

However, the club itself would draw. It is both cozy and restful and the cuisine is of the none-but variety. There is an excellent orchestra and a tempting dance floor. Entertainment never lags, though the principal attraction is the atmosphere.

This is one case where that elusive quality isn't faked. It's a genuine homey sort of real show folks thing. If you don't believe it give it a try.

Brigode and Friedman Denny Hutchinson's Suit

Ed Hutchinson, cabaret producer, has started Municipal Court proceedings against Ace Brigode and Joe Friedman, respectively director and business manager of the Brigode 14 Virginians orchestra, for the recovery of \$1,000. Hutchinson claims that amount due for securing Brigode's band the engagement at the Monte Carlo restaurant, New York.

Brigode and Friedman, through S. V. and G. P. Helmsberger, who are attorneys for Friedman J. Gallagher, owner of the Monte Carlo, enter the defense that Hutchinson is not entitled to anything because of the fact that Mr. Gallagher's representative when the band was booked into the cafe, Gallagher supports that contention.

Hutchinson at that time had a revue at the Monte Carlo.

Chi. Ballrooms Turn The Other Cheek

Chicago, Feb. 17.
Local managers of the National Association of Ballrooms are sponsoring three benefit dances for the Juvenile Protective Association, despite the latter body has repeatedly ridiculed ballrooms. The Juvenile Association has approached the ballroom managers with a view of raising sufficient funds for the upkeep of the organization, with the money to be also utilized in fighting indecent ballrooms. The first benefit performance was staged last Monday at Madison's Dreamland, with the Trianon and Merry Garden to offer similar entertainment in their respective ballrooms next Monday, Feb. 23, and the Monday following.

Club Virginia's Show
Eddie Green's revue opened at the Club Virginia, N. Y., (formerly Hollywood Cafe), Feb. 15, with the principals, including Green, Greenlee and Drayton and Ethel Williams. The former Hollywood show was put out of commission when the cabaret was a disastrous fire some weeks ago.

BAND WALKS OUT ON LEADER

Art Coogan's Unit on Co-operative Basis With-out Coogan

Art Coogan, Philadelphia orchestra leader, is a leader without a band. His combination, when Coogan refused to come to New York to open at the Rendezvous, walked out on him and opened on their own under the name of the Rendezvous Ten.

The band will double the cafe and vaudeville under that name and have agreed to continue on a co-operative basis. This is the first time such an agreement has been reached because a band must have a leader and the leader gets at least twice that which his men earn.

However, the co-op management will be in force on all income from the cafe, vaudeville and their Columbia recordings, which start immediately.

The band opened at the Regent, New York, Monday under Rose and Curtis' direction.

CLEAN-UP IN CINC

Dance Halls and Cabarets Investigated
Cincinnati, Feb. 17.

Evidence that concerted action is contemplated by various church and social organizations to stamp out purported improper practices and law violations in dance halls and cabarets here was seen last week when attention of city officials and the Hamilton County Grand Jury was called to these conditions.

With a minister heading the grand jury and an investigation of road-houses and cabarets in progress by that body, apparently the church and allied bodies believe that the time is ripe for a general clean-up of certain amusement resorts which are considered sources of juvenile delinquency.

Encouragement has been lent to their efforts by the fact that the police have conducted raids on road houses and cabarets recently and that the proprietors of two of these resorts have been fined on liquor charges.

MORE PADLOCKING RUM

A wholesale series of padlocking proceedings are reported slated for prosecution shortly in the Federal Court governing the Broadway cafes and restaurants. Both from the legal and the restaurant end, the rumors of the reported suits have been heard.

In the Federal Court, at least one suit is known to have been ready for filing, but suddenly held up. A flock of similar actions are said to accompany this padlocking proceeding, which involves a west 44th street cafe.

ROAD HOUSE BANKRUPT

Benjamin Lewin and Abraham Grebel, operating the Park Inn Restaurant (also known as the Butte), at 1295 Boston Post Road, New York, filed a joint voluntary petition for bankruptcy in the U. S. District Court last week. A total of \$11,014 and no assets is listed.

E. B. Marks is publishing the score, George M. Gatts' production, "Some Girl."

Bacon & Day
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO., Inc
GROTON, CONN

WORLD AMUSEMENT LOSING GRIP ON THIS SEASON'S FAIR BOOKINGS

Independents Coming to Fore and Grabbing Much of Association's Business—Better Acts for Less Money Doing Trick

Chicago, Feb. 17. From a check-up of activities in fair booking agencies this year the outstanding fact is evident that many fairs that hitherto have been solidly contracted by the World Amusement Service Association are distributing their business in other directions, and whereas last year the W. A. S. A. took everything away from competitors, including the fireworks, in many cases the fairs in question have booked their entire show elsewhere, or at least a part of it. This applies more especially to the grand stand acts, under the direction of Barnes & Carruthers.

Exorbitant Prices for Acts

It is a well-known fact that in many cases this has been the result of the publication in Variety last December of the prices paid for acts and the prices charged the fairs for the same attractions. It is also common knowledge that the directors of many fairs have been taking notes and at the same time are taking a more active interest in their amusement programs, asking questions about the intrinsic value of certain high-priced features that have been rung in their grand stand bill of attractions at big figures, comparing the said prices with those published by Variety, which were what the agencies in question actually paid for them, and which were given out to the salesmen as the cost price to base their profits on.

Breaking Monopoly

It is this general shaking up and expose in fair circles that has induced the fair directors to check up on the secretary, and in turn to look closer into the offerings of other agencies in the field, bringing them into more prominence and enabling them to at least get a break in the big combination that for a time threatened to monopolize the entire fair booking activities of the country.

These smaller agencies, in addition to being able to get a better opportunity to offer better shows, have, it is said, been able to obtain a much more pretentious list of acts this year and now have a greater variety of talent to offer than ever before. Performers, who find the prices that were being obtained for their services, also found out that

(Continued on page 40)

IND. FAIR CONTRACTS

Indianapolis, Feb. 17. A meeting was held at the State Capitol Feb. 10-11 by President Lin Wilson, Secretary E. J. Barker and the 18 directors of the Indiana State Fair, to award contracts for the fireworks, attractions and shows for the 1925 fair.

A. H. Barkley, representing the John M. Sheesley shows, secured the midway contract; J. Saunders Gordon sold the Florida attractions, "Egypt," for the Gordon Fireworks Company of Chicago, and the free acts were distributed between the Western Vaudeville Managers' Association, Earl Kurtz of Indianapolis, and the Gus Sun Booking Exchange.

Charles Duffield and E. F. Carruthers were present, representing the World Amusement Service Association, but did no business. Gus Sun, Earl Kurtz, Kurtz Amusement Company; A. D. Alliger, Potts Fireworks Display of Franklin Park, Ill.; John Pottit, W. V. McAlister and Miss Lascott, for her own agency, were others present. Joe Weber obtained the contract for the band.

WAVERLY PARK'S FINALE

Lansing, Mich., Feb. 17. The last of the big attractions at Waverly Park, former leading amusement park of central Michigan, have been razed. The property figures in a suburban realty development project by local interests.

"BETTER CITIZEN" NEW CHAUTAUQUA SLOGAN

Adopting Patriotic Scheme to Offset Klantaqua Opposition

Chicago, Feb. 17.

All chautauquas this season will use the "Better Citizen" propaganda as part of their publicity program. The idea back of the move is to give the chautauqua something tangible to tie to in the small town, and something that the average citizen cannot refuse because it smacks of patriotism. The new scheme is something the chautauqua has been searching for for a long time.

The past few years chautauquas have met with serious opposition. They are on the decline. The new idea is to place the chautauqua on the basis with the flag and make it something that cannot be turned away.

Another angle that makes this idea click with the chautauqua heads is that it can be used against the Klantaquas that are now threatening the life of the chautauquas.

MODERN OMAR GUESSED WRONG

Spent Dough Lavishly on Showmen but Got No Orders

Chicago, Feb. 17.

There is certain tent-maker in Chicago who has a penchant for making slurring remarks about his chief competitor and who also tried to oust him from office in the Showmen's League of America, with the result that his efforts reacted as a boomerang, and the competitor is absolutely sure of election as treasurer, having been nominated on both tickets, much to the chagrin of the modern Omar.

But Omar said other means to coral business away from his rival. He issued invitations broadcast to showmen on their return from Canada and elsewhere, he wooed and won them "an everything." They accepted, some of them, and the big joke is that in the majority of cases they had already contracted with his competitor for their supplies.

The showmen were as wise as he was, they let him spend his money and bought where they pleased.

A. C. C. May Substitute Wrestling for Wild West

Chicago, Feb. 17.

The American Circus Corporation may entirely abandon its wild west this season and feature only wrestling. The matter was discussed at the Chicago offices of the corporation and while no definite information was forthcoming it is understood that the matter will be settled this week.

If the change is decided upon it will be a last minute one and will affect the Sells-Floto, the Hagenbeck-Wallace and John Robinson Circuses.

A. C. C. MOVING OFFICES

Chicago, Feb. 13.

The Chicago offices of the American Circus Corporation will be abandoned after the engagement of the Sells-Floto circus.

Henceforth all business will be transacted at Peru, Ind., which will become the headquarters of the corporation. No reason is given for the moving, except that Jerry Mugivan and Bert Bowers, in control of the corporation, wish the general agents to spend their time in Peru, instead of in Chicago.

West Again Heads Ogdensburg Fair Syracuse, N. Y., Feb. 17.

John A. West has been re-elected to the presidency of the Ogdensburg Fair. In spite of bad weather conditions during the 1924 fair the sponsoring society lost only \$735.

LACHMAN BUYS KENNEDY SHOWS FOR \$11,100 AT GOVT AUCTION

Wife Acts as Agent for Lachman—Withholding Payment Pending Protection Assurance—Sale Includes Rights to Title

New Orleans, Feb. 17.

Mrs. Irene Lachman, acting for her husband, Dave Lachman, purchased the Con T. Kennedy shows here at a public auction Saturday, when the United States Government offered the carnival for sale. The price paid by Mrs. Lachman was \$11,100. The sale included the rights to the title and the real interest of the former Kennedy outfit.

Mr. Lachman, who arrived here yesterday, is withholding payment of the purchase price until assured by the Government he is to be protected fully in all agreements of sale.

It was Lachman, who originally negotiated with the Government for the release of the Kennedy shows on behalf of Mrs. Kennedy, with the action ultimately dropped through the latter's refusal to comply with the Federal stipulation that \$10,000 in income tax be paid before the carnival would be released.

Harold Bushea, acting for David Lachman, bid in the Kennedy show property at the government sale last Saturday. There were two other bidders, the next highest being B. G. Graham of Philadelphia. Bushea's bid was in face of several protests by several claimants of parties who claimed separate property in the ownership of Deputy Collector Davidson, that the government guaranteed title.

Lachman and Bushea will confer regarding future plans for the show.

OFFICIAL ADMITTANCE OF WEMBLEY FIASCO

Company in Bankruptcy Court with Deficiency of \$73,635

London, Feb. 17.

Very early in the career of the British Empire Exhibition it was known things were not as expected by the showmen who had paid exorbitant prices for ground and reservations.

Now the first official intimation of failure comes from the Bankruptcy Court, the most reliable informant on such matters in this country.

A winding up order was made Jan. 22 against Side Shows and Games, Ltd., (Wembley). The official receiver stated the company was formed in February, 1924, with a nominal capital of \$50,000, and was formed to acquire concessions for a 500 foot frontage up to Dec. 24. It was estimated the attendance would be \$9,000,000, but this did not materialize. Although games were popular, in confined spaces, the public refused the lure of the big Wembley scene, and on top of this the company's officials blamed the excessive rental.

In June a dispute arose between the concessionaires and another company and the court appointed a receiver. At the end of the exhibition he had a balance of \$75,000, but since then there had been a claim for rent far exceeding this amount.

The company's balance sheet showed liabilities \$45,930, established assets, \$21,310, and a deficiency of \$73,635 in regard to the shareholders. The only assets at the moment appeared to be the actual stalls, which were of doubtful value.

A difference of opinion arising as to the appointment of a liquidator the matter was referred to the court.

BECKMAN-GERETY CIRCUS

Chicago, Feb. 17.

Fred Beckman and Barney Gerety, joint owners of the C. A. Wortham shows, are building a novelty in the way of a huge tent show. It will mark a new departure from the ordinary offerings of the carnival and run along circus lines.

AWAKENING AT DETROIT

Detroit, Feb. 17.

Contracts have been signed by the Shad U Klam Grotto, of Detroit, with Earl Newberry for the production of "The Awakening" to be staged under their auspices June 27 to July 11.

The World Amusement Service Association held the contract last year, this annual spectacle and pageant being one of the greatest events ever produced in the city.

CIRCUSES BRAND MILLER SHAW OPPOSISH

Independents Lining Up to Protect Strongholds Against "101 Ranch"

Chicago, Feb. 17. The American Circus Corporation and the various independent circuses will, it is reported, join hands to fight the 101 Ranch show — an attempt to force an early closing of the new Wild West organization. It is the first time in years that rival organizations have agreed to unite for a common purpose, to try and keep a new circus from gaining too strong a foothold.

The information of the relief move leaked out here when it was discovered that the various circus general agents and managers had met secretly to devise ways and means of holding their respective territory.

Fred Buchanan, owner of the Robbin's Circus and who this year has increased the show to 20 cars, is reported as the man back of the move. Buchanan has some exclusive western territory that he is afraid of losing if the new show gets too firm a hold on western patronage.

No one knows exactly what methods the circuses will use in keeping the 101 Ranch show from getting too strong. The show itself is strongly equipped to meet opposition and will unquestionably give battle. If, however, it has shows on all sides of it, playing its fiddler towns, it will probably go under quickly.

Fair Men Endorse

Pari-Mutuels Bill

Chicago, Feb. 17. A bill to put over Pari-Mutuels machines in Illinois is receiving the backing of the International Association of Fairs and Expositions, with the understanding that if the bill goes through it will mean universal operation throughout the country.

ARTHUR JONES DIES

Chicago, Feb. 17. Arthur B. Jones, manager of the Lakeside Chautauque Association, died of organic heart trouble at the Toledo Hospital after an illness of 9 weeks, Feb. 1. Funeral services were held at Lakeside and at his home town, Delaware, Ohio.

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AND SAVE MONEY; ALSO TIME. READ PAGE 15; IT TELLS HOW

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ECKHART INCORPORATES

Concession House Will Put Stock on the Market

Milwaukee, Wis., Feb. 17. C. F. Eckhart & Co., prominent concession supply organization that has operated successfully under the personal management of C. F. Eckhart for some years, is about to be turned into a corporation under the laws of the State of Wisconsin, with 4,000 shares of common stock of no par value and 1,500 shares of preferred stock of the face value of \$100 each. It is proposed to sell the preferred stock and some of the common stock so as to give the business added working capital.

SPARKS FORTIFYING AGAINST "JOCKEYING"

Slapping Back for Last Season's Buffetting — Strong Show and Heavy Advance

Chicago, Feb. 17. Sparks' Circus is going out this season, "loaded for bear," according to the advance word that has reached here. In the past this circus, one of the greatest on the road, also one of the biggest money getters, has been chased about by the American Circus Corporation holdings, and forced to go where that organization wished. This season, however, the little show is opening with a surprisingly large advance crew and several high class agents. With this force it is hoped to make the American Circus Corporation play fair and give the Sparks organization the territory to which it is entitled.

One of the plans to be used by Charles Sparks this season includes a number of brigades, each of which will do nothing but protect the Sparks park and keep it from being "pulled" as was the case last fall when the American Circus Corporation attempted to steal some of the Southern territory laid out by Sparks.

This is the first year Sparks has spent so much money on his advance. The expense of this season's crew is said to equal the "nut" of the show.

101 Ranch Will Have Four Side Shows

Chicago, Feb. 17. The 101 Ranch Circus will carry four side shows. All of them will charge 25 cents admission. One will be as large as the average side show on the average circus. The balance will be pit-shows, with but one special attraction which will be featured on the program.

With the aid of these shows it is hoped to take care of the nut of the organization. The candy, soft drink and other privileges will be leased by the Miller Brothers on a season lease that includes a sharing contract.

These last minute arrangements are being made because a number of veteran showmen have told the Miller Brothers that the show will not click. They give as a reason that wild west cannot be made fast enough to cope with the movies, and that the patrons will not see the thrill they do from a picture.

To overcome this the Miller Brothers are adding concessions and side shows to supply revenue to get the show over the road.

MUGIVAN STAYING HOME

Yields Managerial Powers to Others For First Time.

Chicago, Feb. 17. Neither Jerry Mugivan or Bert Bowers, the two major factors in the American Circus Corporation, will travel with any of their circuses this season. In the past both executives have been very active directing their shows. This year they are passing the work along to others.

LIGHT ATTENDANCE OF MEMBERS POSTPONES S. L. C. MEETING

Balmy Weather Queers Proposed Ice Carnival

Lawrence, Mass., Feb. 17. Owing to the thaw this week, it has been necessary to postpone the winter carnival to have been held yesterday and to-day by the Lawrence Community Service, until next Friday and Saturday. Angela Cassidy, an employee of the Wood Worsied Mills, has been elected queen of the carnival. The vote was close as Miss Cassidy received 180,100 votes, while Catherine Gilcrest, of the Arlington Mills, who was runner-up in the contest, received but 1,500 votes less than Miss Cassidy.

30,000 AT SCOUT CIRCUS

St. Louis, Feb. 15. More than 30,000 people attended the third annual boy scout circus at the Coliseum Friday and Saturday evenings. The capacity of the auditorium is only 11,000 but somehow the extra 8,000 managed to find parking space. Giving at thirty-five cents per seat, the gross went over \$10,000 for the two nights. The St. Louis council of the scout organization supported the show and more than 5,000 boys participated, showing the various phases of scoutcraft.

18 Rides, 27 Shows at South Florida Fair

Tampa, Fla., Feb. 17. The second week of the South Florida State Fair opened with the taking over of the city by Genarilla and his Mystic Krew of Buccaneers.

Over 50 floats were used in the biggest parade on record. It encircled the city and went out to the fair grounds. More people passed the turnstiles than on any day in the history of the fair. The Midway, with 18 rides and 27 shows, the largest ever seen here.

Bison Bill's Eden Musee Exhibition, managed by Stark Younger, a relation to the famous Younger Brothers, was present and the entire show goes from here to the Dub Tropical Exposition and Fair at Orlando. This is the 14th year the Jones shows have played this date.

WHAT THE WORLD WANTS

Variety Bureau, Washington, Feb. 17.

Each week the Department of Commerce asks American manufacturers and distributors what they have to sell. Not only does the department ask that question but they go one better and list many articles for which inquiries have already been received. This business but awaits the "go-getter" and in selecting from the lengthy list for the current week, which is a compilation of requests forwarded by the American trade envoys scattered throughout the world, Variety's reporter has endeavored to select only those that come with the general confines of amusements and its allied industries.

As is explained each week, and its importance cannot be too forcibly "brought home," it is always necessary to address the nearest office of the department (a list of which was recently published here), giving the country, the commodity and the code number following.

Among the purchases this week are: Belgium, radio sets and parts, cutlery (13588); Canada, high-grade boots and shoes, cigars, cigarettes and tobacco, electric flashlights, electrical novelties, rifles, shotguns, sport goods (all 13840); Colombia, automobile accessories and greases (13849); Denmark, confectionery (13871); India, hand cotton hosiery (13801), silk adhesive tape (13825); Egypt, blankets, blacking in cans for boots, cotton and linen uniforms, overcoats, puttees, tunics, trousers, uniforms (all 13846); France, optical goods (13811); Germany, labels, paper and cardboard, ticket pins and materials for manufacture of (13820); types for use on

No Particular Reason Advanced for Scarcity—Proxies of Show Owners Do Not Suffice—Plans for Reorganization Held Over—Finally Gets Under Way Day Late Rather Than Pass Up Session

ARMED TRUCE IN WORLD AMUSE OFFICES

Barnes Picks Up Furniture to Go, but Puts It Back—Bet-ting on Outcome

Chicago, Feb. 17. There has been war and there are rumors of more war in the World Amusement Service Association. Fred M. Barnes threatened to take all his furniture out of the office he occupies and himself as well last week. He even went so far as to order a furniture remover to come and get the effects, but re-negated later in the day.

It is but an armed truce, however, so far as can be learned. The cause seems to be the dissen-sion between the Barnes and Car-ruthers factions. Carruthers is sup-posed to be in charge of the New York office and complains that the visits of Barnes and some of his associates to New York so fre-quently are unnecessary, as all ex-penses of these trips are assigned to the New York office.

These upheavals are not at all unexpected, as the betting on the street is even money that the or-ganization would not stay intact this year, and offers of three to one that they do not survive another year find no takers. The rumored dropping out of Charles Juffield from the W. A. S. A. will not help matters, as Mr. Duf-field is recognized as a peace-maker and diplomat, and his loss will be felt.

ED SALTER IN HOSPITAL

Tampa, Fla., Feb. 17. Ed. R. Salter, publicity director for the John J. Jones show, is in the Gordon Keller Hospital here, where he has been indisposed for the past week.

Monday morning revealed a very light attendance of show owners, members of the Showmen's Leg-islative Committee. It seemed con-clusive at that time the proposed general meeting would be adjourned without date and subject to the president's call.

Representatives of many shows are here but without authorization by the owners to represent them at the owners' convention. Among the most prominent members in town Monday were Fred Beckman, Jimmy Simpson (Frances Greaser Show), Les Brophy, Barney Gershy, Jean De Krook and Harry Melville. No particu-lar reason was ad-vanced for the light attendance of the owners. Some thought the ex-pense of the trip was responsible for the light attendance while others suggested the belief by many owners that as the Tom Johnson con-nection continued to date many had lost temporary interest.

In an indirect discussion occurred between the members who were present but it was of no particular importance. Harry Melville held a conference late Sunday night with the members in town, deciding that if no others arrived yesterday or today (Tuesday) it would be of no avail to talk over the important matters at hand, including the re-organization and renaming of the committee. The sense of the Sun-day night meeting was that ad-journment would be most advisable.

Melville's Plan

President Melville had gotten up a new constitution and by-laws for the reorganization with the sug-gested title of Outdoor Showmen's Association as the successor to the Showmen's Legislative Committee caption. However, this remains in abeyance of necessity.

Among other things which were brought up was the submission of a plan for closer co-operative business intercourse with the moving picture exhibitors and also the matter of the music and general business of the American Society of Authors, Composers and Publishers was forward.

Tuesday Meeting

The meeting yesterday was poorly attended by carnival owners. Tele-grams were received from several members assuring their support of any action taken. The same officers, namely, Harry Melville, president; Mike Clark, secretary, and the same representatives for the various parts of the country, with Johnson com-mittee, and general co-manufacture of selected last December remain. Mike Clark and Fred Beckman were ap-pointed to give out all publicity.

The new by-laws and constitu-tion were not taken up at yester-day's meeting, but will probably be threshed out at the meeting Wed-nesday.

Mike Clark gave out the follow-ing official statement: "The show-men's Legislative Committee has for its object the elimination of ob-jectionable features that present themselves as a general rule and will seek to co-operate with all state and national fair associations. The name of the association will remain the same Showmen's Legislative Com-mittee."

JOE-BREN

Production Co.

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Custer Car, Flyaway, Miniature Railway concessionaires wanted

NEW YORK'S BIG PARK

STARLIGHT, East 177th St.

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SLATTERY AGAIN BEATS DELANEY

Buffalo Youth Outpoints
Bridgeporter in Fast
Six Rounds

By JACK PULASKI

After seeing youthful Jimmy Slattery of Buffalo again tonight Jack Delaney at the Garden there is no change in the earlier indication that "Slats" is the most promising candidate for world's honor in the light heavyweight class. He boxed at 162, slightly over the mid-weight limit. If Jimmy grows to 170 pounds or more and retains his present speed it is hard to see how he can be denied the championship. There is a proviso that he keep away from the flesh pots.

Slattery will become of age next summer. Until then he must keep within the around distance in the state. But at that time the Buffalonian is the logical opponent for Harry Greb in the open air.

Delaney is most anxious to meet Greb for a chance at the title and for that reason arranged the second meeting with Slattery. Right now the latter stands in Jack's way of championship honors. Over a longer distance Delaney might have conquered Slattery, but there is no question the youngster is the former Canadian's master at boxing. Slattery's knockout of Frankie Schoell a week or so ago in Buffalo means the kid is learning to his solidity.

Delaney declared he would defeat Slattery before the match, but the odds were seven to five, with Jimmy the favorite. It was the claim of Jack's manager that Delaney was in condition for a six-round speed session with Slattery the first time they met, but that he was trained for just that thing last Friday.

It made little difference. Slattery's left hand kept Jack away time after time, while Delaney was not backward in using the same style of defense. Slattery, always dancing away, took a couple of punches to the face with apparently no harm, though one blow seemed to hurt the kid. On the other hand, Slattery socked Delaney oftener with the right and in the fifth round two such successful blows worried the more seasoned fighter. In the last round Delaney seemed best. In one clash Slattery got the worst of a mixup when the referee was breaking them on Jimmy's right side.

Slattery Willing
Yet, in the lightning flurry, which steamed the fans plenty, young Mr. Slattery hit so fast and hard that Delaney the colorist and Jimmy showed himself willing to box or fight viciously in the clinches any way Delaney wanted it. Slattery's upstanding style and rapidity in countering make him a great looking boxer, yet, Delaney, in knocking out Barinbach and Tiger Flowers in the Garden, endeared himself to the New York fight bugs, but Slattery is a growing idol.

The card was not satisfactory. A big house was in, drawn by the main event, Larry Estridge, colored light heavyweight, met Warnie Smith, Oklahoma middleweight, in the semi-final. Smith is a chunky person and showed a tendency to bump off the colored Harlemite, who backed away consistently for several rounds. In the first session Barney slammed Larry so hard with a right that the colorist quit, pum-pum-fumbled with the ropes wildly and finally hit the canvas. He was up immediately, however, and started working on the Westerner in the third round, cautious like. The scrap was a close one, but ended abruptly at the end of the fifth. Smith was bleeding plenty from the mouth and told the referee he could not continue. It was claimed his jaw was fractured from one of Estridge's whumping uppercuts—a technical knockout in favor of the colored man.

COLEMAN MAKES CHANGE

Chicago, Feb. 17.
Fred Coleman, last season's Mottor with the Christy Brown Circus, will handle advertising banners with 101 Ranch show this season.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Con Conway

THURSDAY, FEB. 19

BOU.	WINNER.	ODDS.
Nat Pincus vs. Tommy Murray.....Pincus.....	even
Al Brown vs. Davy Abad.....Brown.....	6-5
Sammy Baker vs. Soldier Barfield.....Baker.....	3-1
Harry Felix vs. Kid Dube.....Felix.....	even
Andy Tucker vs. Harry.....Tucker.....	even

FRIDAY, FEB. 20

Babe Herman vs. Bobby Garcia.....Herman.....	.....	7-5
Danny Kramer vs. Kid Roy.....Kramer.....	.....	8-5
Johnny Breslin vs. Joey Ross.....Breslin.....	.....	even
Baker vs. Merio.....	.....	even

SATURDAY, FEB. 21

Phil Rosenberg vs. Harry Gordon.....Rosenberg.....	.....	9-5
Rube Bradley vs. Pincus Silverburg.....Bradley.....	.....	8-5

SCORE TO DATE

Selections, 40. Winners, 30. Draws, 4. Losers, 6.

N. Y.'S 2D WRESTLING EVENT OF THE SEASON

New York's second wrestling show of the season was ushered in at the 71st Regiment Army on Monday night, under the supervision of Jack Curley, before about 2,000 fans.

The card consisted of three bouts, one with a time limit of one hour, the other of an hour and half and the main bout a fifteen minute limit. The first was barred and one fall counted a win.

The first match brought together Joe Stecher, former world's champion, and Jim London, the Greek champion. Stecher's iron pins were not working in the usual fashion for he failed to clamp on his famous scissor hold and at the end of the hour time limit the match was called a draw.

In the main bout, which was scheduled to go the limit but which lasted only 19 mins. and 49 seconds, Wladek Zbyzsko of Poland, the younger brother of Stanislaus Zbyzsko, the former world's champion, matched holds with Ivan Zaiken, a big 285 pound Russian, who, three weeks ago in the same ring, defeated Joe Komar in short fashion. After a few minutes of grappling, Wladek was suddenly lifted up in the air and thrown out of the ring to the floor, a newspaper man's hat breaking the fall. He jumped back into the ring and rushed at Zaiken with clenched fists. Then came the big thrill of the evening when Louis Magnolia, the referee, stepping in between the men, received an accidental, but hurtful, blow in the nose. After twice more throwing Zbyzsko out of the ring Zaiken suddenly announced that his left ear hurt him. Although he speaks no word of English, when Magnolia told him to continue, the fight he refused and the bout was awarded to Zbyzsko on a technicality. Zaiken walked around the ring smiling, while the customer's book, Zbyzsko weighed 317 pounds, net.

In the last bout Renato Gardini, the Italian champ, downed Tarry Miyki, the Japanese champ, with a head lock after 21 min. and 35 seconds of wrestling. Miyki, who came in the ring bare footed, was very tricky and slippery. He broke several difficult holds by just touching Gardini in a soft spot in the ribs. Weights: Miyki, 180 pounds and Gardini, 208, just.

If the audience of wrestling depends on the enthusiasm of the crowd that turned out Monday night, indications are that the sport may yet be returned to its former popularity.

POLLACK GETS MICH. FAIR

Detroit, Feb. 17.
The World at Home shows, under the management of Irving Pollack, will supply all the midway features at the Michigan State Fair here this year.

Contracts have been signed between the contracting parties, George W. Dickinson, secretary, and Irving Pollack.

MILLARD UNIT SET

Chicago, Feb. 17.
M. J. Millard, known in lycium and chautauqua circles as the "Community Man," has established headquarters at Omaha, Neb., where Mrs. May Millard books her husband in a sketch called "The City of Happiness." The balance of the cast, 10, are being supplied locally.

W. A. S. A. LOSING FAIRS

(Continued from page 38)

by switching affiliations they themselves could do better, if not in the actual price of their act, possibly by obtaining a longer fair season, due to the fact that the smaller concern is satisfied with a smaller profit on their offering while being in a position to place them at fairs hitherto practically barred to them.

Fireworks Concerns Getting Break

Be that as it may, each big fair meeting sees the Western Vaudeville Managers' Association, the Robinson Attractions, Gus Sun-Wirth Amusement Company and the Lew Rosenthal agencies becoming increasingly prominent. The Potts Fireworks Display Company, comparatively new in the field but a firm which has supplied the other sellers of fireworks with their material; the Gordon Fireworks Company; and the Illinois Fireworks Company of Danville are also conspicuous in the list of the new companies hitherto booked by the W. A. S. A. in conjunction with their acts.

A case in point was demonstrated at the meeting of the Indiana State Fair, where every act and the fireworks, which a couple of years ago were exclusively booked by the World Amusement Service Association, were given to the Gus Sun-Wirth Hamid agency, the Earl Kurze Amusement Company and the Western Vaudeville Managers' Association, and the fireworks to the Gordon Fireworks Company, in spite of the fact that E. F. Carothers, president of the W. A. S. A., were present to control the attractions for the association.

Fairs Demanding Valides

What happened at Indianapolis is being reflected in other parts of the country, where the situation is delicately but to a greater or lesser extent. The eyes of the fair secretaries, directors and the state legislators are being opened. The latter are looking to see what is being done with the state appropriation and are not going to allow any part of it to go into the coffers of a booking agency if they know it. They take the stand that if a material saving can be made in the price of attractions without detracting from the necessary amusement features there is so much more for the fair to expend in premiums and educational propaganda, hence their interest in the matter.

ANNUAL ORANGE SHOW

Los Angeles, Feb. 17.
The 15th annual National Orange Show opens at San Bernardino tomorrow (Thursday). The Abner Klein Carnival and Glen Oswald's Victor Orchestra will be the chief attractions.

Ten million oranges on display in one rack will be another feature of the exposition which will be inaugurated in the new \$250,000 structure especially erected for the show which is to last 10 days.

New Roller Coaster at Revere Beach

Revere, Mass., Feb. 17.
The Revere Construction Co. is erecting at Revere Beach a new roller coaster, one of the largest in the east. It is being built on the site of one of the first L. A. Thompson coasters.

The new ride occupies a stretch of land with a beach frontage of 600 feet. Its highest point is approximately 90 feet and will be called "The Cyclone."

WM. F. CANFIELD

William F. Canfield, 64, veteran actor, died Feb. 16.

His death was indirectly caused by a fall down an elevator shaft four weeks ago in the St. Albans Hotel, West 68th street, where he resided.

He was put to bed, where he stayed for two days, when he got up and went on with the rehearsals for "Processional." From that time on until a week ago last Thursday

MONUMENTS
MAUSOLEUMS — HEADSTONES
ERECTED ANYWHERE IN THE WORLD BY
THE OLD RELIABLE
CHAS. C. BLAKE CO.
106 So. La Salle Street CHICAGO
Send for The Book, "MONUMENTS"

night, two weeks after the opening of the show, he complained of pains in the head. At the end of the second act that Thursday night he collapsed.

The next (Friday) morning he left the house and returned in a disheveled condition on Tuesday. Upon being questioned as to where he had been, he said he had been totally blank and he replied that he had just been out for a walk, not realizing that he had been gone for four days. A doctor was called and Canfield was taken to Bellevue Hospital, where he died.

Canfield had been on the American stage for over 40 years. During the last two years he played in "Fenrod," "To the Ladies," and did a vaudeville act with Porter White and, at the time of his death, was in "Processional."

The body, under the auspices of the N. V. A., was shipped to his home in Detroit.

EDDIE MACK

Eddie Mack, theatrical tailor, 47, whose real name was Edward S. Ranzall, died suddenly at 4 a. m. Feb. 16, of acute indigestion at his home, 700 Rockaway, L. I. Eddie was at the Mack clothes shop in the Mack building, 164-166

IN FOND MEMORY

Of My Beloved

MOTHER

Who Passed Away
February 9th, 1925

May her soul rest in peace.

BILLY DIAMOND

West 46th street, New York, last Saturday, apparently in the best of health, he was taken to a rooming house shortly for his old home in Louisville to visit his mother, past 80 years old.

He was home Sunday, and with his wife went out for dinner. He complained of a heavy feeling in the stomach, but went to bed and to sleep. He awakened his wife about 4 o'clock, but before any relief could be administered, he gave a few gasps and passed away.

No tailor catering to stage folks was better nor more popularly known than Eddie Mack.

He not only equipped about 67 shows with wardrobe, but was the personal tailor to both "big time" headliners and "small time" acts. For 18 years Mack had been a Broadway tailor, his first office being just 46th street in the days of the old Bartholdi Inn. Then he expanded by opening a bigger store at 1532 Broadway. In 1922 he moved into the Mack building, a testimonial to his increasing business and popularity.

Plans have been made by his widow to carry on the shop, with a few gasps and passed away.

MOTHER

Who Passed Away
February 4, 1925

MAZIE LUNETTE

Bert Bertine as general manager. Bertine has been with Mack ever since he started.

A widow and two children, Edward, Jr., and Marjorie, survive. Mack was a member of New York Lodge, B. P. O. E. No. 1, and the Jewish Theatrical Guild.
The funeral will be held today

OBITUARY

(Wednesday) at 2 p. m. from the family residence, 1046 Franklin avenue, Far Rockaway.

P. J. HANLON

News of the sudden passing of P. J. Hanlon, Vallejo showman, threw San Francisco's film row into deep gloom, for not even there was a man universally loved, it was the genial Irishman from the Navy town. For many years, P. J. was chief officer in the United States navy and in Virginia theatre was headquarters for his old shipmates, "Pete" retired from the service years ago and really pioneered motion pictures in Vallejo, where Mare Island is one of the nation's great naval stations. His first theatre was a 600-seat house, the Strand. Later, Hanlon built one of the finest theatres in California and, in memory of his home State, called it the Virginia.

Hanlon leaves a widow and a son, Lieutenant Hanlon, U. S. N.

JEAN HAVES

Jean Haves, 55, veteran song writer, author of vaudeville sketches and motion picture scenarios died suddenly Feb. 11, in his home at Beverly Hills, Cal., from a heart attack.

At the time of his death Haves was working for Harold Lloyd on a scenario which was temporarily titled "Eastside, Westside."

Haves was one of the best known song writers as well as sketch

IN MEMORY
Of Our Loving Cousin
EDDIE MACK
(RENEZEL)
Who passed away Feb. 16, 1925.
Mr. and Mrs. SIM MOORE

writers of his day. At one time he was advance agent for Nat Goodwin when the latter toured the country.

He has been a resident of Los Angeles since 1915 and during that time supplied the gags for Charlie Chaplin, Mack Sennett, Buster Keaton and Harold Lloyd comedies during this period.

Haves was married twice. His first wife, Gladys Cunningham, a vaudeville actress from whom he was divorced a number of years ago.

Funeral services were held in Hollywood, Feb. 14, with the body being shipped to his birthplace, Baltimore for burial. His widow survives.

DOT BERGER

Dot Berger, 24, wife of Willie Berger, booker for the W. V. M. A., died at the Michael Reese hospital, Chicago, Feb. 14. Mrs. Berger last week gave birth to a seven pound girl and was supposed to have been removed from the hospital on the day she died.

The deceased formerly appeared in vaudeville working with her sister and known as the Gerber Sisters.

Following the birth of the child Mrs. Berger seemed to be in good health when she suddenly took ill and died the following day.

HARRY MCCABE

Harry McCabe, 44, motion picture actor died Feb. 11, after two opera-

IN MEMORIAM
LEON EVANS
JAKE LIEBERMAN
EVERETT CHIPMAN
I lost three personal friends.
Three good friends, one was
Three friends of mine.
May God bless them all.
Good-bye, dear boys.

BILLY WATSON
(THE ORIGINAL)
Paterson, Feb. 14, 1925.

tions at the Clara Barton hospital, Los Angeles.

McCabe was one of the original stars of the Seelig company, and had been working with numerous companies out here for the past eight years. His death took place three days after his marriage to Evelyn McKibben, non-professional. Burial took place Feb. 13 from the Englewood chapel.

Besides his bride, McCabe's mother and father who live in Chicago survive.

MIKE WHELAN

Michael Whelan, 55, known internationally as Mike Whelan, monologist, who made a number of trips abroad to play dates, died at his home in Pittsburgh Feb. 13 of bronchial pneumonia.

Whelan was in Europe last year. (Continued on page 41)

However, the direction is most at fault. The utter lack of suspense, the naïvete with which certain important scenes are passed over and the bad handling of mobs combine to drown whatever chances the film might have had on the strength of the stage production.

The story concerns Zahrat, a good-

(Continued on page 31)

BACK ON BROADWAY!

BEHNIE KRUEGER

And His BRUNSWICK ORCHESTRA

NOW AT HOME

AT

The Parody Club

New York's Smartest Rendezvous

BROADWAY and 48th STREET

EXCLUSIVE BRUNSWICK RECORDINGS

LOS ANGELES

Variety's Office Address,
322 Chapman Bldg.

George Morrison and orchestra were the bright particular spot on last week's Pantages bill. This all-colored aggregation of jazz artists offered a program of "blue" and popular melodies that won plaudits. Hattie McDonald, described as a "female Bert Williams," with this act, is buxom, noisy and funny. Morrison's music stands up well with any of the big-time traveling orchestras. The bill generally was well balanced and rather above the average for Pantages. From the standpoint of popularity the Renee Sisters' 1924

PACIFIC STATES THEATRE BOOKING ASSOCIATION

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LOS ANGELES, CALIF.
Artists, Get in Touch with Us When in This Territory

Revue ran second to Morrison. This is really a girl trio. They work in full stage with their mother, Mme. Renee, as musical director. Mme. Renee filled in the waits between costume changes with several solos. Her voice is surprisingly good. In singing, the Renee girls fall down. They have harsh notes with parlor quality and little music. In the dance steps, however, they shine brilliantly. Five numbers are offered in all. The first in regulation eve-

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ning gowns, then a Spanish number, comedy Holland dance and, finally, Indian capers. "Kara, juggler, opens the show. His feats are a little out of the ordinary, but his work lacks smoothness. Moro and Yaco, "Just Wops," violin and accordion, opened as just a lot of noise and considerable mis-fire comedy. They warmed up finally, however, and the house gave them two encores. Cliff Nazarro, assisted by Corry Benson, piano, sang his way to plenty of plaudits. Gus Thaler's Circus closed the bill.

There were no two acts alike on the Orpheum bill last week. The variety of the layout was one of the best all around one could ask for, but still the bill failed to click as far as the audience was concerned. The show lacked ginger and snap, and at no time was there anything like comedy wallop or unusual. It seemed rather strange for an operate star, picture star and a herd of elephants on one bill. Despite this fine trio and standard acts the "punch" was lacking to put the bill over. Six of the eight acts with two of them sketches worked full stage which may have caused the show to palpably limp at the Tuesday matinee.

Frank Keenan with Howard Truesdale and Margaret Keenan in the Willard Mack sketch "Vindication" headlined. The vehicle is a corker for Keenan and shows he can act just as well if not better off of the silver sheet. The story has the usual Mack twists and holds suspense. Though Keenan and Truesdale had worked together for only two performances they were well up in their lines. They accepted half a dozen curtains—remarkable for an act of this type here.

Don Valerio wire walker with a female companion on "the wire" and a male aid with saxophone opened. Valerio is a star but were he to give a bit more personal service and eliminate his aides would register much better than he did here.

Margit Hegedus, violinist, with Otto G. Schlauff accompanying at the piano, was in second position. Miss Hegedus is a corking good artist, but lacks showmanship and per-

sonality. The young lady, with proper coaching would, on account of her ability, show to greater vaudeville advantage.

Dave Ferguson and Co. was next, with the Paul Gerard Smith sketch, "The Lucky Stuff." The act has philosophy which the hardest of mortals cannot reject, but must enthuse over. Ferguson portrays his role in good fashion. The act was well received.

Mme. Bernice De Pasquall, here about four months ago, offered the same repertoire. The audience relished every one of the half-dozen numbers she rendered. Lew Brice had the grave spot of the bill. Brice pulled his songs, gags and dance, but just could not get the mob to the enthusing point. He tried hard, but the only real applause was forthcoming on his hoofing.

William Demarest and Estelle Collette were in the next-to-shut niche, and did well following the Frank Keenan act. Powers' Elephants had the closing spot. The animals worked in unison without stalling, and held the patrons in for the finish of the turn. Eng.

MILWAUKEE

Davidson—"Music Box Revue."
Garrick—"Abie's Irish Rose" (3d week).

Palace—Vaudeville (Orpheum).

Majestic—Vaudeville (Junior Orpheum).

Miller—Vaudeville (Loew).

Wisconsin—"Christine of the Hungry Heart."

Alhambra—"Greed."

Garden—"A Broadway Butterfly."

Merrill—"The Price of Pleasure."

Strand—"Broken Laws."

Gayety—"Cross Word Puzzles" (Stock Burlesque).

Empress—"Cuddle Up" (Mutual).

"Abie's Irish Rose" booking here is for eight weeks, the longest in the history of Milwaukee.

A complete sell-out greeted the "Music Box Revue," which is at the Davidson for one week. "Greenwich Village Follies" follows.

BUFFALO

By SIDNEY BURTON

Majestic—"No. No. Nanette";

"Next Door," next.

Shubert-Tack—"Little Jessie James"; "Sitting Pretty";

Hipp—"Thief of Baghdad" (film).

Loew's—"Chu Chin Chow" (film);

Lafayette—"Siren of Seville" (film).

Olympic—"Oh, Doctor" (film).

Gayety—"Best Show in Town" (Columbia).

Garden—"Girls from Follies" (Mutual).

Vincent Lopez Hotel Statter Orchestra, direction Harold Gleaser, in this week an added attraction at Shea's Hippodrome. This is the first time in the two years the orchestra has appeared outside of the hotel.

"Meet the Wife" (road company), with Augusta Boylston, appears Feb. 23 at the Playhouse, the first booking of a commercial attraction figured as competition to the regular legit houses. The Playhouse is ordinarily given over to the Buffalo Players and similar projects. It is reported, however, that the "Wife" booking was accepted only after the consent of the local legit managers had been obtained.

"The Ritz Revue" (New York cast) broke its jump to Chicago with a week at the Shubert-Tack last week. Despite glowing notices, the show failed to get even a flutter at the box office. "Artists and Models," the week previous, came well touted and drew on its rep but failed to supply the goods. The "Ritz" poor showing at the box is locally regarded as the penalty.

Leonard Sang, former treasurer, the Garden (Mutual) is now handling the Gayety box office (Columbia).

DETROIT

By JACOB SMITH

Shubert - Detroit — "Blossom Time"; next, "Little Jessie James."

New Detroit—Dark; next, "Bring-ling Up Father."
Garrick—"Sakura"; next, "High Stakes."

Majestic — "The House Next Door"; next, "The Crooked Square."

Bonstelle—"The Outsider"; next, "The Goose Hangs High."

Photoplays—"Isn't Life Wonderful"; Adams; "Little Miss Bluebeard"; Madison; "So Big"; Capitol;

"Gold Heels," Washington; "Pampered Youth," Colonial; "Lover of Camille," Broadway-Strand.

The Michigan Exhibitors Association appears little aroused over the Sunday closing bill and the State censorship bill introduced in the State Legislature as indications they will get little or no consideration.

Fitzpatrick and McElroy will have competition in Manistec, Mich. The Rotary Club there is financing a new 1,200-seat house to open in April.

The Isis picture theatre, Grand Rapids, is to play dramatic stock, with a company known as the Washington Players.

Lester Matt, Flint, Mich., is opening a new 1,800-seat film house this week. This gives him two big downtown houses.

SEATTLE

W. V. M. A. has just added the Tokay, Raymond, Wash., to its youthful circuit.

All previous records for attendance have been smashed at the Liberty by "The Thief of Baghdad," 50c, top.

The first Orpheum unit bill reached the Seattle last week.

Theatrical business looks good in the northwest if "looks" can be accepted as a criterion. Industrial activity in lumber is one encouraging "look."

LOOK, NEW YORK, HERE IS A NOVELTY!

"AT THE RODEO"---Harry FRALEY and Ruth PUTNAM

This week (Feb. 16), Royal, New York, and Proctor's, Mt. Vernon
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A different comedy idea with elaborate wardrobe and featuring sensational dancing.
Personal representative CHAS. S. WINCHIN

LOUIS A. TEMPLEMAN

as "JIM KENYON" in "ROSE-MARIE"

WOODS' THEATRE, CHICAGO, INDEFINITELY

READ

CHICAGO EVE. POST

BY
C. J. BULLIET

Louis Templeman, as the hero lover, sings and acts well and looks the part.

CHICAGO EVE. AMERICAN

THE OPTIMIST

SINGS "ROSE-MARIE"

The popularity of the song "Rose-Marie" is enhanced rather than hurt by its phonographic run. Its rendition by Mr. Templeman with dramatic force behind it does not suffer by comparison with the celebrated tenor's "singing in your own home." No indeed! Mr. Templeman is sentenced to a long term as matinee idol in Chicago. There's a corking kiss song, fully illustrated and uncensored.

CHICAGO JOURNAL

BY
VIRGINIA DALE

Louis Templeman is the sort of vis-a-vas who is the answer to every "prima donna's prayer."

READ

BOSTON

By LEN LIBBEY

Those in charge of the local Keith house are placing in their ads the times at which acts are supposed to appear at the house. This week's show upsets all the dope. For instance at the Monday matinee show Mary Haynes, on next to closing, appeared at the exact minute that the closing act was timed to appear. The bill looked too good to be disturbed and the only way out seemed to be to rearrange the time of the acts, as published.

As shows run locally the one this week should be given considerable praise. It has about everything that goes to make up a good vaudeville show starting off at a pace that surprised and maintained the speed all the way.

The biggest surprise came with the opening act, the "La Pilarica Trio," with Viola Victoria featured. This is one of the sickest dancing acts that has played the house for many weeks and the wonder of it is how the act was ever picked to open a show. It deserves a position much farther down on the bill though not apparent how it can switch this week as the show is held out. The Victoria girl is the big thing in this act; a girl dancer who shows more grace and technique and personality than she displays. She had the house all the way. The act is confined to Spanish numbers entirely, is well costumed and has no bad places.

The big act of the show is the Dorothy Jarden act with Jerry Jarnagin at the piano. She has the act of mixing opera and popular numbers without the musical songs losing anything. By her efforts alone she makes the act run smoothly, filling in with just enough comedy.

Next to this act comes the two acts that Herman Timberg is responsible for. His comedy act with

his brother Sammy at the piano, served first with the orchestra and dancing act with Sammy Timberg, leading, showing later. This act has a new idea, the annihilation of eyepain by the public. Sonia Meroff and Virginia Roche, dancers with the act, work hard and do much to put it over.

Mary Haynes found herself in a hole after the Timberg orchestra, later than she was scheduled, facing a house that had been run ragged with musical and song numbers. She managed to overcome the handicap and closed very strong with her special numbers. An old, reliable standby, Mr. and Mrs. Jimmy Barry in their "Scandal of Hootoot Corner," is on the bill. Barry manages to put the act over despite the fact that 90 per cent of his lines are anticipatory. "Peepit," Spanish clown, in third position, gave the house a new angle in the clowning game, most of his work being confined to voice imitations. His bit where he rides the babyized bicycle was one of his best things. Espe and Dutton, in second position, offered comedy, acrobatics and juggling. "Markin," frog man, closed the show.

NEW ORLEANS

By O. M. SAMUEL

Tulane—Neil O'Brien's Minstrels.
St. Charles—"A Tailor Made Man" (Singer Players).
Strand—"So Big."
Liberty—"Abraham Lincoln."
Tudor—"Teeth" (Tom Mj).

One of those gurgling, rollicking, frolicsome shows at the Orpheum last week that was much more "hitome" than "topsome," which meant the treasurer and his two assistants were very busy during the seven-day period. There was a single jolt, that occurring while "Judge Lynch" (New Act) occupied the rostrum. The bill-topper was Sherwood's Singing Orchestra, from out Price way. "Judge Lynch" was the "added attraction."

Paul Remos and Midgets went over for a bull's-eye right at the start. The first nighters fairly "ate up" the finest of the little men. They voted it a super-opener. Vera Cole stepped out with a do-a-do look in her pretty eyes. She tried to "do" but almost "died." The final part of her act was relished, but they began to grow cold about midway. When Miss Cole changed her frock and waded in for a second dalliance, the seat-holders had strayed. Moore and Freed found the surprise, winning applause honors with something to spare. The boys worked quickly, with proper sensing of the reception being accorded always, which helped them build progressively. They almost stopped the show.

Bob and Gale Sherwood and their band, following many bands at the Orpheum, had to stand forth and deliver, and they did that very thing. A different kind of assembly, with different songs and business, they appeared as something of a novelty. One of the high lights

was Gale Sherwood's ballad called "My Boy Friend and Me." The Sherwood act took five or six legitimate curtains. Klein Brothers romped along pleasantly, as usual, setting their heartiest laughs. They interlarded a burlesque dancing bit in the dancing interlude of Princess Radjah that scored. Princess Radjah did extremely well, adding a fresh zest to her movements.

A smart show at Loew's Crescent last week that played swiftly and provided bang-up amusement. Business capacity all performances. "Kandy Krooks" and Bob Nelson shared feature honors. The picture, "The Dixie Handicap," was expressly aimed at the racing fans.

Redford and Wallace had little trouble connecting in the opening spot. They were a solid success. Harrett and Farnum slowed proceedings somewhat. A couple of hoofers who are not in the van of present-day vaudeville in method or manner. "Kandy Krooks" is almost a production, with special songs and fresh humor that struck soundly. Here is one the big time could have used handily.

Bob Nelson set a merry clip for himself and kept speeding throughout. His energetic mien was an asset in the success achieved. Lola Brava was yet another to ring the

bell, getting a royal share of encores for her Spanish dancing. Quite a piroquette, Lola, with a little more fire than most of the others and a certain flare that approaches the exotic.

The bill at the Palace the first half last week held several standards and adjudged comparatively on paper, seemed sure and certain, but the fans were lukewarm. Several acts have been playing hit time consecutively and the show should have gotten more.

"Dancers from Clownland" did very much better at the Orpheum during the early part of the season. Russell and Marconi, violinist and accordionist, did better than any of their confreres. Jane Dillon played down somewhat, after the first several performances, and did much better than when opening. Rather a bit over the heads of the patrons, but they tried hard to show appreciation, even though they may not have felt it.

Deagon and Mack just managed to make the grade. They like their clowning thick at the Palace, and, unfortunately, the Deagon-Mack fol-de-rol was too finely drawn. The pair remained along interminably, a mistake considering the "chill in the air." Bronson and Edwards closed in a routine of the ancient

Collins and Hart fare that failed to hold them in their seats.

John McCormack, who suffered a severe attack of grippe, cancelling engagements here, has left for Florida to rest for a month. He will take up his concert tour again March 9, opening in New Orleans.

Edward J. Mather, stage manager, Orpheum, is slowly recovering from a severe illness.

BALTIMORE

By "T"

Academy—Dark.
Auditorium—"Rose-Marie."
Fords—"Louis the Fourteenth."
Lyceum—"White Cargo."
Maryland—Keith vaudeville.
Palace—"Step on It."
Gayety—"Merry Makers."

Manager Leonard B. McLaughlin reports the advance sale for "Rose-Marie" broke all house records with the exception of the one hung up by Jolson. On the first day it touched \$4,999 and before the opening had totaled \$12,000.

Frederick C. Schanberger, Sr. president of the Kernan theatrical interests, is putting among the palm-trees somewhere in Florida.

BOB MURPHY

Sailing along the Sea of Success propelled by the plaudits of the public.

TOM SIMMONS

well-known theatrical mechanic, was called upon last Wednesday at the M. F. Hospital, Brooklyn, resulting from a split while track riding thirty years ago. He is now convalescing at his home 728 Flatbush Ave., Brooklyn and will resume work as soon as his physicians will permit.

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RETURNED FROM A THREE-YEAR WORLD TOUR

HERSCHEL HENLERS

"The Mirthful Music Master"

THIS WEEK (FEB. 16)

R. F. KETH'S PALACE, NEW YORK

NEXT WEEK (FEB. 23)

E. F. ALBEE, BROOKLYN

WHAT THE PRESS SAID ON MY LAST WORLD TOUR:

"THE ENCORE," LONDON, ENG.

"Undoubtedly the hit of the bill was scored by Herschel Henlere who caused a furore with his splendid act. In response to a hearty encore he proved his showmanship by playing a series of Oxford memories which immediately brought the house down."

"THE PERFORMER," LONDON, ENG.

"Herschel Henlere touched a sympathetic note with his reminiscent playing of the old time tunes that recalls the days of the old Oxford to very many there, and the applause that greeted his closing items was intense."

SYDNEY, AUSTRALIA

"In Herschel Henlere Sydney Tivoli has one of the biggest vaudeville hits of the season. The long haired French-Canadian signed on at the Castlereagh-Street House last Saturday, and it has been a scramble to get near the place ever since. He prefaces his melody making with a clever piece of whimsical tomfoolery, and getting down to real business shows how 'Home Sweet Home' would have been written by a dozen of the great composers from Chopin onward. The musical highbrow gets as much joy out of this as the Philistine. In the routine department he beats out in breathless hurry various popular airs; the audience singing in accompaniment, but always liable to lag a tune or two behind. Add to his wizardry at the piano an engaging personality and you have the secret of Henlere's instant success."

SYDNEY, AUSTRALIA

"This is Henlere's return visit, and what is more it is the second week of his return, and his popularity is increasing daily. Henlere has that envied attribute, personality, and he is as clever as a comedian as he is at piano classics."

SYDNEY, AUSTRALIA

"It is a long time since any artist at the Tivoli has made such a phenomenal and instantaneous success as Herschel Henlere, who appeared in Australia for the first time yesterday afternoon. Besides being a comedian with a rare personality he is a wizard at the piano, playing rag in a manner Sydney has seldom, if ever, heard. Within a few minutes of his entrance upon the stage yesterday he had the entire audience at his feet, whistling rags and singing popular melodies until he seemed more like an old friend than a visitor from over seas."

"DAILY TELEGRAPH," London, Eng., Sept. 2, 1924
".....perhaps the most earnest reception was accorded to Mr. Herschel Henlere, a clever pianist with a striking personality. His interpretation of 'Yes We Have No Bananas' as it might have been written by Liszt, Rachmaninoff, Chopin, Strauss and Verdi, was not only humorous but a very clever piece of piano-forte playing."

"EVENING STANDARD," London, Eng., Sept. 2, 1924

"The New Oxford Theatre.....Mr. Henlere was, in my opinion, the best turn of the evening. Musical parodies are usually very dull, but he made them entertaining, and he brought tears to all our eyes when he played tunes that used to be heard at the old Oxford."

"EVENING NEWS," London, Eng., Sept. 2, 1924

".....at times he was almost like a revival meeting. Mr. Herschel Henlere, the famous Canadian composer, one of the best turns seen in London for a long time, was at the piano."

"STAR," London, Eng., Sept. 2, 1924

".....very cleverly did Herschel Henlere recall these memories. He is a Canadian composer that looks like Faderowski. Henlere got the ovation of the evening in a program which included Charles Austin, Marjorie Fulton, Nora Bayes and George Bass."

"THE OUTLOOK," Drama Section

"The best turn in either program is that provided by Mr. Herschel Henlere at the new Oxford. He plays the fool piano and he is in the tradition because he creates an effect with hardly any material. With Mr. Henlere it is genius though of a restricted kind. He is among the stars 'cause he has a gift of getting his audience together and taking them with him. Beyond him I do not know where to look; it seems to be a barren field."

"RAND DAILY MAIL," Johannesburg, South Africa Dec. 6, 1923

"Herschel Henlere has become the talk of town. No one quite like this brilliant composer-pianist has been seen at the Empire Theatre before. An artist to his finger-tips, Mr. Henlere, has established a new standard in playing jazz tunes, while he is also heard to great advantage in classics and opera. He is repeating every night the striking success of his first appearance in Johannesburg last Monday."

"THE STAR," Johannesburg, Transvaal, Dec. 11, 1923

"The concert pianist and witty humorist Herschel Henlere, created another furore at the Empire last night and a crowded house did not disperse till twenty-five minutes to midnight. With a technique that scorns difficulties, power of expression in which he unreservedly delights, a considerable range as well as individually in his art. Henlere is a pianist of distinction and withal his spirit of comradeship with his audience becomes infectious. Last night he had his audience in raptures, especially when he called in from the wings Eddie Morris, another artist in his way, to sing a song of appreciation of Johannesburg which Henlere had composed. Henlere's personality

wins no less than his pianism. He can claw the inside out of a piano, sustain a note till it rings from fortissimo to pianissimo, execute a staccato movement, like a hum of angry bees, gallop up and down the keyboard like a terror killing rat, until you perpire from sheer concentration in watching and listening to what he can do. The rag-time music 'Kitten on the Keys' is well titled in his hands. Whether he is playing a classic or a harmonious whole or a series of fox-trots and popular airs as a fragmentary hodge-podge, he is an artist. What a magnetic leader he is! He has you guessing, laughing, emotionally spellbound—all the time following him and vainly trying to whistle, the changing tunes he plays in an endless string, beginning and ending nowhere."

"SUNDAY TIMES," Johannesburg, Transvaal Dec. 23, 1923

"At the Empire last week great audiences were present at every performance to witness a program of much excellence. Herschel Henlere, the extraordinarily, whimsical comedian and musician has a personality that may truly be described by the hackneyed term 'Magnetic.' The coming week's bill will be almost entirely new. Herschel Henlere's being the outstanding number to remain in—and he could here for a year, judging by the reception so far—he frequently is on the stage for over an hour and the audience still want more."

"MANCHESTER GUARDIAN," July 22, 1924

"Herschel Henlere might have taken the show entirely to himself, and no one, it seemed, would have objected. Give him a piano and carte blanche and you may be guaranteed not to yawn. There are other things to be done with pianos besides those that Mr. Henlere does, and there were times when one suspected that he knows very clearly what they are; but he was content to give us the strains of comic songs threading through great music of Chopin and Mendelssohn and to comment, his performance was filled with delightful intimacies directed at the audience and the orchestra. He is the most likeable and droll fellow and it was difficult to sway the audience that a turn must be set to a show."

"EVENING NEWS," Glasgow, May 20, 1924

"Herschel Henlere, who is at the Alhambra this week, has developed a humorous style since his last appearance in Glasgow and his musical act is punctuated with very entertaining bouts with the members of his orchestra. He has introduced a number of surprises, and led most of the audience up the garden with a 'touching' speech in the manner of the Banana song. With such a delightful player as he is, one felt at times that part of the comedy element might have been sacrificed for more serious stuff. An arresting personality is Henlere."

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Lyda & Revere
Lighthouse Freddy
Lang Betty
Laurence Bert
Leon Tom & Addie
Lester & Worth
Lee Margie
LaRoche Bobby

Marlo Rita Miss
McCrea E & J
Miller Clara
Mets Wilbur
Marley George
Morroe Mabelle B
Oliver Victor
Paulette Miss

Gayety—"Let's Go" (Columbia).
Empress—"London Gaiety, Girls" (Metropolitan).
Orpheum—Vaudeville.
Globe—Vaudeville.
Pantages—Vaudeville.
Garden—Musical tab.

For the first time in its history, the Shubert played an all-colored attraction, Sissale and Blake's "Chocolate Dandies," which followed the "Music Box Revue." Business held up nicely all week. The critics praised the show.

The Garden Players (Garden) presented "A Full House," originally "The Velvet Lady," and condensed it to about an hour playing time to allow for musical numbers.

Both Shubert houses will be dark next week, but "Artists and Models" will appear the following week at the Shubert. At the Missouri, where "Able's Irish Rose" closed a fourteen-week engagement Saturday, nothing definite is announced. It was thought everything was fixed for stock, even the opening bill being announced, but the deal nipped.

The Looe Bridge Company may try a season of musical stock at the Globe. If Miss Bridge should come to this house it would make a rather peculiar situation here. For many years she and her brother Al were joint stars and played here

Pappa Chas
Rothkofsky Rob
Ransdie Canaries
Sweeney & Neaton
Stoffler L & I
Stanley Frank
Tiller Sis
Thelton Fernard
Thurston Sis
Thompson Irene
Uyena F Mrs

Vivian & Dana
Valli Arthur
Vardon Frank
Vance Sylvester
Wilson Geo P
Waite Letta
Williams Barney

Edward Fitzgerald, former drama editor for the Vanderbilt tabloid daily here, and later of the publicity department of the Pantages theatre, Los Angeles, has been appointed publicity director at the local Pantages house.

Herbert Pollin, formerly publicity director at the Granada theatre, has been appointed assistant manager

over 100 weeks. They are now heading separate companies with Al playing an indefinite engagement here at the Garden. With both appearing in different theatres would certainly split things up.

at the Imperial, the Rothchild "run" house.

Alexander Pantages was a visitor here last week on business connected with the proposed erection of a theatre on the corner of Market, Hyde and Fulton street. There are also a number of unverified reports to the effect that the Pantages circuit headquarters would be moved here.

By CHESTER B. SAHN, SR.
Wieting—"Able's Irish Rose" (34 week); \$14,000 opening week.
S. F. Kettie—"Vaudeville."
Temple—Vaudeville.
Strand—"A Thief in Paradise."
Empire—"A Lost Lady."
Robbins-Eckel—"New Toys."

The Amuse and Colonial, Elmira, owned by Frederick Schweppe Estate and Henry C. Schweppe, are to be remodeled and will not be sold to the Berenstein interests.

Suddenly stricken with ptomaine, Germaine Schnitzer, pianist with the Syracuse Civic Symphony last Saturday when the local orchestra resumed concerts after an intermission of six weeks, cancelled. Clara Clemens, daughter of Mark Twain, filled the gap.

SAN FRANCISCO

Vic Mohl, for the past 10 years treasurer of the Alcazar, has gone over to the Wilkos (formerly Columbia) to handle the box office for Manager Louis Samuels. Mohl has been succeeded at the Alcazar by Walter Chinworth, formerly at the Shubert house in Baltimore.

Bonnie Avery has come over from the Lurie, Oakland, to take the assistant treasurership at the Alcazar.

Edward Fitzgerald, former drama editor for the Vanderbilt tabloid daily here, and later of the publicity department of the Pantages theatre, Los Angeles, has been appointed publicity director at the local Pantages house.

Herbert Pollin, formerly publicity director at the Granada theatre, has been appointed assistant manager

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ENGLAND'S FOREMOST COMEDY QUEEN

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in **"THE PIKER"**
with **IRENE FENWICK**

LYCEUM WEST 45th St. E. at 8:30
Mats. Thurs. & Sat. 2:30

LADIES
OF THE
EVENING

By Milton
Robert
Cropper

"A MASTERPIECE"—A. Woolcott.
Eve. Sun

SAM H. HARRIS presents
MUSIC BOX REVUE
Staged by JOHN MURRAY ANDERSON
MUSIC BOX Thurs. & Sat. 8:30
Mats. Wed. & Sat. 2:30

BEAUX W. 44th St. E. at 8:30
Mats. Thurs. & Sat. 2:30

DAVID BELASCO presents
LENORE ULRIC IN
"THE HAREM" Supported by
William Courtenay
By Street Yards. Adapted by Arny Sipowicz

REPUBLIC Thurs. & Sat. 8:30
Mats. Wed. & Sat. 2:30

ANNE NICHOLS' Great Comedy
"ABIE'S IRISH
ROSE" I THIRD
YEAR
THE PLAY THAT PUTS "U" IN HUMOR

KARL CARROLL presents
WHITE CARGO
By LEON GORDON
DALY'S 63d ST. Eve. 8:30. Mats.
Wed. & Sat. 2:30

EMPIRE E. Way & 49th St. Eve. 8:30
Mats. Wed. & Sat. 2:30

DAVID BELASCO presents
MOLBROOK **JUDITH**
BLINN **ANDERSON**
in **"THE DOVE"**
A Melodrama by Willard Mack

MARK BROADWAY
and 47th
ST. E. at 8:30

"A NATIONAL INSTITUTION"
Direction.....Joseph Plunkett
CONSTANCE TALMADGE
"LEARNING TO LOVE"

WILLIAM FOX presentation
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WORLD
A First National Picture

ASTOR THEATRE, Broadway at 45th Street
with
Joe Joseph Plunkett, Courtesy Marks-Strand Theat.

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Concerts Sunday, 2 and 4 P. M.

GEORGE OLSEN and his MUSIC:
CHARLES WITHERS, LILLY MORRIS;
MILTON & GUARDIAN MORRIS; NANN
HERSHBERG, HENRIER, MEYER TEMPEL-
FORD; others.

B. F. KEITH'S
RIVERSIDE
E. Way & 36th St. Riverside 9240

MONTGOMERY & KEITH'S, HAROLD
MURRAY, LILLIAN MORTON, NANN
HERSHBERG, HENRIER, MEYER TEMPEL-
FORD, others.

Albany Papers Merge;
'News' Absorbs 'Journal'

Albany, N. Y., Feb. 17.
The Albany "Evening News" has absorbed the Albany "Evening Journal" last week, leaving this town with only two afternoon newspapers, the "News" and the "Times-Ralph Herald."
The merger of the "Journal" and "News" was a big surprise here, few believing the "Journal," the official

PIGS
LITTLE THEATRE
WEST 46th STREET. Evenings 8:30.
Mats. Wednesdays and Saturdays, 2:30

VANDERBILT 48 St. E. of N. Y. Eve. 8:30
Mats. Saturday, 2:30

LYLE B. ANDREWS presents
"MY GIRL"
A SMASHING HIT
The Brightest, Shapeliest Musical Play in Town
With **HARRY ARCHER'S ORCHESTRA**

FULTON Thurs. & Sat. 8:30
Mats. Wed. and Sat. 2:30

ELSIE JANIS
In her Bird's-Eye Revue
"PUZZLES OF 1925"
With **JIMMY HOSBY**

"Shave's 'Candida'" at 45th St.
Theatre. Eves. 8:35. Mats. Wed.
& Sat. 2:35.

Presented by Actors' Theatre
with this cast: Katherine Corn-
nell, Pedro de Cordoba, Richard
Bird, Elizabeth Patterson, Er-
nest Cossart and Gerald Hamer.

ROBERT MILTON presents
The DARK ANGEL
A new play by H. B. Trevelyan
Cast of Exceptional Distinction

LONGACRE Thurs. & Sat. 8:30
Mats. Wed. & Sat. 2:30

Arthur Hopkins presents
"What Price Glory"
"A True and Stunning War Play" by
Maxwell Anderson and Laurence Stallings
PLYMOUTH Theatre, 45th Street
West of Broadway
Eves. 8:30. Mats. Wed., Sat. & Feb. 23.

TIMES SQ. Thurs. & Sat. 8:30
Mats. Wed. & Sat. 2:30

GRACE GEORGE
in
"She Had to Know"
A comedy by Paul Grady with
BRUCE MORA

PLAYHOUSE 48th St. E. of E. Way
Bryant 1224
Eves. 8:30. Mats. Thurs. Sat. & Feb. 23

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"THE SHOW-OFF"
By **GEORGE KELLY**

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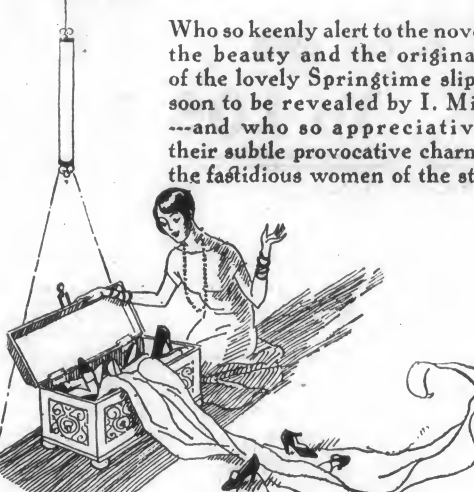
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81st & Broadway, Theatre 8100
Mats. Daily, 2:30, 5:30, 8:30, 8:00.
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TUDOR, FRANK FAY, MARK & KET-
TLE, others. PART II—PHOTOPLAY
CECIL B. DEMILLE'S "THE GOLDEN
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Republican organ for years, would
ever close up. It was owned
by William Barnes, Jr., former
chairman of the Republican state
committee.
The consolidation leaves Albany
with only three daily newspapers,
the "News" and "Times-Union" in
the afternoon and the "Knicker-
bocker Press" in the morning. Two
years ago the "Press" absorbed the
"Argus," one of the oldest Demo-
cratic organs in the United States.
Thus far no important changes
have been made in the merged edi-
torial departments.

Bud Shepard has joined the Wal-
ters Amusement Agency in the ca-
pacity of booking manager. Mr.
Shepard was formerly of the vacu-
ville team Shepard and Ott.

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Who so keenly alert to the novelty, the beauty and the originality of the lovely Springtime slippers soon to be revealed by I. Miller ---and who so appreciative of their subtle provocative charm, as the fastidious women of the stage?

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By **HARDIE MEAKIN**
National—Julia Arthur in Shaw's
"St. Joan"; next week, Leon, Errol
in "Louis the 14th."
Poli's—James Barton in "When
Summer Comes," followed Willie
Howard in "Sky High."
Belasco—"The Lounge Lizard"
(try-out), with John Cumberland
and Estelle Winwood; underlined,
Henry Miller in "After Love."
Gayety—"Hollywood Follies" (Colum-
bia).
Musical—Lew Kelly (Mutual).
B. F. Keith—Vaudeville.
Earle (Keith pop price)—Vaude-
ville.

Columbia (Loew)—"The Golden
Bed" (film).
Strand (Loew)—Vaudeville.
Metropolitan (Grandall)—"Love's
Wilderness" (film).
Palace (Loew's)—"Cheaper to
Marry" (film).
Rialto (Universal)—"Secrets of
the Night" (film).
Leonard Hall, dramatic reviewer
of the "Daily News" here, has been
looking the shows over. This is a
yearly "pilgrimage" on Hall's part.
Ralph Palmer "batted" for Hall
during his absence.

CINCINNATI
By **JAMES F. BECHTEL**
Grand—"Aren't We All?"
Shubert—"The Passing Show."
Mox—"John, the Worm."
Palace—Vaudeville and picture.
"Hold Your Breath."
Keith's—Vaudeville.
Olympic—"Harry Steppes and His
Own Bus Show."
Empress—"Moonlight Maids."
Philoplayers—Lyric, "Meriton of
the Movies"; Capitol, "Coming
Through"; Walnut, "Entertainment";
Strand, "The Top of the World";
Famili, "So This is Marriage."

"John, the Worm," new comedy.

will receive its first production on
any stage at the Cox this week by
the Stuart Walker Co. The piece
deals with college life at Ohio State
University and was written by J. C.
and Elliott Nugent, authors of
"Kempy" and other plays. Elliott
Nugent plays John.

John Holland, proprietor of Pea-
cock Inn, was fined \$200 and costs
in the Municipal Court Friday on a
charge of possessing liquor.
Holland was fined a similar
amount in the Juvenile Court sev-
eral weeks ago when he was ar-
rested after juvenile authorities
found girls under 18 years old
dancing at his inn. He was also
fined in the Municipal Court several
months ago.

NEWARK, N. J.
By **C. R. AUSTIN**
Shubert—"Sky High."
Broad—"The Sap."
Proctor's Palace—Vaudeville.
Loew's State—Vaudeville.
Newark—Vaudeville.
Brantford—"A Thief in Paradise."
Rialto—"Greed."
Fox's Terminal—"Another Man's
Wife" and "Gold Heels."
Goodwin—"Sundown."
Miner's Empire—"Go to It" (Colum-
bia).
Lyric—"Band Box Revue"
(Mutual).

Orest Devany, former manager of
Dreamland park, has turned his at-
tention to concerts. He brought
Oscar Nicastro and Rita De Simone
to Krueger's Auditorium Feb. 17.
Frank Smith, Morris Schlesin-

ger's representative at the Shubert,
will have a benefit March 2, the at-
traction being "Be Yourself." Both
Governor Silzer and Mayor Breiden-
bach have reserved boxes.

Peggy Chamberlin and her
brother, Leslie, children of William
Chamberlin, clerk at the Fairmont
Hotel, San Francisco, have signed a
contract with Carier De Haven
for vaudeville.

E. C. Mills, executive chairman of
the Music Publishers' Protective
Association, and Saul Bornstein,
the Berlin, Inc. executive, are vaca-
tioning in Havana. Roth left for
a three weeks' jaunt, their annual
winter vacation, last Wednesday.

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PAUL HENREID

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ST. LOUIS

By J. LOUIS RUEBEL
Shubert-Jefferson—"Greenwich Village Follies."
Empress—"The Monster" (Woodward stock).
Orpheum—Vaude.
Rialto—Vaude and pictures.
Grand—Vaude and pictures.
Garriek—"Smiles and Kisses" (Mutual).
Gayety—"Come Along" (Columbia).
Loew's State—"The Beauty Prize" (film).
Missouri—"Forty Winks" (film).
Delmonte—"Flames of Desire" (film).
Kings—"The Narrow Street" (film).
Rivoli—"The Narrow Street."
Grand Central—"A Thief in Paradise" (film).
West End Lyric—"A Thief in Paradise."
Capitol—"A Thief in Paradise."
Dave Silverman and Victor Recording orchestra, West End Lyric.

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will for the present be located at Hotel Granada, Butler 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.

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has been engaged for the season by the Hotel Chase.

The Grand Opera House heretofore playing nine Junior Orpheum acts. Now shows eight and feature film.

Sunday Ethel Barrymore's "The Second Mrs. Tanqueray" opens at the American, while De Wolf Hopper in "The Mikado" and "Pinafore" come to the Jefferson.

BURLESQUE ROUTES

(Continued from page 18.)

Steuenville; 5-7 Grand O H, Canton.
Let's Go—23 Gayety, Omaha; 2 L. Marion, Dave—23 Olympic, Cincinnati; 2 Gayety, St. Louis.
Miss Tobacco—23 Palace, Baltimore; 2 Gayety, Washington.
Monkey Shines—23 Casino, Brooklyn; 2 Orpheum, Paterson.
Nifties of 1924—23 Gayety, Buffalo; 2 Gayety, Rochester.
Seven-Eleven—23 Star & Garter, Chicago; 1 Gayety, Detroit.
Peek-a-Boo—23 Star & Garter, Chicago; 35-28 Springfield, Mass.; 2 Empire, Providence.
Red Pepper Revue—23 Gayety, Boston; 2 Grand, Worcester.
Runnin' Wild—23 Casino, Philadelphia; 2 Palace, Baltimore.
2 Gayety, Buffalo.
Silk Stocking Revue—23 Casino, Boston; 2 Columbia, New York.
Steppe, Harry—23 Gayety, St. Louis; 2 Gayety, Kansas City.
Step On It—23 Gayety, Washington; 2 Gayety, Pittsburgh.
Step This Way—23 Miner's Bronx, New York; 2 Casino, Brooklyn.
Stop and Go—23 Columbia, New York; 2 Empire, Brooklyn.
Take a Look—23 Orpheum, Paterson; 2 Empire, Newark.
Talk of Town—23-25 Avon, Watertown; 25-27 Colonial, Utica; 2 Gayety, Montreal.
Town Scandals—23 Empire, Toledo; 2 Lyceum, Columbus.
Watson, Sliding Billy—23 Lyric, Dayton; 2 Olympic, Cincinnati.
Williams, Mollie—23 L O; 2 Olympic, Chicago.

Wine, Woman and Song—23 Grand, Worcester; 2 New London; 3 Middletown; 4 Meridan; 5-7 Lyric, Bridgeport.

MUTUAL CIRCUIT

Band Box Revue—23 Gayety, Scranton; 2 Gayety, Wilkes-Barre.
Bashful Babies—23 Hudson, Union Hill; 3 Galety, Brooklyn.
Beauty Paraders—23 Prospect, New York; 2 Hudson, Union Hill.
Bob Hair Bandits—23 Olympic, New York; 2 Star, Brooklyn.
Buddie Up—23 National, Chicago; 2 Cadillac, Detroit.
French Follies—23 Garden, Buffalo; 2 Corinthian, Rochester.
Giggle—23 Star, Brooklyn; 2 Lyric, Newark.
Girls from Follies—23 Corinthian, Rochester; 2 Geneva; 3 Elmira; 5-7 Schenectady.

Hello Jake Girls—23 Garriek, St. Louis; 2 Mutual, Kansas City.

Hurry Up—23 Empress, Cincinnati; 2 Gayety, Louisville.

Kandy Kids—23 Miles-Royal, Akron; 2 Empire, Cleveland.

Kelly, Lew—23 York; 24 Cumberland; 25 Altoona; 26 Johnstown; 27 Uniontown; 2 Academy, Pittsburgh.

Kudling Kuties—23 Cadillac, Detroit; 2-4 Park, Erie.

Laffin Thrut—23 Lyric, Newark; 2 Galety, Scranton.

London Gayety Girls—23 Garriek, Des Moines; 2 Palace, Minneapolis.

Love Makers—23 Trocadero, Philadelphia; 2 Olympic, New York.

Maid from Maryland—23 Palace, Minneapolis; 2 Empress, St. Paul.

Make It Peppy—23 Geneva; 24 Elmira; 24-28 Schenectady; 2 Howard, Boston.

Merry Makers—23 Mutual, Washington; 2 York; 3 Cumberland; 4 Altoona; 5 Johnstown; 6 Uniontown.

Miss New York, Jr.—23 Empress, Milwaukee; 2 National, Chicago.

Moontight Maids—23 Gayety, Louisville; 2 Broadway, Indianapolis.

Naughty Nifties—23 Broadway, Indianapolis; 2 Gayety, St. Louis.

Red Hot—23 Allentown; 2 Sunbury; 25 Williamsport; 26 Lancaster; 27-28 Reading, Pa.; 2 Gayety, Philadelphia.

Reeves, Al—23 Galety, Wilkes-Barre; 2 Allentown; 3 Sunbury; 4 Williamsport; 5 Lancaster; 6-7 Reading, Pa.

Round the Town—23 L O; 2 Prospect, New York.

Smiles and Kisses—23 Mutual, Kansas City; 2 Garriek, Des Moines.

Snap It Up—23 Howard, Boston; 2 L O.

Speed Girls—23-25 Park, Erie; 2 Garden, Buffalo.

Speedy Steppers—23 Empress, St. Paul; 2 Empress, Milwaukee.

Step Along—23 Galety, Baltimore; 2 Mutual, Washington.

Step Lively Girls—23 Gayety, Brooklyn; 2 Trocadero, Philadelphia.

Stepping Out—23 Gayety, Philadelphia; 2 Gayety, Baltimore.

Stolen Sweats—23 Academy, Pittsburgh; 3 Miles-Royal, Akron.

Whizz Bang Babies—23 Empire, Cleveland; 2 Empress, Cincinnati.

HOUSE REVIEWS

(Continued from page 32)

lad by the man scored, with the woman, who formed the picture in the valentine, contributing a dance to applause. Nick Lucas, apparently a house fixture, having appeared in the last four programs, is on the style of Ukulele Ike Edwards, only utilizing the guitar as an accompaniment for his singing, putting over two pop numbers to solid applause.

"The Wooden Soldier" parade by the seven midlets was unusually good. A short weekly followed, taking up five minutes. Lincoln's birthday was celebrated by a civil war picturesque novelty, "Memories of 1861," with the Gettysburg address a feature.

"The Great Divide" was the main film. The entire program ran two hours and 10 minutes.

McVICKER'S

Chicago, Feb. 14.

The overture, "Fantasia," from "Faust," gave the show a good start, being finely rendered by H. Leopold Spittain's symphony orchestra. Pathe monopolized the screen in the news reel and was followed by a straight musical turn, "Schubert's Serenade," consisting of cellist, violinist, pianist (all male) and Doris Morelle, programmed as a soprano from the Opera Francaise. The background is a set representing a bookcase. The singer appears in soft lights behind a transparent scrim. They did about four minutes, making a nice impression.

A cross-word puzzle one-reeler was a bit strained in its humor, but the cross-words enjoyed it. Next was "Days of Youth" (Presentations), which was a neat if unpretentious dash. Boris Petrov and Dorothy Berke, regular featured house dancers, and four girls earned a substantial salvo.

The feature was "Coming Through" (Thomas Melghan). The comedy, "The Sea Squawk."

NEWMAN, K. C.

Kansas City, Feb. 12.

A musical revue, with 17 persons, is offered this week in connection with the feature, "Miss Bluebeard," and a comedy, "Poor Buttery" (Mermaid).

With the annual act show on, the revue was called "The Motor Bus Revue." It lives up to its title. The entire stage is taken up with one of those long, yellow buses, so frequently seen on the country roads. The bus becomes stalled in the country, but as its passengers consist of a seven-piece female jazz band, and ten other entertainers, the time is quickly passed.
Jimmie Dunn, comedian and singer, is conductor. He introduces the several artists, all over the bus, clowning and kidding, and closing the individual offerings with lisle songs which register. He is assisted by Harry Kessel, the singing bus driver, who was a good "feeder" for Dunn, who also furnished a singing single.
The revue follows an eight-minute news reel, running 35 minutes, without encores. Leo Forbstein's orchestra opened with

(Continued on page 50)

MANNING and GLASS

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Personal Management Harry Danforth
Season 1932-33-34, Orpheum.
W. V. M. A.

Week Feb. 22, Orpheum, Oakland

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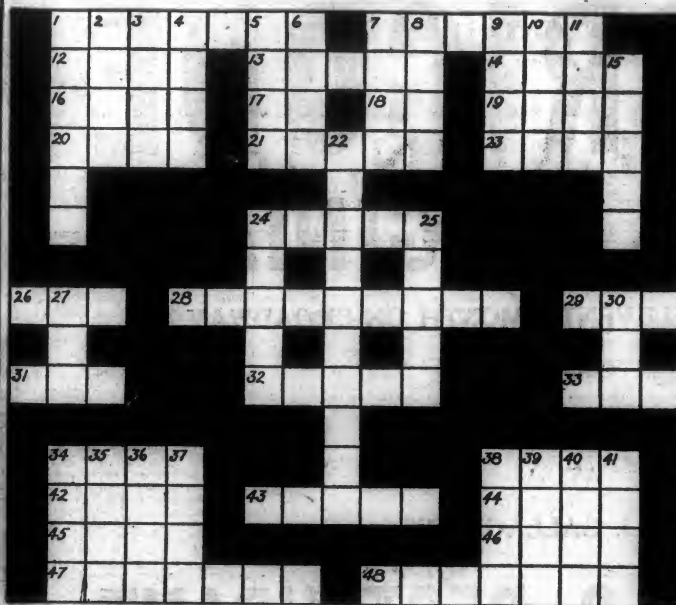
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HORIZONTAL

- 1—State Representative.
- 2—Late leader of Tammany Hall.
- 3—Barren.
- 4—Shake.
- 5—A stroke of ascension.
- 6—Last name of once great soprano.
- 7—And (French).
- 8—Initials of operatic soprano (Born, 1859—Died, 1914).
- 9—Prefix meaning oil.
- 10—Italia.
- 11—Stomping places.
- 12—Scent.
- 13—Crystal gazer.
- 14—Sport.
- 15—Pertaining to conduct of government.
- 16—Festivity.
- 17—Mind.
- 18—Adverse.
- 19—Magic.
- 20—Covering.
- 21—Small convex molding.
- 22—A dash of many ingredients.
- 23—Vapor.
- 24—Max's name.
- 25—Slender of mind caused by wind.
- 26—A vehicle.
- 27—Land of the free and home of the brave.
- 28—Chief.

VERTICAL

- 1—A large room.
- 2—Irishman.
- 3—A sunbeam.
- 4—Appendix.
- 5—Throughout.
- 6—Liturgy.
- 7—Morgue assembly.
- 8—Vessels.
- 9—Conspiracy.
- 10—A circle of light.
- 11—A Southern Negro's acknowledgment of happiness.
- 12—An ornament.
- 13—Method of suspended judgment.
- 14—A prepared food.
- 15—Symbol of comedy worn by actors in ancient Rome.
- 16—Fropal.
- 17—Prefix meaning ease.
- 18—Sodium-bicarbonate.
- 19—An asstingent.
- 20—A number.
- 21—Actor.
- 22—Paw.
- 23—A case for small articles.
- 24—A diminutive article.
- 25—Means of approach.

The following prizes will be awarded readers who submit correct or nearest correct solution of the above cross word puzzle.

PRIZES: First prize, two 2-year subscriptions to *Variety*; second prize, two 1-year subscriptions to *Variety*; third prize, one 6-months subscription to *Variety*.

Contest closes March 21, 1925. Prizes will be awarded April 7, 1925.

In the event of two or more persons being tied for prizes, each person tied will receive the full prize as listed.

The puzzle must be filled in on the blank or on a separate piece of paper. Tracings of the puzzle on plain paper may be submitted, and the files of *Variety* are open to inspection in the office of this paper and in public libraries.

Address answers to Cross Word Puzzle Contest,

VARIETY

154 West 46th Street, New York City

HOUSE REVIEWS

Continued from page 43

"Chocolate Soldier" music to genuine applause.

Milo Meyerson's Girl Jazz band, seated atop the bus, opens the act with a red-hot number. The musicians comprise two saxophones, banjo, piano, cornet, trombone and drums. The girls know how to play. Jammie Dunn, with a special number, introduced the revue. Dorothy Rae followed with "Georgia," and finished with a snappy acrobatic dance, somewhat handicapped by lack of stage room. Dunn and Kennell put over some smart cross talk. Marjorie Barnett followed with "Ann and Her Sedan," which the house liked. A feature number by the girl jazzers was next and pleased, Mahon (Mahon and Scott)

dancing team, presented a few steps, and gave way to the Weber Male Quartet, which got a big reception with a medley of "old songs," and closed with "Alone." More clowning by Dunn and Miss Barnett, introducing the latter in "I Don't Want to Get Married," which proved a wow. Mahon and Scott, next, were not able to show much of their stuff on account of stage room. Kennell's single followed and then Dunn again for another vocal score. A strong singing number by the entire company gave the little revue a snappy finish.

Hughes.

MISSOURI, ST. L.

St. Louis, Feb. 15.

Fairly good bill this week, not quite up to average, but pleasing, nevertheless.

Opening was a vocal solo by Al

Dodson, "When We Were 17," accompanied by Milton Slosser (organ). Slosser (not Dodson) obliged with an encore, "Oh, Mabel!" with clever film illustrations.

Joseph Littau and orchestra, with music by Franz Liszt, the life of the Austrian composer being described simultaneously on the screen, synchronized the film splendidly.

International showed gas scenes in which Collins was buried in Sand Cave.

"The Waltz of Long Ago" scene, from the third "Music Box Revue," was reproduced in its entirety under the title "Dances of Yesterday and Today," by Burnoff and Josephine, Amy Funcheon, Harry Philwin and an ensemble of 12 boys and girls. "Movie Cross-Word Puzzles" were shown.

Tommy Malle and Sammie Stept, recording artists and composers, pre-



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ferred piano-vocal duets of "Jealous," "Because They All Love You" and "Where's My Sweetie Hiding?" Not very high.

"Forty Winks" ("Lord Chumley") was followed by a poor Mack Bennett, "Water Wagons" and (mainly unnecessary) the first episode of the Pathe serial, "Idaho." Ross.

METROPOLITAN, L. A.

Los Angeles, Feb. 12.

A pre-Valentine festival last week at the Metropolitan, the house using for the presentation Albert Kaufman's version of "St. Valentine's Party." It ran 25 minutes, and was one of the fastest and best-gauged offerings that Kaufman has yet given. The stage embellishments were all befitting the occasion, one set being a large panel with valentine insert and another a full-stage set with a valentine background, both decidedly effective. Six women, each an individual beauty, were niftily costumed in frocks that were in accord with the decorative scheme.

Max Fisher and dance orchestra were the principal feature. They served a few fast jazz numbers and a couple of symphonic jazz arrangements, also serving as the musical aids for June Purcell, the radio girl, who sang a "blues" number. Fisher apparently takes the directing seriously, and strives hard to please as a comedian. Unfortunately he is not built along comedy lines physically, so therefore his endeavors miss fire. For his first number Fisher does a few Ben Bernie tricks that the latter puts over so well for comedy effect, but with which Fisher misses. However, Fisher proves a winner in this house, as his music was greatly appreciated.

Parks Sisters (holdover) hit on all sizes with their songs and dances. The girls are miniature Duncans, almost certain to be heard from later. Margaret Zender and John Burroughs pleased with songs. Dorothy Ferdie impressed in the terpsichorean line. The six women of the ensemble looked great, acted prettily and stepped around a bit. Creator and orchestra for the overture, played the director's own composition, "Days of '49," which was appropriate for the feature, "Devil's Cargo." A news weekly was also shown.

Ung.

WARFIELD, S. F.

San Francisco, Feb. 8.

A "big flash" presentation and substantial entertainment, consistent and inexpensive, was the stellar portion of the program, accompanying "The Wife of the Century" at the house. One of the Fanchon and Marco group of novelties, "Ideas of

Love Pirates" with the setting of the deck of a pirate ship with a crew of some 20 male and female entertainers. The costumes is of the pirate period, with the girls in some numbers discarding heavy dresses for musical comedy pirate pantloons, hats, boots and akul adornments. Boyce Coombs is featured. Several of the songs he used in a vaudeville songbook, including an English meaning number, registered. His talk had a personal touch over which the women enthused. He is not worked into the idea of the presentation at all, simply doing his specialty without the aid of the other numbers. The presentation also included a baritone solo, worked into a quartet selection; then a mixed couple number which works into a mixed octette that was harmonious and voluminous. The ten women of the ensemble do little vocalizing, but are capable dancers.

The remainder of the program consisted of a cross word puzzle film which seems to be the rage in this section; Gino Severi and the Warfield Music Masters, some 20 of them who rendered a popular overture that was composed of Victor Herbert's "The Only Girl" and an interpolated number "Bye Gones," which gave Severi and his first violin an opportunity to do a double number. A local film stunt, "Smiling Babies," under the auspices of a local paper, attracted considerable attention at a matinee performance.

Ung

Kane and Banks in Ince Studio
Robert Kane and Monte Banks are new tenants at the Thomas H. Ince studio, the former making the second Henry King feature for Paramount and the latter a five reel comedy for Pathe with Howard and Easterbrook directing.

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FILM REVIEWS

(Continued from page 41)

looking girl, who leaves most of her clothing home when she goes looking. Zahrat is to be married and, on her wedding day, Abou Hassan, the robber chief, comes with his thieves and takes her away. But an old man discovers the cave of the thieves, does himself an "Open Sesame" with the door and grabs a sack of dough and jewelry. Besides which he sees the girl, frees her and fees. Back home, he sets up a handsome shop with the money, but the robber, being smart and figuring out that the old man must have stolen it, frames it with his men for a good butcher party. Zahrat, however, is grateful, and nips his plan in the bud by pouring hot oil over the robbers as they lay concealed in false vessels. And so the robber chieftain is killed and the lovers united.

Treated by somebody with a sense of humor, it would have made a cracking comedy or, treated master-

fully, it would have been a fine spectacle; but the sense of illusion is missing. The staging is heavy-handed and the sense of a fairy story is never maintained. "Chu Chin Chow" seems a muffed opportunity which will be handicapped by the advertising of its first audience. *Risk.*

EPIC MT. EVEREST

A film record of the Norton expedition to reach the top of Mount Everest, presented by J. D. Wainwright. Shown to the press Feb. 12 in New York. Running time, 81 mins.

This film of the heroic efforts made by a band of pioneers to reach the top of Mount Everest, the highest peak of all the Himalayas, the highest mountain range in the world, may have a unique and extraordinary value as a historic record and it might be successfully exploited as an educational picture possibly with a lecture, but in the commercial theatre it is without value whatsoever unless cut down to such length that will bring it into the classification of a "short."

The present running time of an hour and 21 minutes is far too long, carrying the details of the expedition to the point where the film becomes rather tiresome because of the fact that there has been no attempt in the editing of the picture to inject the personal element. Had this been done in the early part of the picture, and had the audience been enlightened as to some of the facts regarding the expedition in the lead title, they possibly might have had a greater interest in the events which followed.

As it is, the picture starts off with the information that Mount Everest is the one point in the world that still holds a lure for the explorer, because man has conquered all other points, the poles, the sea and the lands. This title is rather too lengthy, and, although the language

is flowery, it will mean nothing to a picture audience. They want facts and they want personalities, and if there are any close-up shots of the members of the party they should, by all means, be used at the outset of the picture, especially pictures of Mallory and Irvine, who both lost their lives in the ascent.

Throughout the picture there are scenes that should be, and could readily be, shortened, and some that could be cut altogether. The one of the picking vermin from a child's head and eating it is outstanding.

Pictorially, the picture has some great shots, and undoubtedly the story of the climb told in a more brief form than at present would be interesting. *Fred.*

ORPHEUM, OAKLAND

(Continued from page 9)

fore the opening it was figured impossible to get the new house ready, Harry Singer, western representative of the circuit, came here from his Los Angeles headquarters and personally supervised the work to insure it opening on time. *Eng.*

OBITUARY

(Continued from page 40)

but since his return has spent most of the time between New York and Pittsburgh. The burial took place in Pittsburgh.

W. H. TRUSSELL

W. H. Trussell, 73, president of the Monroe County Fair Association several years, died recently in his home in Albia, Ia.

Trussell was a banker and financier in later years, but never relinquished his interest and activity for the fair.

EDWARD JOHNSON

Edward Johnson, 55, veteran movie actor, died in San Jose, Cal. Feb. 7, following a brief illness. Johnson had come from Hollywood to visit relatives when he was stricken.

Johnson's last work was in "The Hunchback of Notre Dame." Interment will be in San Jose.

ANSON McNULTY

Anson McNulty, 33, former member of Selwyn companies and later with various west coast stock companies, died in Los Angeles Feb. 14. McNulty was forced to retire through illness a year ago.

Mrs. Margaret Porter, mother of Verne Porter, editor of "Smart Set" and an executive with the Hearst picture organization, died in her home at Los Angeles, Feb. 5.

Mrs. Porter had been an invalid for several years before her death and her son made a hurried trip here from New York to be at her side when she died. Funeral services were held Feb. 12.

Between her husband, Judge H. A. Porter and her son Verne, two daughters survive.

The mother of Billy Diamond, booking manager of the Gus Sun Chicago office, died Feb. 9 at Rockaway Beach, L. I. The deceased was 82 years old.

The father of Mae Fennese, Chicago office of Variety, died Feb. 9 at the age of 74 from pneumonia.

The mother of Walter E. Grebe of the Joe Thomas Sax-O-Tette, died Feb. 11 in Milwaukee, aged 70.

CRITICS' BOX SCORE

(Continued from page 17.)

with Anderson is to be credited with having failed to express an opinion but once on all departures to date. Woolcott was behind his co-worker Rathbun on the "Sun-Globe" but is now three spots ahead of him. Only 12 points separate the standings of the critics from second to fifth positions, which makes the race close for runner-up, Hammond of the "Herald-Tribune" is spotted about midway in the list though he was higher at the mid-season count.

On the present score Dale of the "American" has boosted his average though still debited with 11 no decisions, in which he is tied by Young of the "Times." The "Graphic," with its public opinion

stunt, slipped back into last position, and Osborne, of the "Evening World," did a Brodie in sliding from third to ninth position. However, the "Graphic" bunch are still cocky and point to Washington in the American League.

Regardless of the comparative changes in the box score from that of Jan. 3, it is shown that reviewers covering shows under "Instructions," or possibly tempering comment because of personal likes and dislikes, are undoubtedly hampered when it comes down to figures.

Variety's combined score shows a healthy jump, going from .361 to .396 which the box score compilers claim is strictly on the level. But the compilers continue to profess that Variety should be out in front because of the trade angle its reviewers possess before ever seeing a show.

Of Variety's ungrammatical designers Pulaski is leading with one

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wrong out of 30 shows covered for a percentage of .87 while Green was clocked wrong once in 20 times. And let it be understood there's been a thousand allbiss advanced to the scorer over each of those two "wongs."

"CARGO" DECISION

(Continued from page 13)

cause of a character that supports the bromide about truth being stranger than fiction. Herself financially impoverished and otherwise ailing, she spurned a settlement offer of \$100,000 in order to fight to the finish for the cause of having her creative ability publicly acknowledged.

The settlement would have come to pass but for the Gordon-Carroll side's refusal to program the fact "White Cargo" was founded on "Hell's Playground."

Judge Knox, in his lengthy opinion, states in part, "What has already been set forth is sufficient to convince me that Gordon, in writing 'White Cargo,' deliberately pirated 'Hell's Playground.' Without access to the book, I think it inexplicable that he should have incorporated into his play such a list of similar and parallel incidents, episodes and scenes. . . ."

Gordon and Miss Simonton originally contracted to collaborate on a dramatization of her book. The collaboration was subsequently abandoned and Miss Simonton next heard of "White Cargo" being produced.

Malevinsky, with his play formula, compared the similarities in both plays and bit by bit, scene by scene, dissected both novel and play and compared them for the court's judgment. Judge Knox has had the case under advisement since fall. Last Friday, in the Brooklyn

(N. Y.) Supreme Court, Judge Garvin reserved decision in another plagiarism action, also said to involve big money, in which Ossip Dynow, Russian playwright, is suing Guy Bolton and Comstock & Gest, author and producers of "Polly Preferred."

In this case, O'Brien, Malevinsky & Driscoll represent the defense. The "play formula" figures here also.

PRESS YARNS

(Continued from page 13)

censorship idea prior to the show's opening. Equity was brought into the matter and declared itself against play censorship as formerly.

Jury Plan Again

When Equity was approached officials stated it was still interested in the citizens' jury plan and would act on any decisions handed down by that body. The citizens' jury plan consists of a panel of 300 names, a jury of 12 to be chosen upon the request of police authorities if complaints are acted upon. A clause in Equity actors' contracts provides that its members must quit if a citizens' jury decides a play is unfit, and that in such cases there shall be no claim for salaries in the event of abrupt closing for such cause, nor shall there be any penalty upon the management or players.

In answer to inquiries from the

dallies, Equity stated the citizens' jury plan of last year was still in force as far as Equity was concerned. This plan was devised by a committee representing the managers, Equity, playwrights and civic and anti-vice bodies. Equity reiterated that all was needed was for the authorities to press the button, but that no such action had been taken to date. This season started with agitation against "What Price Glory," but simmered down after

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READ WHAT THE CRITICS SAID:

CHICAGO EVE POST

By C. J. Bulletin

Sibylla Bowhan as Wanda, the young Indian, leads. Her name isn't printed in big type in the program, but last night's audience found her without the aid of any arrows pointing her direction. She "stopped the show"—threatened to stall it all night. It was largely her fault that the curtain did not ring down until half past eleven.

The number is superb in itself from the spectacular massing and weaving of the chorus groups, from the elaborate setting, and from the stirring music. But its effectiveness was doubled, perhaps tripled, by the amazing litheness and magnetic personality of Miss Bowhan. Proof positive of this fact is fur-

nished later on in the show—in the second act—when Miss Bowhan has the stage to herself in another dancing number—this time attired in the barbaric splendor of an Indian princess. Again she "stopped the show," and it was several minutes before it was allowed to proceed. The most stunning single act of the evening was her sinking gracefully to the floor in this second dance, covering herself with her huge feather fan.

While Miss Bowhan's personal triumph was the outstanding feature of the performance. . . .

CHICAGO EVE AMERICAN

By The Optimist

Acclaim Miss Bowhan
The part of "Wanda" is more or

less that of the scarlet woman of the red man's country. Not so red, at that for she is a halfbreed. Ordinarily this alone would preclude the possibility of an audience breaking into continued and uproarious acclaim. But Miss Bowhan is far from an ordinary actress. She stepped out at the head of the "Totem" costumed chorus and snapped them through a series of novelties never seen hereabouts. How the house liked it.

The audience also elected to feature Sibylla Bowhan. Her dancing and her "Totem Tom Tom" song stopped the show.

CHICAGO DAILY NEWS

By Lead

Sibylla Bowhan, stopped the show every time she executed one

of the several superbly dramatic dances provided by the score. Miss Bowhan also sings better than Pavlova could act with considerable melodramatic power.

Miss Bowhan's great "Totem Pole" dance, a David Bennett invention of compact movement made one of the greatest hits.

CHICAGO DAILY JOURNAL

By O. L. (Doc) Hall

The Indian girl, carried by Sibylla Bowhan, is a colorful meandering from the usual. Her dancing tops her role and makes a climax.

If there is a greater hit anywhere than the Totem-pole dance, what have you?

Personal Representative, JENIE JACOBS

the police looked for the play over and certain words were deleted.

"Hell's Belle" Shooting

The front pages were further hit with an alleged shooting affair in "Hell's Belle" at Wallack's. During the performance Eddie Garvie was supposed to have shot Cliff Bell in the arm. Reports to the police brought a cordon of blue coats and police officers to 412 street. Eddie Garvie of the cast, accused of using a loaded gun instead of one fitted with blanks, was arrested and held under \$500 bail for violation of the Sullivan law (prohibiting possession of fire arms). Garvie was discharged Saturday after detectives attempted to prove it was a press stunt. The gun was shown to have been owned by the company carpenter who died at Albany when the show was there. Two other prop pistols were accounted for by permits.

Although not proven clearly as a press stunt, Herman Gantvoort, a

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young manager and press agent, is credited with the "Hell's Belle" incident. The peculiar reaction to the pistol bit, however, was that business dropped instead of increasing after the front page stories of Garvie's supposed target practice.

Tactics With Title

Gantvoort proved himself a brilliant publicist when "Hell's Belle" was playing Philadelphia under the title of "Pool's Gold." He planted some gold filings in an excavation on Market street. The "discovery" was reported to the police and the "miners" claimed half the get.

The story of finding gold under the streets of Philly hit the front pages of the local dailies and was sent over the wires throughout the country. The error cropped up, though the fact that Robert Edgar Long, press agent for the show, insisted on using his own name. Dramatic editors called attention to the city desks that Long was press agent for the show and the story lived in a day instead of being spread throughout the week.

Gantvoort is a former newspaperman and in the picture publication field wrote under the name of Bill Holland. He handled "Teletivity," a moving picture novelty at the Selwyn last season.

BROADWAY STORY

(Continued from page 16)

Street, grossed nearly \$24,000 in nine performances. The figure is about \$14,000 better than the top money drawn at the 39th St. where

it opened. The comedy hit tumbled "What Price Glory" out of the non-musical leadership, "Glory" easing off a bit with a count of approximately \$15,500. The actual figure or slightly more was reached by "The Harp," "Old English" and "The Firebrand," all three being practically tied for second place. "Evening Out" was about \$11,700, with "They Knew What They Wanted" between \$16,000 and \$17,000.

"Abie's Irish Rose," the run leader, rated with the leaders with better than \$15,000 in its 14th week; so does "Silence," with \$15,000 or better and "The Guardsman," \$14,500. "Dancing Mothers" has plenty of kick left as shown by \$13,500 grossed last week; "She Had to Know" held to better than \$12,000, as did "Quarantine."

"The Dove" took the best of last week's new productions. In six performances it drew \$12,500 at the Empire. The latest Belasco show can gross \$15,000 or better, so the opening indicates a virtual capacity discounting the press tickets and missed performances. "The Dark Angel" started mildly at the Longacre with about \$7,000, but the show is well regarded and started this week with a healthy increase.

"A Good Bad Woman" at the Comedy drew the spotlight in the newspaper dirty play controversy which helped somewhat but the first week's business of \$8,000 was not exceptional. "The Rat," an English success, looked unfavorable at the Colonial with the first week between \$4,500 and \$7,000, with cut rates used almost immediately.

Seven or more attractions are off the list or will be off by Saturday. "Kid Boots" tours the Selwyn and will be followed by "Two by Two" next week; "Episode" closes at the Bijou which will get "The Night Hawk"; "Processional" stops at the Garrick which will offer "Arlande"; "The Undercurrent" withdraws from the Cort with "White Collars" succeeding; "The Depth" leaves the Broadhurst; "Badger" moving to the latter house for a week from the Ambassador which gets "The Virgin of Bethulia"; "Milgrim's Progress" closed last Saturday at the 39th St.; "Tanglewreath" entering this week and "The Valley of Content" also stopped last week at the Apollo with "Quo Vadis" (film) taking house.

Another opening next week is the revival of Ibsen's "The Wild Duck" at the Actors' theatre, 48th street (Equity Players). The disposition of "Candida" was undecided early this week. The show comedy drew \$13,500 last week and is seeking another theatre but may be forced to again show at special matinees at the 48th Street. "China Rose" laying off this week after a month at the Beck, resumes at Wallack's

while "Hell's Belle" the current attraction there, will lay off next week and resume March 2 at Daly's 63d Street.

"Vandites" topped the subway circuit last week with a bit over \$17,000 at the Shubert, Newark; "Cobra" in the same stand at the Broad Street got \$10,500; "Sky High," the new musical starring Willie Howard, looks very promising, getting \$16,500 at the Majestic, Brooklyn; "The Best People" at Warburton, Brooklyn, is credited with \$13,500, its best figure on the subway circuit; "The Swan" drew between \$13,000 and \$14,000 at the Riviera and "Simon Called Peter" went to \$11,500 at the Bronx Opera House.

Cut Rates in the Lead

The cut rates led the hype this week by a score of 22 to 13. This was the count on Tuesday afternoon, when it was set that two of the new shows would have buy. They were "Cape Smoke," at the Martin Beck, for which the agencies took 300 a night for four weeks, and "Tanglewreath," for which they have 250 a night for a like period.

The complete list of the shows enjoying buys are "The Harem" (Belasco); "The Guardsman" (Booth); "Is Zat So?" (Gaiety); "The Dove" (Empire); "Puzzles of 1925" (Pulton); "The Grad Bag" (Globe); "Rose-Marie" (Imperial); "The Student Prince" (Jolson); "They Knew What They Wanted" (Klaw); "Lady Be Good" (Liberty); "Ladies of the Evening" (Lyceum); "Cape Smoke" (Martin Beck); "The Firebrand" (Morosco); "Music Box

Revue" (Music Box); "Follies" (New Amsterdam); "What Price Glory" (Plymouth); "Old English" (Ritz); "Tanglewreath" (39th St.), and "Big Boy" (Winter Garden).

In the cut rates the shows offered at bargain prices were: "My Son" (Bayes); "The Depths" (Broadhurst); "Desire Under the Stars" (Carroll); "The Love Song" (Century); "The Rat" (Coleman); "The Undercurrent" (Cort); "White Cargo" (Daly's); "Dancing Mothers" (Edlitt); "The Pike" (Edlitt); "The Emperor Jones" (63d St.); "Betty Lee" (44th St.); "The Youngest" (Gaiety); "Patience" (Greenwich Village); "Nats" (Knickerbocker); "The Dark Angel" (Longacre); "Quarantine" (Miller's); "The Way of the World" (Princess); "The Small Timers" (Punch & Judy); "She Had to Know" (Times Sq.); and "Hell's Belle" (Wallack's).

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"Billie" Weston Leaves Hospital
Winifred Weston, known to the stage as "Billie" Weston, has been discharged from Bellevue Hospital. Miss Weston, who has been playing in vaudeville, was removed to the hospital a week ago suffering from venereal poisoning, which she had taken to induce sleep.

"WORLD'S GREATEST"

(Continued from page 1)

the job of boiling the huge auditorium which seats 14,000. Connelly scaled the house to draw \$22,000. Vesta Diva asked Pete if he thought she was a piker. "Do you think I would sing for such a pittance?" she queried Pete. "No, never. I am an artist." Pete did his stuff and rescaled the house to total a

gross of \$35,800 which made the singer feel better.

Guyula Ormay was engaged as conductor and instructed to contract for an orchestra. On the day before the concert the director and singer clashed with the result being there was no rehearsal.

When the downtown advance sale closed there was exactly \$150 in the house. The night of the concert the gross jumped to \$425 with 300 people in the auditorium.

Those attending will never forget Friday, the 13th, neither will the singer. The latter possessed a fair parlor voice that could not be heard 16 rows from the stage. The singer mistook the overture of "Mignon" for accompaniment of her opening number and battled against music until finally realizing her mistake,

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made a number of phonoflms with stage and operatic stars but a serious effort at full show reproduction has yet been attempted. The DeForest laboratories are fully equipped to reproduce any of the Broadway shows and it will be remembered that the Chariot Race, in London, recently had its synchronized by the Pathe concert for publicity purposes.

BERT LEVEY CIRCUIT

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who then ran off the stage. She next attempted "Madame Butterfly" with the audience passing from expectation to irritation and then pity, lingering in the auditorium as if incapable of ridding itself from the fascination of the greatest "Brodie" ever registered.

According to the latest reports the "world's greatest" is now on her way to New York to conquer the music world there.

chance towards copping profit at present.

DeForest, who heads his own company, has been in Atlantic City resting, the veteran inventor being on the verge of a physical breakdown. With his return to his New York office, the proposed musical show reproduction will be rushed through.

The DeForest Co. has already

HEARST'S MUSIC HALL

(Continued from page 1)

is considering the offer, but so far have given no answer.

Considering Hearst's recent lag alignment with Flo Ziegfeld, J. interest was expressed whether he was in on the deal, but that angle hasn't been mentioned.

LAY OFF UNITS

(Continued from page 1)

will shut down next Saturday and will not reopen until June 1.

Companies which lay off as a result are Lloyd Hamilton, Lige Connelly, Jack White, Juvenile Comedies, Mermald Comedies and Cameo Comedies.

White is now in New York and it is understood his production is way ahead of schedule with a possibility that he may try other releasing organizations to use up output.

DE FOREST ROAD SHOWS

(Continued from page 1)

one nights where the time is considered unprofitable, are looking upon the proposed DeForest full-show plan with anxious eyes. If it is a success it may be a way out for producers to pick up money where the shows haven't a tinker's

"THE DAILY DOES-ENS"

(Continued from page 12)

Tucker, another from Trixie Friganza and a lot from my girl friends and my boy friends, too.

SUNDAY—Stayed in bed all morning so I could attend the eighth birthday party of the Drama Comedy Club at the Hotel Astor with about 2,000 other birthday well-wishers. There I sat between Edythe Totter the president, and our own Lyle Andrews of the Vanderbilt theatre. Knowing how prone theatrical managers are to change the cast these days, was afraid Lyle might take a sudden notion to change mine. He remained himself, though. When he was called on to be confided in me that he did know what to speak about. I told him just to say "Matinee Wednesdays and Saturdays." But like any enthusiastic lover he talked about his girl. I mean "My Girl." Every speaker usually hurled over propaganda for his pet project.

And when they asked me to say something I seized the opportunity to tell what Dorothea Alent meant to the theatrical profession and what the profession had meant and could mean to her. Lyle Andrews and didn't do right by our Murial Pollock, who was among the guests in honor. When she had to excuse herself temporarily to go down to the Twenty-third Street theatre to give her act we ate her lunch. An speaking of lunch, of all the rounds of banquet rooms I have made in the last year, I must admit I like Mrs. Astor's cooking best.

I don't care how many more free meals I get at her house.

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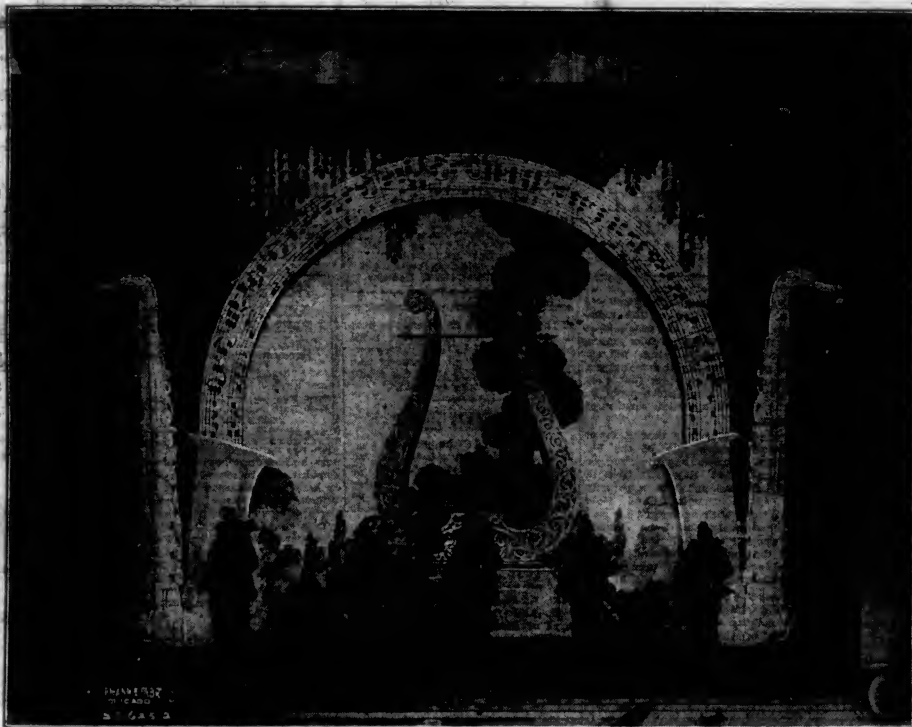
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AMUSEMENTS

VARIETY

Published Weekly at 254 West 44th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents.
Entered as second class matter December 22, 1906, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXVIII. No. 2

NEW YORK CITY, WEDNESDAY, FEBRUARY 25, 1925

48 PAGES

CENSORING BY N. Y. POLICE?

NATIONAL "NELLIE REVELL DAY" BY WOMEN'S CLUBS ORGANIZATION

Annual Convention Date in June, at Portland, Me., May Be Occasion—50,000 Members—"Fighting Back," Nellie's Sequel to "Right Off the Chest"

A National Nellie Revell Day is the reward for Nellie herself for "Right Off the Chest" and the proposal of the National Business and Professional Women's Clubs to honor the author of that famed book of great hope.

It became known when Miss Vivian Cooley, book buyer for Meyer & Frank of Portland, Ore., reached New York last week. Miss Cooley called upon Nellie at the Hotel Somerset, to convey the good wishes of the Hoot Owl Club of the Pacific Coast of which Miss Revell is the only feminine member. Miss Cooley also mentioned to Nellie that with the latter's consent the National Business and Professional Women's Clubs will observe a National Nellie Revell Day in June at Portland, Me., the occasion of the annual convention of the organization. (Continued on page 44)

KLAN PLAY'S \$200 GROSS ON WEEK

"The Light" Goes Out in Indianapolis

Chicago, Feb. 24. "The Light," a four-act play purporting to be the history of the Ku Klux Klan and sponsored by the latter organization, was short lived. The piece had its premiere showing in Detroit with gross receipts not sufficient to transport the company from that city to Indianapolis, the next stand.

A call for financial aid, through all the Klan chapters, brought a Mr. Bishop of Grand Rapids to the front with sufficient currency to move the company. The Indianapolis also proved a failure. (Continued on page 46)

HAWAII SEWED UP

Honolulu, Feb. 10. Joe Cohen is on his way here to annex the only theatre on the island not at present under his direction. It's a recently opened house in this city. With the absorbing of his only competition Cohen will control every theatre here.

D. A. JOAB BANTON FAVORABLE TO BOSTON'S PLAN

Lieut. James M. Casey, Boston Police censor, confers with Banton—Boston System Explained—Bureau Necessary in New York Police Dept. if Gone Through With—Power of License Revocation with Appeal Allowed Theatre Management, but Condemned Show to Be Immediately Removed from Stage—Conference May Follow

LEGISLATION NEEDED

Lieut. James M. Casey of the Boston Police force and the official theatre censor for that city, was in conference yesterday with District Attorney Banton in New York. It was reported the District Attorney expressed his favor for the (Continued on page 14)

N. O. HOUSE GROSSES \$23 AND 1,812 BOTTLES

New Orleans, Feb. 24. Manager Fuhrman, of the Parkview theatre, Covington, La., is also the local representative of the Jackson Brewing Company, of New Orleans. Business has been bad at the theatre, but not with the near-beer concern.

It was so good with the latter (Continued on page 45)

CHAPLINS EAST

Los Angeles, Feb. 24. From an authoritative source comes the information that Charlie Chaplin and his wife will leave for New York within a week, with Mrs. Chaplin's mother to follow later. It is understood that Mr. and Mrs. Chaplin are to meet Nathan Burkan, Chaplin's attorney in New York, with the comedian then arranging to sail for England, with his own mother.

Although it is said at the studios that Chaplin has until June to work on his latest picture, the report is that so much footage has been taken that should Chaplin decide not to resume, there is sufficient material to allow the film to be cut for release at any time.

BARNES' ENTIRE PROGRAM TO BE HAGENBECK-WALLACE PROPERTY

First Outdoor Case of One Circus Billing Rival Show as Own—Practically Every Barnes Act Deserts for New Affiliation—Barnes' New Program

PACK OF CAMELS IN "MISTERS" SUIT BY FOY

Writer of Famous Song Coming East to Prosecute Claim for Royalty

A gold cigaret case, given him by Ed Gallagher, and a pack of Camel cigarettes, given him by Al Shean, will figure in the action for royalty brought by Bryan Foy, writer of the famous "Mister" song.

Young Foy is on the coast directing comedy pictures. He has been advised by his attorneys, O'Brien, Malevinsky & Driscoll, to hold himself in readiness for a trip to New York to testify in the action.

The law firm is asking for its client an accounting of all moneys received by Gallagher and Shean as royalty from mechanicals (discs and rolls) or publisher's copies. The allegation by the plaintiff (Foy) is that he passed the stage rights only to the two "Misters" that raised their professional salary from \$400 to \$3,000 weekly.

According to the account, young Foy passed over his stage rights for the song to the vaudeville couple for \$100 in cash. Thereafter out of gratitude and followings their raise in salary Mr. Gallagher gave him a cigaret holder, and Mr. Shean, not to be outdone by his partner, presented Foy with the pack of Camels. The action is due to come up in the New York Supreme Court within a month.

"BAT'S" 3RD CHI. RETURN

Chicago, Feb. 24. A company of "The Bat" will attempt a third Chicago run, going into the Central March 15.

The company is now playing southern territory. It will be partially reorganized before going into Chicago.

Ben Roberts, who was with the original company, rejoined it on tour last week.

Chicago, Feb. 24.

All the acts of the Al G. Barnes Circus of last year, with one or two exceptions, will be seen on the program of the Hagenbeck-Wallace show this season. Managers in the legitimate show business have often been accused of lifting acts, or replicas of them, bodily from current shows for use in their own attractions, but this is the first case of its kind in the history of the white-top world. It is a case of a rival attraction using an entire program and billing it as its own.

When Dan Odum became manager of the Gollmar Brothers' Circus several years ago, by investing (Continued on page 43)

STORY OF FLOP BRINGS ACTION

Bookers Revising \$15,000 Act for Time

As a result of last week's story in Variety about the \$15,000 expenditure of Martha Lorber, former Ziegfeld "Follies" dancer, on an act billed as the Fokine Ballet, the Keith-Albee staff have decided to revise the act and revamp it to make it playable in the big time (Continued on page 14)

DOG TEAM IN FILMS

Los Angeles Feb. 24. Gunmar, Kaskan, and his dog team, including Balto, who carried serum to disease stricken inhabitants of Nome, Alaska, has been signed by Sol Lesser to appear in a picture based upon their Arctic experiences. They are to drive overland from Alaska and are expected here in 35 days when production starts.

COSTUMES

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\$11,000,000 MAYFLOWER HOTEL IS WASHINGTON'S BIGGEST

Opens with Private Banquet by Longacre Construction Company and American Bond and Mortgage Company, Which Built and Completed Edifice

Washington, Feb. 24. An opening here of supreme importance to Washingtonians was that of the Hotel Mayflower last week, the elegant new structure on Connecticut avenue that contains 1,000 rooms. It so easily ran away from anything in hotels Washington boasts of that a banquet given the evening prior to the official premiere was attended by the elite of official and social Washington.

Senators and Congressmen were on the "dais" with Frank J. Hogan, the eminent and witty local attorney, acting as master of ceremonies. All praised the Mayflower project that represents an investment of \$11,000,000. So eventful was the affair that for the first time in Washington hotel annals, all of the hotel men of the city were present. Guests of the Mayflower included members of the House and Senate, through an expression of appreciation from Major Frank Brown, manager of the Mayflower, to his visiting brethren.

Robert Beck talks
A graceful tribute to his associates for co-operation in building and completing the hotel was the subject of an address by Robert Beck, president of the Longacre Construction Company, the builder of the hotel. Mr. Beck held the tense attention of the large gathering at the banquet tables, as he spoke of the team work that opened the Mayflower on schedule. It was noticeable Mr. Beck refrained throughout from mentioning the name of his construction company.

The Longacre acts on building matters in concert with the American Bond & Mortgage Company, one of the leading financial houses of the country. This was admitted by Secretary of Labor Davis, who also addressed the assembly, stating that while he also was connected with another bonding company, he wanted to give due credit to the American.

Mr. Hogan during an introductory address told the Longacres and the Americans as wholly responsible for the Mayflower, but Mr. Hogan stated W. J. Moore, president of the American Bond & Mortgage Company, who was on the dais, offered testimony that Mr. Moore took a bow upon the tremendous applause following the mention of his name. The American's vice-president, Benjamin Bill, substituted for his chief, by enlightening talk on the financing of the huge venture, mentioning that 8,000 people from all over the world and in all walks of life, including 210 banks, had purchased Mayflower bonds through the American Bond & Mortgage Company.

Souvenirs were given of the magnificent affair in the form of reminted Mayflower silver half dollars.

Local Show Interest
Local show interest centered upon the Mayflower through the expressed intention of Major Brown to give particular attention to stationary and transient theatrical folk. The main hotel building is in single rooms and suites with bath and shower, the hotel being the last word in equipment and furnishings. A wing contains housekeeping apartments in suite form. Showmen present were greatly

interested in the Mayflower as the Longacre Construction Company recently built the Earle theatre, Washington, for the Stanley Company of America, with the Keith-Albee Circuit associated with the Stanley Company in the theatre. The executives of the Stanley Company have said that the Earle is the best and cheapest theatre ever constructed by them.

Many other theatres have been built by the Longacre Construction Company, which is looked upon as the foremost theatre constructor through its staff's expert knowledge of the theatre requirements and plans. It has built for all of the leading theatrical circuits, indelibly stamping its name as a theatre builder when completing the State-Lake theatre, Chicago, several years ago for the Orpheum Circuit. Since then it has erected theatres for the Keith-Albee, Marcus Loew and other circuits, besides for individuals. It specializes on the individual wanting to build a theatre through being able to lend specialized advice to the owner.

The Longacre, operating in conjunction with the American Bond & Mortgage Company, relieves the owner from financial worries on construction as the American company has resources of \$100,000,000 is always prepared to finance a theatrical proposition that the Longacre recommends.

Got \$700,000 in 45 Minutes
A story was told here before the banquet at the Mayflower of a theatrical man who needed \$700,000 to complete his new theatre. He visited every bank in the city and of the financial crowd, but without success. This took three days. He was advised to call upon the American Bond & Mortgage Company. Englishman, his problem to Mr. Moore, who asked upon the man left the office of the bankers within 45 minutes with a check for the full amount; he had requested.

An entertainment was given during the banquet with talent furnished from the local Keith's theatre, through Manager Roland J. Robbins, with Frank Jones, of the New York Keith-Albee offices, supervising.

Penn.'s Second Bill For Sunday Amusements

Harrisburg, Pa., Feb. 24. A second bill to permit Sunday amusements in Pennsylvania has made its appearance in the House. It comes from Representative John E. Stavitak of Luerne County, and repeals the Blue Laws of 1794, and is much further reaching than the bill presented by Representative William H. Voltz of Philadelphia.

The two bills will be opposed as in the past by Dr. H. H. Mutchler, head of the Sabbath Observance Association, who has lobbied successfully here in past years.

RESOLUTION CHILLED

Washington, Feb. 24. Censorship got a setback here last week when the Dallinger resolution was referred to the House Committee on the District of Columbia when those behind the measure believed it to be a privileged resolution with immediate action possible.

It was with this understanding that Mr. Dallinger introduced the resolution, which calls for the appointment of a select committee. The resolution will "ride" with the adjournment of Congress, at which time Mr. Dallinger's term of office will also expire. The Congressman was not re-elected.

American Act Register
New York, Feb. 17. Fox's dancers were applauded; received at the Embassy; at the Victoria Palace. The Foxes Sisters are considered "queer".



JEAN MIDDLETON
"She's just a kid-and plays a violin, but she can play. She's worth walking a mile to see and paying a \$2 bill to hear."

Cedar Rapids "GAZETTE"
Jean Middleton, en route to star-join.

Direction **EDWARD S. KELLER**

VICTOR SCORED BY COMPOSER'S WIDOW

Meeting on Perkins Bill Yesterday—Hays Outfit Represented

Washington, Feb. 24. Stating that the Victor Company had never paid her anything voluntarily Mrs. Ethelbert Nevin, widow of the composer, appeared before the House Patents committee today and inaugurated the adjourned hearing on the Perkins copyright bill.

Mrs. Nevin stated that the \$15,000 she was paid was only forthcoming after she had threatened suit and she charged that the charitable tendencies of the Victor concern were rather far fetched as presented by that company's representatives at the last hearing. Mrs. Nevin further said that "The Rosary" was not sold for \$15 nor were "Narcissus" and "Mighty Lak a Rose" sold for the paltry sums stipulated by the Victor representatives at the previous hearing, adding that these numbers were always published on a royalty basis.

Delving into what she had received under the present copyright law as compensation from the two-cent mechanical clause, Mrs. Nevin told that her publishers, John Church & Co., and herself had received but \$707.35 since 1909 and that another publisher had received \$7,066.26 since 1915, with over \$5,000 of this last figure coming from the music rolls which used the words and were not subject to the present clause. She added that the Victor and Edison companies had paid no portion of this, it all coming from the Columbia and Q. R. S. Music Roll firm.

"The Rosary" at one time sold at the rate of 1,500 copies per day over a period of three years. Mrs. Nevin wrote that selection in less than an hour and gave it to her as a present, according to Mrs. Nevin.

Following the testimony of Mrs. Nevin the motion picture interests, through the Hays organization, commenced the presentation of their case.

Gabriel L. Hess stated that in five years, five of the 75 producing companies had paid in royalties to authors a sum amounting to \$11,292,212, with an average of \$11,834 as being paid as royalty by each of those film concerns. Hess charged that the Perkins bill was unjust and singled out the film industry in an indiscriminating manner. He added that the film industry was in favor of entering the Berne convention if proper safeguards were set up on

AUTHORS' BILL IN SENATE LIKE PERKINS'

Sen. Ernst (R.) of Ky. Introduced It—No Sensational Hearings This Season

Washington, Feb. 24. The Authors' Bill, now reached the Senate, it having been introduced Friday by Senator Richard P. Ernst (R.) of Kentucky, who is also chairman of the Senate Patents Committee, before which committee hearings will ultimately be held on the measure.

The bill was introduced by Senator Ernst at the request of representatives of the Authors' League. When informed it had been drawn by Thorwald Solberg, Registrar of Copyrights, the Senator stated he did not hesitate to present the measure due to his confidence in the public official who drew up the proposed change in the copyright laws now existing.

The same measure now the subject of hearings before the House Patents Committee, and which was introduced by Representative Perkins (R.) of New Jersey. When questioned by Mr. Solberg stated that the text of the bill as introduced by Senator Ernst was the same as the Perkins bill.

It was pointed out that no hearings could possibly be held on the Senate bill this season.

Hearings are in progress today (Tuesday) on the Perkins bill before the House Patents Committee, with representatives of the picture angles, through the Hays office, presenting their side of the case.

BOSTON FRAMES ANTI-KLAN BILL

Mayor Curley Sponsors Measure Demanding Listing of Members

Boston, Feb. 24. The bill sponsored by Mayor James M. Curley, and known as the Ku Klux Klan to file a list of its members with the secretary of the commonwealth was "urged before the Legislative Committee on Legal Affairs yesterday" by Daniel J. Gilles, assistant corporation counsel for the city of Boston, speaking for the mayor, and by Representative Patrick J. Sullivan of Boston.

The bill provides that unincorporated associations be required to file a list of their officers and members with the secretary of the commonwealth.

Rep. Sullivan said that the objection raised against the bill last year was that it was unconstitutional. He informed the committee that the Supreme Court of New York had upheld the constitutionality of the anti-Klan act of that State, and has held that the names of members can be required to be filed.

Assistant Corporation Counsel Gilles said that the bill would be a safeguard against organizations which might come to the same like the Klan. The organizations are prompted, he said, by men who prey upon a gullible public who work upon religious and racial prejudices for the purpose of extracting \$10 admission fees from the members. The bill is not aimed at bona-fide fraternal organizations, he said.

John C. Gordon, of Somerville, went on record for the bill. There was no opposition.

PURIFYING MAINE'S DANCING

Augusta, Me., Feb. 24.

Representative Raymond S. Oakes of Portland, has introduced a bill in the legislature that is intended to be a means of purifying dance halls throughout Maine. The bill would also license the operations of dance halls.

DECISION IN F. P.-L. CASE INDEFINITE

Must "Wade" Through 17,264 Pages of Testimony First

Variety Bureau, Washington, Feb. 24. "Wading" through the largest case, from the standpoint of testimony taken and time given, yet before the Federal Trade Commission, the Examiner of that body is now working upon his findings in the Famous Players-Lasky case with little hope expressed that even this phase of the work will be completed before possibly May or June.

Meanwhile, in addition to the work of the Examiner, the attorneys of the commission are also delving into the 17,264 pages of testimony, their first task being the making of a digest of the vast volume of material in readiness for the preparation of their brief and the final arguments before the commission when that body, as a whole, meets to hear the case. Both sides have been busy in the final stage, in addition to the 17,264 pages of testimony referred to, above there are also, in excess of 350 exhibits in connection with the hearings.

HOPE DIES ON N. Y. CENSORSHIP REPEAL

But Jimmy Walker's Repeat Bill May Start Something Yet, It's Expected

Albany, N. Y., Feb. 24. The appointment by Governor Smith of Mrs. Ellenbeth V. Colbert, woman-Democratic leader of Albany, as a member of the State Motion Picture Censorship Commission to succeed Mrs. Helen Hooper of Buffalo, means that Governor Smith has virtually given up hope of winning his fight for abolition of the Motion Picture Censorship Commission at this session of the Legislature.

The appointment of Mrs. Colbert did not stop the Democrats from carrying out their campaign pledge and almost at the same time that Governor Smith told the newspapers of his appointment of the Albany woman, Senator Walter introduced in the Upper House a bill to repeal the State Motion Picture Censorship Commission. Owing to the top-heavy G. O. P. majorities in both houses of the Legislature, it is unlikely either repeals will come out of committee.

Senator Walker, however, is expected to wage a fight for his repeal measure during the last few days of the session. The Democratic leader in the Senate is one of the cleverest legislators that has ever come to Albany, and those who know his qualities as a fighter are of the opinion that he will make a determined stand for the repeal of the censorship bill this year and put every Republican member on record, one way or the other, in regard to the question.

SLEEPER SURCHARGE STICKS

Washington, Feb. 24. By a vote of 15 to 2 the House Commerce Committee refused to favorably report a bill authorizing elimination of the Pullman surcharge.

The House, though, will have an opportunity to vote on the matter as the same provision has been attached as a rider in the Senate appropriation bill for the independent offices of the government.

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SOCIETY DEBS SUCCESSFUL IN PARISIAN STAGE DEBUT

"Pouche," Musical, Takes Chance on Principal Roles
—Girls Stand Up but Piece Not Over-Strong—
New Operetta Has Chance

Paris, Feb. 17.
Two musicals and a comedy are among the recent openings here, with the operetta, "Ta Bouche," appearing to have the best chance of the trio. The appearance of two debutantes in the leading roles of "Pouche," a musical version of a farce which caused some comment through the society belles doing superbly.

Following "Ta Bouche," Maurice Yvain is responsible for "la Bouche" ("Not on the Mouth"), the title of his new operetta at the Theatre des Nouveautés to an amiable reception. The score for the piece was edited by Schabert, with Andre Barde doing the book.

The story is that of Gilberte, formerly married to an American, who escapes the jealousy of her former spouse because of the first. The former husband is introduced to his matrimonial successor as a prospective business partner, but refrains from divulging his secret and marries Gilberte's aunt.

Mme. Regine Fiery plays "Gilberte" attractively, with Jeanne Chetrel as the aunt, and Darthes is the American husband unable to speak French.

Musical "Pouche"
A musical version of the comedy "Pouche" and playing under that title was given at the Theatre de l'Etoile, with intermediate acceptance. The piece is by R. Peter and H. Falk, with the arrangement by Alphonse Franck and the score credited to Henri Hirschmann. "Pouche" was originally created at the Potiniere and proved a decided success, but it is doubtful if this version will equal the former run.

The plot concerns a woman who substitutes a seamstress in her place so that she may watch the private life of her husband, and then decides to marry another. The players include Henry Defreyn, Gaharoché, Pizani and the Mesdames Pauline Wittman, Eve Bernal, Maurel and Florina. The latter are two debutantes sustaining the lead roles and who succeeded splendidly.

New Comedy
A new comedy, "Les Nouveaux Messieurs" ("The New Gentlemen"), by R. de Fiers and P. de Croisset, successfully opened, produced by Victor Boucher. The piece is in four acts and essentially Parisian, of a labor government, with the producer in the role of a young electrician who becomes Secretary of Labor. Andre Dubosc is an elderly and aristocratic senator opposing the electrician, while M. de Croisset is the mistress. Gail Morlay is excellent as the mistress, who finally prefers to remain with the wealthy senator.

F. P.'s English Paramount

London, Feb. 24.
The Pavilion has entered upon the last four weeks of its tenancy by Famous Players.
At the end of that time Famous will debut to W. Griffith, who will present his film, "I am 'Tis Wonderful" commencing March 29.
The new Famous house, here, previously titled the Plaza, will be known as the Paramount.

LOPOKOVA'S RETURN

London, Feb. 24.
Lydia Lopokova, the Russian dancer, accompanied by Stanislas Jaskowski, will reappear at the Coliseum, March 30, for a season of three weeks.
Madam Lopokova and M. Idzikowski scored in the Diaghileff Ballet, "The Sleeping Princess," at the Alhambra in 1921 and also had a brilliant season at the Coliseum in the spring of 1924.

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LONDON'S PRIZE HIGH HATS AT "HAMLET"

John Barrymore Opens
Before Distinguished
Audience

London, Feb. 24.
John Barrymore in "Hamlet" opened at the Haymarket, Feb. 19 before one of the finest high hat audiences assembled here in years.

Barring the natural criticisms and the inevitable comparisons, the newspapers were generally favorable.

The engagement, limited to six weeks and will undoubtedly enjoy capacity business for that period. The Haymarket is now sold out for the six weeks' engagement. A story given out here that Barrymore will break the house record is problematical, since "Hamlet" thus far has not touched the gross of "Mary Rose" at the Haymarket.

LUGNE POE COMING

Paris, Feb. 24.
Lugne Poe, director of the theatrical society known as the Oeuvre, is planning to visit the United States this spring.
His repertoire will be chiefly Henrik Ibsen's works, featuring "Les Ravanants" (Ghosts), played in two languages (French and Danish) simultaneously. The company includes H. Benson and Mme. Betty Nansen of Copenhagen.
This play has been at the Maison de l'Oeuvre with Susy Prim in the lead.

"Silence" Falling Away; "Dancing Mothers" In

London, Feb. 24.
"Silence" is dwindling away at the Queen's and will shortly be succeeded by "Dancing Mothers" (Both are American).
The cast for the latter attraction includes Godfrey Tearle, Gertrude Elliott and Leslie Frier.
Another closing for the near future is that of "Love's Prisoner," which is scheduled to leave the Adelphi March 2.

Prinsep's 'Grand Duchess'

London, Feb. 24.
Anthony Prinsep's presentation of "The Grand Duchess" was nicely received Friday at the Globe.
It is an adaptation by Harry Graham from the French of Alfred Savoir, author of "Bluebeard's Eighth Wife."
The cast includes Lawrence Anderson, E. Vivian, Margaret Bernman, Edna Sasa, Alfred Drayton, Arthur Wellesley.
Despite the reception the piece seems doubtful of success because of its being a romantic comedy played farcically.

"36" AT PAVILION

London, Feb. 24.
Famous Players will present "North of 36" at the Pavilion, March 9.



GEORGE WOOD
in Wyndham Tate Production: The Hippodrome, London, Eng.
Mr. Prim in Sunday Herald, London said:
"Wee George Wood! What can any say of him? To me he is a never-ending source of delight. He is so supremely natural that every parent watches him with a tender smile of memory. He's a genius."
Direction ERNEST EDELSTEN

PRODUCERS MUST HAVE BEEN LOSERS

Statistical Figures for 1924
of London Theatres—
Moss' 10% Dividend

London, Feb. 24.
According to advance information, Moss Empires, Ltd., earned over 10 per cent. on its ordinary capital in 1924, while the profits for 1923 were less than 2 per cent. At the next meeting of the directors, a final dividend of 5 per cent. will be recommended on the ordinary shares, making a total of 7 1/2 per cent. for the year, compared with 2 1/2 per cent. for the preceding year. 1922 showed a loss of over \$45,000. The net profits for 1924 amounted to \$37,000.

English theatricals are in a very bad way. This is conceded on all sides. Despite this critical state of affairs, as far as can be learned, all the theatrical circuits, in Great Britain showed a profit in 1924 and every theatre in London declared a dividend to its stockholders or owners. This naturally elicits the query as to who sustained the losses of the disastrous season. There can be but one conclusion—the producers.

Among the prominent producers who figured in the bankruptcy court the past year were Charles B. Courran, J. L. Sachs and Albert de Courville.

U'S IN LONDON

London, Feb. 24.
The management of the new Capitol, film theatre, is negotiating with Universal (New York) for "The Phantom of the Opera," to succeed "The Miracles of the Waters," the opening and current attraction.

BUTT REMORS

London, Feb. 24.
It is rumored Sir Alfred Butt has invested in Allied Artists and that film picture company will produce here.
Another report is that Butt will once more restore the Empire as a music hall. Both tales are without verification.

ARNOLD BUYS PARIS REVUE

London, Feb. 24.
Tom Arnold, who conducts a number of touring revues, has bought the current production of the Folies Bergere in Paris, and will utilize it as the background of a provincial musical organization commencing in September.

MILLER'S "ANTONIO"

London, Feb. 24.
Gilbert Miller has bought the American rights to "Antonio," the Viennese farce set to music.

BERN VAUDEVILLE

Berlin, Feb. 14.
Wintergarten—The two American acts, Harvard, Holt and Hendrick and the Three Swifts, of last month's program, were very successful. The first act got 14 more months' time and the other, although finishing its 10th month, obtained five more. Business is picking up from week to week and it looks as if the management has awakened. Director Schmidt with the assistance of Mr. Reimers is doing the utmost to make the Wintergarten what it used to be.

This monthly program consists again of only foreign acts and is doubtless the best seen in Germany for some time. The decided hit are the Three Cadornas, flying trapeze act. Their engagement was immediately extended to another month. Another American act, Nathane Brothers, comedy roller skaters, also scored. Harry Roches, with his monkey music hall, did nicely and the Femine Quartet (English) do an act of American style. Mongador, troupe of five jugglers (French), has a good deal of fair comedy and are successful. Linga Singh, illusionist and conjurer, scored as East Indian, has a few new illusions. The setting is elaborate. A small eccentric male team, 10 Tiller girls and a troupe of Arabs make up the bill.

Walthea—Two foreign acts out of eight. Fairly good bill for a family theatre.
Breitbart is heading the bill, doing

DEATHS ABROAD

Paris, Feb. 14.
Georges Victor Hugo, director of the poet Victor Hugo, died here of pneumonia, aged 57 years. He was born in Brussels, Belgium, and was the elder son of Charles Hugo, the oldest child of the poet. He leaves two sons and a daughter.
Mme. Charles Nicot, Opera Comique singer, professionally known as Mme. Bilbaud Vauchetel, died following an operation, aged 65.
Mme. Elvire Jael, pianist, once secretary of Liszt, died, aged 80 years.
Joseph Powell, former agent of the Eclair Film Co., London, and recently connected with the U. F. A., died in Berlin.
Jean Signeux, French journalist; Rene Deschamps, historian; Michael Buchler, prominent Yiddish journalist and editor of the "Bund," died, aged 71 years.
Mlle. Georgette Bernard, dancer at the Chatelet theatre, Paris, died, aged 16 years.

IRENE PROSPERS UNKNOWN

Woman Under Arrest Alleges American's Representative
Cairo, Egypt, Feb. 24.
Irene Prosper, who claimed that she was the Egyptian distributor for the distribution of Universal pictures, has been placed under arrest in Rome, Italy, charged with swindling in a case of fraudulent bankruptcy.

At Famous Players Emil Shauer, an officer of the corporation, and who has had entire charge of foreign distribution for the organization, stated that he had no recollection of any Irene Prosper in connection with their Egyptian business.
Universal states that for the past two years the Cairo office of that organization has been in charge of Paul Schlattermund, and that Irene Prosper is unknown.

PLAYS SHIFTING

London, Feb. 24.
A switching about of plays lists "The Horse" from the Theatre Royal to the Comedy; "Pelican" to go from the Ambassadors to the Comedy; "Just Married" from the Comedy to the Criterion, and "Fata Morgana" to replace "Sometime" at the Vaudeville.
The latter is forced out due to small capacity.

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the same act as at the Hippodrome. Another act of merit is Dr. Angelique, flying blious. A trampoline bar act, Ryan and Burke (English), are funny and good performers. Other acts on the bill include Three Ramblers, juggling; Four Janowsky, acrobatic; one xylophonist and one comedian.

Scala—A good bill, but not quite up to standard. Captain Winston, with his sea lions, in his second month, and Lord-Ain, Italian singer, share the honors of the program. The sea lions interest, and Lord-Ain is doing with the better class of the Scala audience.

Another act of interest is the Saneaga family, consisting of four Spanish girls and one boy, doing a mediocre musical act and neat dancing. Their appearance and the modest way of the performing makes the act more than pleasing and assures success. A bicycle troupe, Dauntin-Shaw, two men assisted by four nice-looking girls of the English type, make a pleasing closing act. Natova and Myrlo, billed as Russian, are doing at the London Palladium revue, meet with success. Between and before their act, the Russian troupe known in the States, does a Pierrot and a Russian dance.

A colored team, Rastus and Bazel, do a good job. The quadrille, Mase; a troupe of 10 springboard acrobats, the Castellor; a comedian (Chaplin) and a Russian double-bar act make up the fairly good bill. Business, as always, is splendid.

ABLE ACTORS IN BAMBOULA MESS

Latest Line is That Gulliver Will Produce Show
for His Majesty's

London, Feb. 24.
The situation regarding "Bamboula" continues to change almost daily. The withdrawal of J. L. Sachs, Gulliver was previously rejected associated with the project following the withdrawal of J. L. Sachs. The current rumor is that Gulliver will postpone the production of "Lumber Love" to prevent "Bamboula" at His Majesty's. "Bamboula" has been almost continuously an air line proposition from the start with the American actors engaged for this place wading through the water for a long time. It is not known whether these players have drawn salary the past week, when the undertaking actually revealed a definite setback.

SAILINGS

Feb. 17 (Mediterranean cruise)
Gertrude Millington, Dorothy Triney (Marinaudetais).

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'CUTS' IN VAUDEVILLE TURNS LAST WEEK TAKE IN DIALOG AND BUSINESS

Extracts of Managerial Deletions Ordered in Many Acts—"Ladies of Evening" Loses Free Ad—"Sock in the Puss" Deemed Inelegant Expression—K. K. K. and Racial Reference Forbidden

The "cuts" ordered in dialogue, business and songs for the week of Feb. 16 by the Keith, Moss, Proctor house managers proves there is a drive on to eliminate the word "cockeyed" from stage vocabulary.

"God," "Hell," double entendres "cracks" and suggestive business are also slapped on the wrist by the managers. David Belasco's "Ladies of the Evening" will receive no further free publicity from Jack Benny for his pet line, "I took my girl to see 'Ladies of the Evening' so now we can speak freely" has been ordered to the vaudeville limbo.

Hawthorne and Cook's "God's gift to vaudeville" will have to be revised from now on and may next be heard as "The Bronx gift to vaudeville" for the mention of the Diety is taboo.

"A sock in the puss" as playfully promised by Frank Dixon also has been ruled off by the vaudeville stewards and the line "Nobody in Hollywood knows the Ten Commandments" was ordered shorn at sunrise.

Reference to the Ku Klux Klan is forbidden. Ward and Dooley in Grand Rapids and the line "Nobody in Hollywood knows the Ten Commandments" was ordered shorn at sunrise.

The cuts for last week follow: Ward and Dooley—Please omit reference to the Ku Klux Klan and the line "Nobody in Hollywood knows the Ten Commandments."

Snow and Sigworth—Please modify the "baby" business in the "Rock-A-Bye" number, particularly the dripping of the hand and the movement of the limbs.

Saga Hearse—Please omit reference to Chief Carroll and the "Red Necktie" gag.

Hawthorne and Cook—Omit the

(Continued on page 47)

VAUDE. SHOW APING REVUE

New Policy at 5th Ave. Will Have Entire Bill in One Set

PAWTUCKET'S TWO-A-DAY

Goldstein Bros. Putting Vaudeville Back in State—Also Film Features

Pawtucket, R. I., Feb. 24. Keith-Albee today vaudeville and first-run films at a 35-cents top is announced as the new policy of the State Theatre here, controlled by Goldstein Brothers of Springfield, Mass., beginning this week. Vincent H. Smith replaces the former manager, W. J. Cotter.

The State, seating 1,800, was the class house of the town before the palatial Leroy, seating 2,800, was built by local capital. Since then the State has been dropping off. An accident not long ago, in which a section of plaster 30 feet in diameter dropped from the ceiling to the orchestra floor, injuring three persons, also cut in heavily on the grosses.

Some time ago the Goldstein offices dropped the house from its vaudeville circuit and substituted pictures, which didn't draw at all. The State will now be the only two-a-day house in the town, although at one time Keith acts were shown at three houses here. About two years ago the Goldstein interests bought the State and the Keith people were out, as in the few years prior to 1923 they had confined their bills to that theatre.

TWO-YEAR BOOKING

Claire Vincent and company in "An Episode from Life," which showed at the Broadway the week before last, has been routed for two years after the "show" performance.

The act is booked solid on independent time until June with Miss Vincent and her husband, who appears in it, reopening on the Keith-Albee Circuit in September for a complete tour.

An Orpheum route is set to follow.

The Fifth avenue will experiment with a new policy beginning the week of March 30 when Herman Timberg and band will be on the bill.

Instead of the usual afterpiece, in which all the acts work, Bill Quaid, house manager, will have the whole show played in one full stage set and routine it similar to a musical comedy with the Timberg band accompanying most of the acts. Also, a chorus will be inserted for numbers between specialties.

If the idea is successful it will be continued and may become the permanent policy of the house, at least during the summer months.

The afterpiece idea has been used successfully in vaudeville houses where a change of routine was deemed advisable so far as known Quaid's idea is the first instance where a vaudeville program deliberately set out to imitate musical comedy or revues.

WILL MORRISSEY MARRIES

Will Morrissey and Midgie Miller were married in Chicago, Feb. 17. Allan Dinehart and Claiborne Foster of "Applesauce" were best man and maid of honor. Miss Miller obtained her divorce from Lederer the day prior to her marriage.

ENTHUSIASTIC OVER "KATJA"

London, Feb. 24. "Katja, the Dancer," opening at the Gaiety Saturday, was accorded an enthusiastic reception.



TRINI

Senorita Trini, Spain's foremost artist and most beautiful woman, makes her vaudeville debut at Keith's Palace Theatre, New York, next week (March 20). She is assisted by Hurtado's Royal Marimba Orchestra of Seville, Warren Jackson and Dario Borzani.

The act is under the direction of

RALPH G. FARNUM
(Edw. S. Keller Office)

EXPECT NEW CLASSIFICATION OF ACTS FROM MGR.-BOOKER CONFAB

May Appoint Committee of Bookers and Managers to Set Future Salaries—Over-Valuation of Headlines—Would Revise Present Values

The present meetings of the out-of-town house managers and Keith-Albee bookers is expected to result in a new classification of vaudeville acts with a view to revising the values of certain styles of acts who are now considered overpaid and others, particularly comedy turns, which are asking for more money and refusing to accept anything but week to week bookings as a result.

The new line up is expected to correct the condition which allows bits such as Ukell Ike Edwards to get away from vaudeville for a small difference in salary, the paying of one blackface single entertainer \$750 weekly, and another white face semi-tout comedian, who recently held down a next to closing spot at the Palace on a heavy bill, \$350 weekly. In this instance the managers are agreed the second act mentioned is one of the best comedy singles in vaudeville.

Over-Valuation
The fault is said to lie in the over-valuation of headlines and flash turns which necessitates economy in lining up the balance of the bill. Comedy singles in particular are overlooked in the mad scramble for high priced man-ers. As a result the headline may draw but the shows lack entertainment and are not good vaudeville. The drawing power of the headline is discounted later by the balance of the mediocre bills and the house loses patronage.

The get-togethers of the managers and bookers is also said to have revealed vast differences between managers as to the values of a great many headline and feature acts. Some acts are great draws in one town and decided flops in others. As a result it is reported a committee with the managers and bookers equally represented may decide upon future salaries of acts and replace the present system of setting the salary of an act at a booking meeting where only bookers are present.

Another innovation may be the appointment of one or two officials with a modern point of view, to advise the older heads. Some of the white face alleged to be out of touch with the present tastes and fashions in vaudeville which have undergone a decided change during the post-war period.

Keeney's Stage Crew Invokes Radio Concession

The stage crew at Keeney's Brooklyn, have installed a radio out fit in the basement of the theatre. Extensions to the dressing room have been attached and the act can listen in for two bits.

This idea may sound like a gag but it is believed other pop houses will follow suit as managers would probably be willing to grant the stage crew the permit inasmuch as it might keep the acts in the house between shows.

ANNUAL REPORT OF THE ORPHEUM CIRCUIT, Inc., AND SUBSIDIARIES

Consolidated Balance Sheet—December 31, 1924

ASSETS		CAPITAL AND LIABILITIES	
Capital Assets:		Capital Stock—Orpheum Circuit, Inc.:	
Tangible—		Preferred 8% Cumulative	
Land	\$4,397,189.59	Stock	
Buildings and equipment	15,253,411.72	Authorized—100,000 shares	
Furniture and fixtures	2,206,009.08	of \$100 each.....	\$10,000,000.00
Lease deposits	266,000.00		
Leasehold right	9,021,727.08	Issued and outstanding—	
	\$31,138,337.47	67,000 shares.....	\$6,700,000.00
Intangible—		Common Stock—	
Goodwill, contracts and booking agreements	18,230,474.29	Authorized—1,300,000 shares	
		of \$1 each.....	\$1,000,000.00
		Issued and outstanding—	
Current Assets:		549,170 shares.....	549,170.00
Cash in banks and on hand	\$1,715,402.53	Capital Surplus.....	
U. S. Treasury certificates	161,483.12	Five year 7 1/2% convertible	
Marketable securities	908,716.38	notes issued September 1,	
Accounts and notes receivable	1,471,095.37	1921, due September 1, 1926	
Sundry working advances and deposits	35,202.17	(\$204,000 payable in 1925).	\$1,500,000.00
Supplies	11,755.65	Bonds and mortgages of sub-	
Prepaid insurance, rentals, licenses, etc.	112,398.43	sidary companies	
Loans to employees for purchase of Orpheum stock	72,269.38	Maturing:	
		February 5, 1925.....	\$140,000.00
		Due serially to:	
Special Funds:		July 1, 1927.....	55,000.00
Securities and cash held for payment of lease deposit on new theatre property, payable May 1, 1925.....	\$800,000.00	December 29, 1927.....	500,000.00
Securities purchased for Employees Compensation Fund.....	9,889.79	May 1, 1931.....	390,000.00
Bond proceeds held by trustees for disbursement under terms of trust deeds.....	114.99	August 1, 1931.....	350,000.00
		April 29, 1932.....	120,000.00
Deferred Charges:		November 15, 1933.....	125,000.00
Organization expenses.....	\$10,038.24	January 1, 1936.....	900,000.00
Discount on preferred stock.....	25,000.00	September 1, 1946.....	2,111,000.00
Bond discount (being amortized).....	175,238.52		5,841,080.00
Deferred repairs (being amortized).....	57,262.71		
Deferred capital stock tax—pending settlement.....	117,639.24	Current Liabilities:	
		Accounts payable.....	\$81,620.17
		Tenants' rental deposits.....	22,236.91
		Accrued interest.....	108,947.26
		Accrued expenses.....	40,993.95
		Accrued taxes, local.....	183,996.09
		Federal taxes for 1924.....	421,651.92
		Canadian Government taxes for 1924 (estimated).....	4,350.00
		Reserves:	
		For depreciation of buildings and equipment.....	\$3,590,637.31
		For amortization of leaseholds.....	975,647.50
		For Employees' Compensation Fund.....	10,634.04
		Earned surplus.....	4,576,915.35
			\$14,336,439.79

IRONBACK HOME FOR AFFLICTED SHOW PEOPLE TO RECEIVE BENEFIT

**Hopeful Shortly of Institution to Accommodate 30
Tubercular Patients—Non-sectarian and No Time
Limit for Patients—Parent Body and New York
Auxiliary May Merge—Benefit at Manhattan,
New York, April 9—Great Interest in Theatre's
Worthy and Humanitarian Cause**

Those who have deeply concerned themselves in one of the theatre's most worthy and humanitarian causes, a home for the tubercular of the profession at Saranac in the Adirondacks, have formulated plans to increase the present Northwood Home up there with a present capacity of eight patients to 30 rooms, from benefits and contributions. An ultimate objective of the sponsors is that some day Saranac will see an institution that can accommodate 200 patients.

That the professional home of the tubercular patient is a non-sectarian and no time-limit be placed on the patient while in the institution are two dominant periods in the regulations that will govern the home. This policy will affect the unfortunate of the show business who may have to repair to the Adirondacks to recover from an attack, incipient or ingrained. A start in this direction was made in New York City on April 9 at the Manhattan opera house, where a huge benefit will be held for the Adirondack Tubercular Fund, as the parent organization is known. The New York City auxiliary, with E. F. Albee president, may merge before long with the older body, in order that progression toward the objective may be made by body.

Other Officers

For the New York organization Colonel Walter Scott, the presiding head of all of the Scottish clans in America, is the treasurer, with William Morris vice-president. At Saranac and for the Tubercular Fund, Edwin Mayer is president. Mr. Morris Rosenheim and Mrs. J. Newman are vice-presidents, and M. Feinstein treasurer.

At the Manhattan benefit will be mainly for the public through an admission scale of \$5, \$7.50 and \$10 for the orchestra, with \$100 for the boxes. All of the proceeds will be disposed of, Mr. Morris will head the entertainment committee and his associates will be representative of every branch of the theatre.

That the theatre is wholly for this laudable charity was proven but recently at a meeting held of the New York auxiliary at the N. V. A. when Mr. Albee was elected its president. That meeting drew contributions of \$14,500, to which the Albee gift was \$5,000. All of the theatre in divisions, clubs, societies and organizations were present by one or more members. Each pledged heartfelt support.

This initial contribution is to be held open for the show business at large in its entirety, with donors feeling impelled to forward what they may afford in any amount, making the contributions payable to and to Col. William Scott at 1493 Broadway, care of the William Morris offices.

William Morris' Idea

The idea of creating a permanent home in the Adirondacks for afflicted professionals originated with William Morris. Mr. Morris has had a summer estate in Saranac for many years, and is known there as the most popular transient with the natives who visit that section. Mr. Morris when in the mountains has mostly occupied himself with one or another charitable purpose to benefit some local institution or charity. Mrs. Morris likewise has been active and her Child's Nursery at Saranac is now known throughout all of the woods.

Coming into contact with Dr. Edgar Mayer, Mr. Morris learned of the Northwood Home and its origin through Edward Mayer's (no relation) donation, to repay Dr. Mayer for attention to a patient. Dr. Mayer would not charge a fee. Mr. Mayer, a retired business man, acting upon the suggestion of the doctor, founded the Northwood Home and became the first president of the Adirondack Tubercular Fund.

Many show people in one time or

another have been obliged to go to the Adirondacks, upon medical instruction, for recovery. Oftentimes they have been caught without quick resources. As frequently it has been a question where they should go and how long they could remain, once in the mountains. That show people find the most agreeable companions among their own is as true of theatricals as of other trades or professions. In the Adirondacks and usually through unavoidable circumstances, professionals have been widely separated and often cast among strangers with no particular attention thrust upon them or their needs.

All of this has been well known to Mr. Morris. He had had the plan of an institute for professionals in the woods for some while. Learning minutely about the Northwood Home, Mr. Morris proposed to Dr. Mayer a New York organization as an auxiliary to the parent society, for the purpose of raising funds and expanding the Northwood Home until sufficient space and accommodations should be provided to permit those professional patients ordered to the Adirondacks to be looked and cared for under one roof.

Long-Needed Charity

Mr. Morris' suggestion met with the approval of Dr. Mayer. From this came the meeting at the N. V. A. and the subsequent concern of all who have heard of this really great project for the tubercular among the show people who might care to avail themselves of it. It is a charity the show business has known was called for many years.

In previous times theatrical organizations have supported patients in the mountains, and at present the N. V. A. is said to stand a steady weekly drain upon its treasury for that purpose, while George M. Cohan, among the individuals, has been reported to have had as many as 20 professionals at one time in Saranac or thereabouts upon his weekly payroll. Other accolades and persons have been liberal in taking care of the unfortunate in the Adirondacks as well as other resorts for the tubercular.

The present intention to establish a sanatorium that shall take in all applicants of the show field is backed by all of the theatres. It is hoped by the sponsors that the drive

Mid-Day Vaude. for Edison Employees

The Edison Lamp Works at both Newark and Harrison book acts for the amusement of their employees. These are shown on alternate noon hours with the other noon given over to dancing. A 20-minute program of vaudeville is presented.

for funds leading up to the grand finale of the drive with the benefit at the Manhattan opera house April 9 will give a pronounced push to the necessary amount for building purposes. No contribution can be too small, and the promoters of this unparalleled charity entertain but one wish that the fund that come from all of the show business, large, short or tall, fat or thin, for none knows whom the Great Plague will next attack.

Harry Tammen's Fine Bequest
The non-sectarian clause for the institution has been likened to another provision, made in the will of a very fine man, the late Harry H. Tammen, a dancer, who left \$5,000,000 for the care of orphans in an institution. His bequest provides:

"Any orphan is eligible for admission, without regard to creed or race or born in or out of wedlock."

BIG TIME REJECTS SIAMESE TWINS; DO \$36,000 AT LOEW'S, NEWARK

**Keith-Albee Bookers Refused Hilton Girls—Break
Dempsey's Record by \$5,000 and Will Play
Entire Loew Circuit at \$2,500 Weekly**

The San Antonio Siamese Twins (Daisy and Violet Hilton) broke the house record at Loew's, Newark, last week, bettering the \$31,000 gross rolled up by Jack Dempsey, heavyweight champion, by \$5,000.

The twins played four shows daily Monday, Tuesday, Thursday and Friday, and did five shows Saturday and Sunday or a total of 29 shows on the week to capacity with long lines of standees at all shows.

MEMPHIS' TWO-A-DAY

Orpheum Circuit Has Lease on New House Under Construction

Chicago, Feb. 24.
Having been without two-a-day vaudeville for nearly a year, Memphis, Tenn., will again blossom forth holding a big time house. The theatre is being constructed with local capital with the Orpheum Circuit holding the lease.

This on the same basis that numerous other theatres are now being built. After the theatre has been erected by locals the Orpheum takes over the management. A flat rental is paid with the local capital cutting in on 50 per cent of the profits.

ACTRESS WOULD BAN ARONSON FROM BAR

Boston, Feb. 24.
Seeking to prevent his admission to the bar, Frances Fink, an actress, appeared in the Supreme Judicial Court here and related incidents of her acquaintance with Louis Aronson. She claims that he is not a person who is morally fitted to become an attorney.

Under cross-examination, Miss Fink asserted that when she was less than 16 years of age Aronson took advantage of her and that he was the father of her child. In the Superior Criminal Court Aronson was adjudged to be the father of the actress' child and he now is meeting the legal requirements imposed as a result of that court's verdict. At the court hearing last week Aronson denied that he ever had had any improper relations with Miss Fink.

The presiding justice has reserved his decision in the case.

MARRIAGE MUST WAIT; CIRCUIT COMES FIRST

**Weber and Field's Decision—
Latter's Daughter Will Await
End of Orpheum Tour**

San Francisco, Feb. 24.
While Weber and Fields are continuing their highly successful tour of the Orpheum Circuit, the daughter of Lew Fields remains in New York awaiting her father's return to be married. Mr. Fields suggested his daughter come to the Coast, marrying her fiancé here, but Miss Fields demurred, stating she preferred a wedding at home.

Owing to the magnificent treatment tendered them throughout the Orpheum Circuit, Fields and Joe Weber concluded it would be a bit unfair to the circuit to disrupt its playing schedules for the three weeks necessary for Lew to return east and back again. The famous comedians told a Variety reporter here that in all of their stage careers they never have experienced the consideration and attention extended to them by the Orpheum people.

Weber and Fields will complete their present tour about May 1.

HALED FOR ABANDONMENT

Beatrice Guthrie, Dancer, Snarcs Husband at Station

Beatrice Guthrie, aesthetic dancer, caused the arrest of her husband, Leslie, 35, clerk, on a charge of abandonment. Later when he was left destitute and was unable to secure any trace of her husband, several days ago she received information he was in Albany, N. Y., and was going to return to this city. Following the receipt of this information, Mrs. Guthrie notified detectives and they went to Grand Central station to meet the train.

When Guthrie alighted Mrs. Guthrie, who was sequestered behind pillars, pointed him out to the detectives and had him arrested. Guthrie denied he had abandoned his wife and said he would explain his disappearance when the case is called for a hearing.

Pantages Modifies Proctor Opposition Edict

Manager Finter, of the Newark local Pantages house, states that the report Proctor's, Newark, was declared opposition by Pantages, as the Rose and Moon were located at the Newark house because it had played Proctor's was due to a misunderstanding. The Rose and Moon act was not allowed to show at the Newark because it had attracted Proctor's too recently (Dec. 1), and not because it had shown at Proctor's.

Finter says he is willing to play acts after Proctor's but not acts that have played there this season. The policy of the Newark at present is to play no acts that have appeared anywhere in Newark this season. The Pantages people wanted to book the Watson Sisters again at the Newark, but Finter refused to let them since they had played the Newark in September.

MIDGETS' KIDDIE RECEPTION

Irving's Imperial Midgets, comprising a company of 25, has been booked for a complete route of the Loew Circuit. The midgets will be exploited as a feature attraction with the circuit sending a publicity man in advance of the attraction. One of the features will be afternoon receptions for kiddies at all houses played as a magnet for juvenile patronage.

Tanquary's Loew Tour

Eva Tanquary has been booked for a tour of the Loew Circuit opening March 16. Ate I. Feinberg arranged the bookings.



NAT RENARD and WEST LILLIAN

In an improved edition of

"I'LL TELL THE KING ON YOU"

"Time" Variety—Renard and West on next to closing ran away with the hit of the show as for a comedy act and applause.

"Bell" Variety—Renard and West, a novelty comedy turn that should have graduated long ago to the big time. Miss West looked like a Ziegfeld Follies girl.

This week (Feb. 23), Maryland, Baltimore.

Direction EDWARD S. KELLER

A REAL SACRIFICE!

Mr. E. F. Albee,
Palace Theatre Building,
New York City.

Dear Sir:

I wish to call your attention to the co-operation that performers are receiving at Washington, Pa., on the part of the local manager and the stage crew in regard to getting out of that town for a Sunday opening.

The last train leaves Washington, Pa., at 9:38 on Saturday night, and to make Cleveland it was necessary that we catch the midnight train out of Pittsburgh. To make sure that our baggage would arrive in time for the opening, the manager, Mr. Eleyer, got a truck, but could not find anyone to drive it, until the stage manager suggested that if he would leave a man in his place he would personally take us to Pittsburgh, a matter of thirty-five miles, through a terrible snowstorm.

I feel that Mr. Eleyer and Mr. Roberts should be complimented for the interests they are showing toward acts playing their house, and would appreciate if you would drop them a line in regard to same.

Very truly yours,

JACK HEDLEY.

(Jack Hedley Trio),

Cleveland, Ohio, 2/6/25.

February 16, 1925.

Dear Mr. Hedley:

Yours of February 6 received. You were shown exceeding kindness by both the manager and the stage manager, and in return I say to you—go forth and do likewise. There is great need in our business of emulating Christ's teachings. The service you received is one of His precepts—be kind one to another.

Cordially yours,

E. F. ALBEE.

Mr. Jack Hedley,
Jack Hedley Trio,
Keith's Theatre,
Indianapolis, Ind.

NEAR FUN

By FRED ALLEN

(Mr. Allen is appearing in the "Greenwich Village Follies.")

A Fable

Once upon a time there was a hare who had been decisively beaten in a match race by a tortoise. The race being held under the auspices of the A. A. U. the hare was accorded the loser's privilege which in those days was to request a return match. This was promptly done, and a day appointed.

Friends of the hare besought him not to run again. The hare insisted, saying, "I could have won before had I not laid down to sleep. I was so far ahead that though the tortoise's mother had been frightened by Nürmi, he could never have caught me." "Yes," echoed the admirers, "this time you must not sleep."

The day of the race saw a goodly crowd assembled at the track. Book-makers made the tortoise favorite and the hare's backers were but a few friends who had been besought to risk their all. A pistol shot and the race was on, the hare leaping far ahead of his opponent. Looking back after a few minutes of running, he couldn't even see the tortoise. "This is gruesome," said the hare, "the race isn't even interesting. I'll rest here for a minute, save my strength and finish with a burst of speed." So saying he fell sound asleep. On and on came the tortoise, running on his tip toes so as not to wake the hare as he passed. The hare's backers were not alarmed, feeling sure that he was employing some ruse and that any minute would see him up and away. The tortoise ran like a messenger boy, who is fond of tips, on his way to the Poor House with a wire.

Never and never to the finish line he sped, still the hare slept soundly. "Something must be done," shouted the shortorders, "we shall be ruined." It seemed as though the cries had been heard, for the hare awoke with a start, running as he had never run before he passed the tortoise at the tape, winning the race by the proverbial hair. Friends shook his paw and congratulations were in order. "Speech, speech," echoed from many throats. "Grasp his throat! the hare address the throng." "Boys," he said, "I deserve no credit for winning. If Willie Ant hadn't whispered to me as I slept I should have lost." His one sentence saved your money and my good name." Thundersounded, the crowd surged about Willie Ant. "Tell us what you said, Willie," said someone good naturedly. "Tell us what you whispered to him, the hare's win so fast." "All I said," replied Willie, "was 'here comes Harry Thaw.'"

Moral

It may be all right to let an aunt whisper in your ear, but it's a dirty trick to play on your uncle.

The Best Job I Ever Had

(Near fun will pay a dollar, on the installment plan, to person sending joke published. Today's winner, Annie Mated-Nipp, Kan.) I'm invited to dinner, but my watch isn't going. Want a pity, I suppose it's on a diet.

A Story

The acrobat whose run on earth did not warrant his opening at the party gates, had reported to the devil. The latter knowing the newcomer was a hand balancer, showed him immediately the official gymnasium in hiding.

Never had the acrobat beheld such fixtures and equipment. Everything to be wished for was in evidence, horizontal bars, rings, vaulting, trapezes, dumbbells and even ground glass. But three things were missing.

ing. Turning to the devil, the acrobat said, "This is supposed to be hidden, yet this is the best equipped gymnasium I have ever seen. Everything is ideal, but tell me where are the handkerchiefs, rosin boards and the drums."

"There are no handkerchiefs, rosin boards nor drums," said the devil, "that's the hell of it."

What a Young Girl Should Know
Lives of good girls should remind you
You can make your life sublime,
Leaving footprints on the roadway
From a Buick, every time.

Cracks From the Slop Stick
An optimist is a man with a one tube set who keeps an interpreter in the house at night in case he gets Russian.

A man who will cheat at solitaire will take bows after the lights are out.

Passé News
Gulp, Vermont—Business so bad at the local opera house that the doorman has been arrested for loitering.

New York City—Man with a bad act entering Palace stage door Monday afternoon meets self coming out.

Glasgow, Scotland—Mrs. McKay, wife of prominent musical director, sues husband for divorce. Mrs. McKay says for publication, "He is too mean to buy me a theatre ticket and I am sick of seeing shows from the pit."

Lion Roar, Mont.—Champion optimist found here. After being arrested for juggling, Mr. William Gump says that he hopes his son will grow up to be a tight rope walker.

Turpin, Ill.—Joe Cook breaks world's Mulligatwny record, using 27 ingredients.

Bandage, Ia.—Actor caught stealing street directory. Dismissed upon pleading faulty memory and proving that he used the joke about carrying the horse from Koscisko street to local thoroughfare.

NEW ACTS

Skit by Blanche Merrill for Hal Parker and Ann Butler.

Donald Kerr and Edie Weston, new vehicle, by Frances Nordstrom.

Harry Stanton and Berton Sisters.

Dave Rafael, ventriloquist production, "On the Corner" (2).

Paul Lorna and Co. (2), dancing.

Frances Ross (2), skit.

Erley and Hallock, songs.

George LaShay, xylophonist.

C. T. Green, monologist.

Max Thelon Troupe (4), acrobats.

Britt, Ruby and Mack, skit.

Kelly and Stone, songs.

Anna Marston and Manley, skit.

HOUSES OPENING

The Thrust, Sioux City, Ia., the Tibabusment Co's newest house, opened Feb. 14.

ILL AND INJURED

Ernie Young, in the Mercy Hospital, Chicago, for six weeks, is gradually improving. His complete recovery is now assured.

The wife of George H. Webster, Chicago agent, after a severe illness, has gone to California to recuperate.

Joe Towle, vaudeville single, is at Saranac Lake, following a breakdown which necessitated his cancelling a Keith-Albee route.

Walter H. Reynolds, actor, and well known around Chicago, is in a hospital at Liberty, New York, with tuberculosis.

Ruth Allison, of "Blossom Time," No. 1 company, has been ill with ptomaine poisoning.

Jean Adair was taken suddenly ill while playing at the Hillstreet, Los Angeles, Friday night and removed

to the Roosevelt Hospital, where a minor operation was performed. The Royal Danes replaced for the balance of the week. Miss Adair leaves for Denver today (Wednesday) to resume her Orpheum route.

Art Rogers (Trout and Rogers) suffered a nervous breakdown last week and has left New York to regain his health.

Mrs. Milton Wallace is convalescing at the Mount Hope private hospital following an operation.

MARRIAGES

Adelmo J. Vanni, nephew of S. Z. Poli and booker of picture for the Poli circuit, was married to Anna Dunn, of Boston, at her home, Feb. 21.

Jessie Reed, vaudeville, and niece of Vesta Tilley (English) was married Feb. 22, in New York, to Lew Herman, handkerchief manufacturer. They will spend their honeymoon in Honolulu.

James Rowland was married to Ethel Wheatley, Feb. 24 at Bellingham, Wash. The groom is of Rowland and Meehan, en route on the Panjagies Circuit.

Joy Johnson, of the Dalton "Follies" musical stock, Los Angeles, to James Potts, Los Angeles newspaper man, Feb. 3.

BIRTHS

Mr. and Mrs. George K. Arthur, at Hollywood, Cal., Feb. 24, daughter. The father is a screen actor and also figured as producer of "The Salvation Hunters."

Mr. and Mrs. William H. Schmidt, Jr., on Feb. 18, at Sarasota, Fla., daughter. Mrs. Schmidt was formerly Lucille Sheldon, of the Sheldon Sisters in vaudeville.

SECOND "TOUGH BREAK"

Sedeno, of Elizabeth Brown and Sedano, dance team, is critically ill at his apartment in the Hotel Ambassador, New York, with pneumonia.

This is the second "tough break" for the team within a short space of time. Miss Brown only returned to the act a couple of weeks back after being operated on for appendicitis in Montreal and confined to a local hospital there.

WISE CRACK FROM BACK STAGE TO THEATRE'S FRONT LOBBY

New and Novel Stunt by Olsen and Johnson on Interstate Circuit—Broadcasting From Dressing Room as Audience Enters House

Ft. Worth, Tex., Feb. 24. Broadcasting from the front of the house is the new and novel stunt by Olsen and Johnson, on the bill this week at the Majestic (Interstate Circuit). Wise cracks are the main burden of the broadcasting. They fly upon the patrons as they are entering the theatre and have been a terrific hit with the paying bunch.

The team started its departure last week at the Majestic, Little Rock, with the result the manager of that house wired the New York offices of the Interstate, asking that Olsen and Johnson be returned there immediately following their finish of the Interstate time.

A wired connection is made by the two men from their dressing room to the front with a hook up with an amplifier. There is naturally no limit to the "locals" that they employ.

It is said Olsen and Johnson are booked for a return engagement of the Orpheum Circuit with a question of right entered by the Keith-Albee trust which also claims the turn.

The team has been a most consistent improviser in vaudeville, having framed up an afterpiece for the Orpheum Circuit that jumped the lead of that vaudeville band of last season.

OLYMPIC, B'KLYN, WINS VERDICT OVER UNION

Justice Callaghan Issues Injunction Against President of M. P. M. O. P. U.

The Traub Amusement Co., Inc., operators of the Olympic theatre, Brooklyn, N. Y., a picture and vaudeville house under the same direction as the Grand Opera House, New York, won a signal victory over the Moving Picture Machine Operators' Protective Union, affiliated with the I. A. T. S. E. and the A. F. M., when Justice Callaghan, in the Brooklyn Supreme Court, gave the theatre management an injunction against Harry Mackler, president of the M. P. M. O. P. U.

The Olympic theatre is not "unionized," although it has employed members and non-members of the union. This caused a system of picketing in front of the Olympic which the Traub Amusement Co., Inc., alleged was financially damaging to its business. Justice Callaghan agreed in his opinion that the union "should not be allowed to force its demands upon the plaintiff, when attempts to do so it adopts methods which result in injuries to the plaintiff's business. It appears here that the plaintiff suffered a substantial loss of business which can be attributed to no cause other than the acts of the union."

MARRIAGE ANNULLED

Los Angeles, Feb. 24. Ione Mabel Swain, dancer, known professionally as Drena Beach, was granted annulment of her marriage to Roland Swain by Judge Summerfield, whom she told that she had married Swain at 14 in Charleston, S. C., five years ago against her mother's wish and while attending school.

The Swains had only lived together for two days when the girl's father learned of the marriage and took her home.

GLENDINNING IN COMEDY

A "Regular Business Man," first played by Douglas Fairbanks in vaudeville, is being revived by Ernest Glendinning, who recently closed a starring tour in "Top Hole."

Arthur Klein is directing the bookings, although Mr. Klein is still confined to Roosevelt Hospital, New York, with his fractured ankle.

SIR JOS. OPINES "SKY HIGH" IS GOOD BUY

Titled Entertainer Boosting for His Dear Friend, Willie Howard

Newark, N. J., Feb. 22. If the Sir Joseph Ginsburg annoying Newark all week is the same Sir Joseph New York Knows, Newark wants to find out why New York let him escape.

Sir Joseph came to Newark to see his dear friend, Willie Howard, upon a starring engagement in "Sky High" under the direction of his brother, Eugene Howard, and the Shubert boys. Sir Joseph also likes Eugene, and he is now for the Shuberts because Sir Joe said the Shuberts have given Willie a production with that meets with his approval.

Sir Joseph was a bit delayed in reaching Newark, coming here by way of Hackensack in the street car. Sir Joe says he distinctly saw "Newark" when boarding the car and no one contradicted him. Sir Joseph commenced to think it was a funny system, as every little while someone asked him for another five cents. Finally the conductor told Sir Joe he would have to leave the car, as they wanted to take it to the barn and he hoped Sir Joe had spent a pleasant day with them. Convinced that Sir Joe had asked a question or so, and he found that he had been riding between Jersey City and Hackensack the entire day.

Missed Premiere
Although the titled raconteur missed the premiere of the Howard show, he reached the theatre in time to butt in on the usual after-theatre supper of the Howards. Sir Joseph started to tell Willie how the conductor and motorman had raved about "Sky High," but Willie wouldn't stand for that one, saying they had been working all day and they could not have seen the show. Sir Joseph eeked out by telling Willie they had seen a rehearsal in New York.

After the second performance Sir Joseph approached the Howard boys when it looked as though they might overlook him for the Tuesday night feed. He hustled in by alleging to have had a great idea clamp down beneath where his hair used to be. Sir Joe told Willie that after seeing "Sky High" there was but one thing to do—the United States were too small for the show—it should first tour the world and then play the States—that he, Sir Joseph in person, would negotiate with the Shuberts the rights and pilot the star into foreign climes until all of the universe would yell Willie Howard.

Sir Joe Copping Food
Willie observed, as he watched Sir Joe take the last piece of Swiss cheese, the scheme was not bad, and the only point the star into foreign climes until all of the universe would yell Willie Howard.

As Willie and Eugene have only been doing business with the Shuberts for about 15 years, Willie merely sent out for some cock oles for the nerve-working entertainer and ordered the chauffeur to put him to bed in the garage.

When the troupe leaves town tomorrow night for Washington, Sir Joseph expects to go along, and also at the New York opening. Willie has informed Sir Joe he shall meet the President, and if the President running the works right Sir

TRINI

Senorita Trini, Spain's foremost artist and most beautiful woman, makes her vaudeville debut at Keith's Palace Theatre, New York, next week (March 3d). She is assisted by Hurtado's Royal Marimba Orchestra of Seville, Warten Jackson and Dario Bortani.

The act is under the direction of

RALPH G. FARNUM
(Edw. S. Keller Office)

Joe in person is going to get his job. When told the President is paid for the year Sir Joseph said that was the bunk and he had been offered jobs like it before. Sir Joseph insisted upon the job of Secretary of the Treasury, for Sir Joe added: "I'm no chump, and then, if they don't pay me by the week, I can take it without waiting."

Sir Joseph has had a good week here so far. Eugene Howard has paid him to keep away from the front of the house and the stage manager has placed him on the payroll to remain off the stage. Sir Joe has said he will be satisfied if he found anything the matter with the performance he stood ready to jump in.

WRITERS' 4 1-ACTERS

Los Angeles, Feb. 24. Another program of four one-act plays is to be staged by the Writers' Club in Hollywood, Feb. 27-28. The four hits will be "Helen's Husband," a farce by Phillip Moeller, to be staged by Benjamin Glaser. Cedric Gibbons will devise the setting.

"The Widow's Veil," an ironical satire by Alice Rostetter will be produced by Fritz Tiddien. This playlet was originally given by the Provincetown Players in New York. "Aria da Capo," by Edna St. Vincent Millie, will be staged by Emile Shautard. It is a poetical playlet. The fourth offering is "E and O. Z," a melodramatic sketch by H. C. Crawshaw-Williams. George H. Arthur is to stage it. The piece is described as an English thriller.

Two New Houses For Pan Bookers

Chicago, Feb. 24. The Paniques, Chicago office will furnish the attractions for the New Kenyon, in Pittsburgh, when the latter opens March 2. The theatre will play two acts weekly with a feature. The present policy will be tried for a short time and should it warrant a stronger vaudeville show the regular Paniques shows will be Pittsburgh on the Avenue.

The Avenue, located in the colored district of Chicago, is being remodeled and will play the Paniques road shows beginning the first of March. A colored gambler is said to be financing the renovating of the theatre. Marion Harris was approached by the Pan office regarding her appearance on the opening bill at the Avenue, as were several other vaudeville turns, but up to the present writing there has been no headliner secured for the initial show.

ORPHEUM ADDS FILMS

St. Louis, Mo., Feb. 24. The Orpheum has announced a radical change in policy. In addition to six acts, film features will be offered. The continuous policy becomes operative from now to 11 p. m.

There will be no increase in prices.

Vaude Team Dissolves

Collins and Levere have dissolved. Maude Collins is rehearsing a new flash act in which she will be supported by three others.

INSIDE STUFF

ON VAUDEVILLE

Harry Snodgrass conclusively proved at the Palace, Chicago, that he is a drawing card. Although billed third, there was no question of the draw for the capacity at every one of the 14 performances that week. Following each show a crowd of from 300 to 500 people waited near the stage entrance alley to get a flash of the former prisoner, "made" by radio.

As a piano player, the Chicago bunch didn't think much of Snodgrass. They agreed there are 1,500 piano players out of the show business better on the keys, while he doesn't class at all otherwise. Audiences, however, didn't agree with the experts. They enthused over the young man and gave him a sympathetic wave on each appearance.

While playing on the Orpheum time Snodgrass will not broadcast, owing to the Orpheum circuit's rule forbidding it. He will, however, lay off for two or three weeks every now and then when his piano playing will be radioed to prevent the listener in forgetting him.

How far the sympathy extends to Snodgrass is foretold by the hundreds of wires received by him since pardoned and playing. Wires have reached him from all over and are in bundles, unopened. Some opened offered him a home, clothes, furnishings, jobs and almost everything conceivable. A clothier in Racine sent a wire saying Snodgrass could pick out a \$150 suit of clothes when playing in Racine.

Snodgrass' contract takes in himself and his agent, also his manager, who is his announcer. The contract has been taken over by the Orpheum. It calls for a gross weekly salary of \$750.

If Snodgrass continues to draw in any way like he has started he will become the cheapest drawing card vaudeville has ever had.

A vaude jazz dancer, who temporarily retired from his regular pursuits some months ago to engage in bootlegging, is back in vaudeville after dropping a few iron men, and heavy ones, at that, in the new enterprise.

Too many headaches and too much tards "on the cuff" is given as the cause of the return to the two-a-day.

Michael (Mike) S. Whallen, 62, whose death was chronicled in last week's Variety, spent many years on the vaudeville stage. The depressed vaudeville man is credited with being the originator of the trick of making up lyrics to a set melody, drawing his subjects from the audience.

Whallen is said to have amassed a fortune and at the time of his demise in Pittsburgh, owned considerable real estate.

OPINION ON STAGE CHILDREN

Lansing, Mich., Feb. 24. In an opinion rendered last week by the state attorney general's office, the employment of children under age of 18 years in theatrical companies was declared illegal, unless a permit has been granted by the state department of labor and industry allowing the child to appear.

The opinion follows considerable agitation in Detroit and other sections of the state during the past five months over the employment of young children by theatrical companies. In several instances arrests have been made. One Detroit theatre manager was fined \$25 and another \$150 and costs.

HOWARD-DOBSON TURN

A new two-act will be composed of Charlie Howard and Frank Dobson.

Levey Circuit Adds Houses

Chicago, Feb. 24. The Chicago Bert Levey office has added the following houses to its vaudeville books: State, Waukegan, Minn.; State, Mankato, Minn.; Rialto, Loveland, Colorado; and Criterion, Chicago.

"Blue Bird" Act Renamed

St. Louis, Feb. 24. "The Parisian Revue" is the new name selected for the "Blue Bird" act on Orpheum time.

English Back from Australia

Two English artists have at last reached New York from Australia. Hilda Gilder and Harry Weldon.

NOT SAME ORPHEUM

Chicago, Feb. 24.

In last week's Variety appeared an article pertaining to Paniques taking over the Orpheum Circuit, Ore., at the expiration of his present lease, May 1. The Orpheum referred to is not in any way affiliated with the Orpheum Circuit. The theatre operated by the Orpheum Circuit in Portland is the Orpheum-Helli.

FOY WITH GIRLS

Charlie Foy is rehearsing a new act with Ted Cantor, the producer. Foy previously appeared as a single turn. In the new act he will be backed up with four girls.

New Gregory Co. House

Chicago, Feb. 24. Another new theatre, to be in a string operated by S. J. Gregory Amusement Co., opened last week in LaGrange, Ill., a local suburb. The house, seating 1,500, will picture the first half and vaudeville, five acts, the second half, with a special show Sunday.

Markus Again Gets Willis

The Willis, New York, is again being booked through Felly Markus. Jack Linder has been booking the house for the past year.

LEW HEARN AND SUPPORT

Lew Hearn will re-entertain vaudeville in a new comedy sketch "Geeky Himeen of the Evening." William H. Elliott and Nyea Prescott will appear as support.

FORUM

Letters for the Forum must not exceed 150 words in length and written exclusively to Variety. They must 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. Letters against Variety or its critics or criticisms on either will be as freely published here as any other letters.

Milwaukee, Feb. 21.

Editor Variety:

In this week's Variety I read with much sorrow Fred's notice of Ubert Carlton at Loew's State, New York City. Of course you can't be expected to know all and see all like the Pathé Weekly, but Ubert is a great guy and a pal of mine for years. In fact, I started him on his career of crime. I gave him my hat, a box of cork, all my gags and songs, the same black book and wished him good luck. He has had it ever since until you wrote him up at the State.

The topical song that you say is

a direct copy is as a matter of fact the same identical song that I am now singing. We even sang verses. I don't think you should blame anyone one of us. If "Adios Irish Book" can't send our several companies I don't see why I can't do the same thing.

Will you please put this in the Forum or Ubert's column. I have I gave him all the material. He is really a great guy and I want the world to know it. All best wishes to you and the "Clipper."

(Whatever became of that paper?)

WALLACE EDDINGER AND CO.

"Things Could Be Worse" (Comedy)

25 Mins.; Three (Parlor)

Palace

Unlike picture and legit "names," Wallace Eddinger seems to be, in his own fortunate, in being outdone by a worthy vehicle. It is a sparkling comedy sketch, "Things Could Be Worse," by Edwin Burke, produced by Lewis & Gordon. It possesses quite a serious thought as well and qualifies as an ideal comedy playlet for the best there is in vaudeville.

Mr. Eddinger is cast as Billy Midgley, a man about town. Emily, his wife (Isabel Withers), and Richard Stevens, his pal (Leslie Adams) complete the cast. The action is set in Stevens' Park avenue apartment.

Stevens is introduced as a scheming, for the police because of his contemplated suicide. A financial disaster, and an amorous disappointment, are the cause for his moroseness. Enter Billy Midgley (Mr. Eddinger) who, in an attempt to get rid of his pal, undertakes to prove to him that no matter how dreary the outlook is, it could be worse. The thought itself is universally appealing.

Billy's scheme of "proving his theory is unique to put it mildly" Stevens finds a complicated heap on his head that over-shadow his original low state. And he so admits it.

And the three are introduced. Billy's own complications with his wife. There are a couple of other twists that distinguish the Burke sketch as above the average.

"The smiling stage" Eddinger naturally stands out although Miss Withers and Mr. Adams are ideal support.

The act is "in." Ayl.

GERTRUDE MOODY AND CO. (3)

Playlet

21 Mins.; One and Full

28th Street

A singing act based upon a dramatic idea wherein a prima donna fools a producing manager and lands a fat contract in a big show at \$1,000 weekly. Gertrude Moody is assisted by her two boys who also combine in the vocal work.

"The Name's the Thing" is credited to Bert Robinson, with Moody appearing as Jennie Jones, an American girl with a voice, who for two years has been visiting the office of Frank Carter, producer, trying to obtain an engagement.

In "one" appear three men, looking for a taxi-but doing it before an "interior drop" which was an outright on someone's part. One is Carter, the producer, another his bosom friend, Mr. Thomas, and the other, the composer of Carter's new show. The composer is called "Al" and is also the tenor of the act.

There is talk about a new prima donna being needed when a woman passes by. She's recognized by "Al" as an old stage friend, having the plain monicker of Jennie Jones. She sings and sings well, but Carter tells her he's after a "name," a singer and not an American, who in his eyes is best suited for the chorus.

Tony "frames" Carter, by having Miss Jones assume the name of "Madame Kamburovsky" (spelling not guaranteed) and dressed up like a million dollars, bring her vocal prowess into play later.

Miss Jones puts it over to Carter with the same sign. Jennie Jones tells him that just because she wasn't an American, she couldn't even get an audience with him, etc. A pretty speech that struck 12 on the birthday anniversary of George Washington.

There is a little comedy playlet that was effective upturn but the plain de resistance of the act in the singing of Miss Moody. Mark.

T. ROOP AND PHILLIPS

Songs and Talk

12 Mins.; One

Majestic, Chicago

Chicago, Feb. 24. Martha Throop, a comedienne, with the Chicago company of "Little Jessie James," and Nat. Phillips, vaudeville producer, form this combination. A flirtation bit at the opening procured considerable laughter. Miss Throop then offered a popular ballad, revealing an exceptionally good voice. Phillips, in a misfit full dress, delivers a comedy number that contains several references. Another verse or two added to this number would not hurt.

The turn as it now stands shapes up as good entertainment for the intermediate houses, but needs speeding up. Mark.

BABY PEGGY

"From Hollywood to Hippodrome" (Ravage)

18 Mins.; One and Full (Special)

Hippodrome

The Hippodrome management had undoubtedly amply prepared for the coming of the little screen star and gave her a great setup by utilizing all possibilities around the mammoth playhouse from the Hippodrome steps to the midgets from Toy Town below, and even set the miniature city as the locale of Baby Peg's adventure.

A male enunciator stepped out in "one" telling those present that since Peggy had won fame through the motion picture it was only natural that her appearance here should be prefaced by one. A short comedy depicting Peg's struggles to get her fare to New York ensued with the little lady deciding to become a showaway when all else fails. She jumps into a covered crate being shipped to New York which is eventually delivered at Toy Town.

The act goes to full stage with the Hip steps coming on for an ensemble and remaining on for "Parade of the Wooden Soldiers." Peggy steps out of the crate and is bewildered by the live toys, midgets and animals that are paraded by her. She chatters a couple of lines and then sings "The Little Frook finishing in 'one' with expressions of joy, sorrow and surprise such as they do it in the movie which the audience fills in for her. She sings a couple of lines in director. She tells a few gags that hit principally because of their requiring a more sophisticated intellect than Peg's to sense them.

The Hippodrome continues in vaude after the Hippodrome engagement is not known but she looks like a good bet even without Hippodrome trimmings. The younger "wood" is a good one, and the delivery. Anything she attempts cannot fail to get you, and the kids just idolize her." Eds.

DARE, COLE AND HELENE

Singing and Dancing

16 Mins.; One

Fifth

A corking knockabout comedy team augmented by Helene, a nifty stepper, showing much class and adding the routines of the men with clever legmania contributions. The boys effect grotesque costumes and bow in a comical way with Helene coming on for an interruption and going into a neat acrobatic. The men follow with some clever tumbling, then again giving way to the girl for another dance. Russian on toes, with the men following with more acrobatics and all three dancing at the finish.

A great frame for the three-act day and a likable feature for early spotting in the better grade time. Eds.

SPENCER AND CARROLL

Songs, Talk and Imitations

11 Mins.; One

58th St.

The tag line is "Do you remember?" which is the theme of a special song, written apparently to encourage the boys to do a series of imitations that embraced the usual animal and barnyard routine. The pair make a hard try for comedy. They also sing and dance.

It's a fair act at best, the imitation, working perhaps the better returns at the 58th Street. Neither has much of a voice. The man dances hard and well for one of his size and stature.

The girl appears in an abbreviated outfit at the close. There is quite an exchange of patter, meaningless and unprofitable for the most part. Mark.

CONRAD TAFLIN AND CO. (1)

Piano, Violin and Dances

12 Mins.; Full Stage

American Roof

Closing the show this act was entitled to the full respect of the audience, which it took for the finish. A man and woman are featured dancers, with a man at the piano who also does some excellent violin playing.

The woman plays a splendid toe dance, while the man scores with Russian routine. The closing dance is of an artistic nature, with the man handling the young woman with grace and skill.

The dancing was well presented, the woman in particular showing unusual proficiency and gracefulness. Mark.

A good act with the American holiday crowd. Mark.

PASTELLE BALLET (18)

17 Mins.; Full Stage (Special)

Palace

Marita is featured in this Al-Beste production, programmed as "specially produced for the Palace." Edwards Georges is the only male in the offering with the solo dancers including Lucille Krushinsky, Virginia Sils, Lucille Snyder, John Gordon, Anita Overlock, Marie Fusteldi and Dorothy Ellfield.

It is colorful, popularly pleasing ballet production. A happy idea is the elimination of the usual "heavy" ballet music and the inclusion of pop numbers for the ensembles. A toe "Charleston" was a snappy introduction. Ensemble formation by 16 of the dancers in ballet work in routines reminiscent of the Tiller girls were also happily spotted for highlights. A feminine quartet in bolden dance also stood out.

Marita's solo efforts were consistently fetching. The act frames up as an entertaining unit for the best vaudeville. Ayl.

KENO AND GREEN

Trio, Songs, Dances

12 Mins.; Full (Special)

Riverside

Joe Keno and Rosie Green have the best comedy act of their careers in their current vehicle. In comparison, Keno follows the same lines as their former two-act, and contains some of the original comedy but much embellished.

A special set, depicting the exterior of a cottage, is used for the scenario. Keno follows the same line as the former two-act, and contains some of the original comedy but much embellished.

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A travesty drama on "East Lynn" follows. Keno in exaggerated wig gets plenty of laughs with lines and comedy business. He has returned after 75 years to see Sylvia and only recognizes her when he sees a peek at her ankles. As he shoots her with a toy cap pistol a prop act drops out of the routine.

This is followed by her solo and back dance in Russian costume, Keno on at the finish in Russian comedy costume. He has some funny business of dropping whiskers, mustache, etc., and they finish with a Russian dance travesty.

The act, despite its plenitude of meaty material, doesn't seem to recollect what it wants and it is probably a lot of the routine. The "East Lynn" number is the logical closer and an additional comedy effect could be gained by Keno really ascending into the flies when pulling his head into the nose instead of the act that merely walking through a break-away knot.

The act was in the troy spot here but could have gone down further without any trouble. It's a surefire, standard, comedy act for the best of the bills. Cos.

POWELL AND SIX CHAMPIONS

Songs and Dances

19 Mins.; Four

58th Street

With such a bevy of dancing girls, Powell naturally would be taken for a dancer or comedian. In fact anything but a vocalist who would be in terms, numbers, winding up with grand opera.

Powell has a corking array of dancing femininity with him. They are not bad lookers either and though he is a good boy, he makes both a "hash" and impression.

The six work faultlessly together and several of the girls do some individual work that is needed.

Powell appears alone for his songs. He fooled the audience for a moment when following his "Fragile" warbling, he went into a fast, little dance specialty that looked as though Powell was going to wind up with some novel foot work.

The dancing of the girls, who were similar to the Tillers and other imported feminine stepping outfits, was a credit to the show. Powell gives them plenty of opportunity to show their own talent to hold the stage for the closing. Powell coming out for a final bow with the ladies.

It's an act that will look mighty fine in the eye of the pop boys. The girls' terpsichorean steps alone giving it a helpful aspect. Powell isn't a bad singer by any means yet his straight, serious numbers show the dancing pace set by the "champs." Mark.

MARCEL BALZINGER

Songs

10 Mins.; Piano, in One

Hippodrome

A Romanian baritone with a voice of exceptional quality and range, evidently recruited from the opera and concert stage and who is making his initial appearance in vaudeville, carrying a male accompanist.

Opening with an operatic, he follows with "Your Eyes Have Told Me" in English and closes with another classic in Italian.

Balzinger has a robust voice of seeming operatic timber, exerting remarkable control and especially good diction.

Well liked in No. 8 on this bill and sure fire as an act of its type for big time. Eds.

ROBERTA ARNOLD AND CO. (2)

"Their First Anniversary"

17 Mins.; Full

Palace

Roberta Arnold, recruited from the legit, is featured in this skit by Anne Morrison which is an abbreviated version of "The Wild Westcotts" sponsored by Lewis and Gordon.

The piece looks sure for vaudeville. Miss Arnold closes with a personal bit in the role of a nagging wife such as she had with Frank Craven in "The First Year" and more recently in "The Tanntrum."

The substance is a faithful portrait of domestic infidelity. Miss Arnold as the year old bride who has been looking forward to a relief from monotony of suburban life to lunch at the Ritz and a matinee afterward as a reward for her fidelity, is a necessary of presumably connubial bliss.

Everything is okay with the couple until the wife learns that the jaunt to New York is off on account of friends of hers off planning to lunch with them that afternoon. To make matters worse the better half of the expected couple is a former flame of the young husband. But the expense payer is affluent and the wife's reality deal is promoting the young husband in promoting and he figures that entertaining the couple will not hurt him any in promoting said deal. This sends wife into a tantrum which furnishes the nucleus for a very comic situation and dialog, after all the "nagging" the expected couple phones their regrets and the newlyweds get their ring in New York.

Miss Arnold gives a superb delineation of the unreasonable and unbecomingly hysterical wife in those with those in which she accomplished her niche in the legit and she plays it for all it's worth. She is adequately supported by two others, the husband and a character woman who is a veritable female "Lightnin'" for her knack of speed in doing things.

The showing here was evidently a try-out with the producers resorting to a house set rather than a special stage. There was spontaneous throughout and indications are this skit is set pretty for the big time. Eds.

BUCKLEY, CALVERT and STILLWELL

Songs and Piano

14 Mins.; One

51st St.

This male trio bill themselves as the "Mil-Dewed Boys of the East." Just what the significance of this can be is not apparent at first thought, but the boys can call themselves anything they want to because they have a snappy, speedy turn of the old rathskeller type, that is set for the best of shows.

If the men look well in tuxes, and are working every second of the time. The baritone is at the piano, singing with the other two, first and second tenors after a fashion. The work is all in unison. The individual voices are very pleasing for the pop stuff, and the harmony eminently satisfactory.

The routines embraces about a half dozen published songs, one of them being a solid register, while the solos also proved a feature. The little fellow is a corking comedian, and his travesty as the wife was a corker.

The audience couldn't get enough of the two, and six minutes were devoted to encores. This act could go in any neighborhood. It's a good act of its type it should travel far. Mark.

SIAMESE TWINS

Songs, Music Dancing

12 Mins.; One and Full

Lease's State, Newark

The greatest attraction and business getter that has hit vaudeville in the past decade are these two 16-year-old twins from San Antonio, Tex., Violet and Daisy Hilton.

Joined together at the base of the spine since birth, the girls, at 16, are perfectly healthy, normal youngsters and present a pleasing vaudeville turn which on its merits releases them from the category of freaks.

The turn opens in "one" with the announcement by a clean-cut youth which informs the audience the act won't offend for sympathetic approval. The announcer explains the sisters are healthy, contented, and in no way envious of normal children etc. Upon the entrance of the twins, the audience is treated with the announcer at the piano. He accompanies on the instrument and does a straight, introducing the specialties of the twins, dotted with bits of cross-dressing.

The girls are pretty brunettes, tastefully dressed. Their motivation is as natural and easy as two people strolling arm in arm. One sister walks backward when the other walks forward.

They open with a very fair saxophone and clarinet duet and follow with an imitation of the Duncan Sisters. The numbers are introduced naturally by the pianist, who explains the act is an act of music, which cues in the sax duet. They also have seen the Duncans. A bit of showmanship here puts it in the audience's request the number and also exhibits the quiet singing voices of the twins.

For a finish two youths enter from either side and dance with the twins. The finish is a wov with the girls in the center. The number of the dance steps shows it perfectly possible for the twins to dance all of the present type of dances with partners who are familiar with close formation.

The turn got over on its merits at this house, where it made its vaudeville debut, doing 29 shows in the week and blocking traffic in the street. The routine of the dance steps shows it perfectly possible for the twins to dance all of the present type of dances with partners who are familiar with close formation.

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Ray Traynor is the announcer and pianist, and the act contains nothing repellent or gruesome. Con.

SMITH AND SAWYER

Songs and Piano

11 Mins.; One (Special Drop; Exterior)

American Roof

Man and woman. Drop shows a Nedick orangeated stand. Young lady sings. Man in white coat, dispenses, in fact, snappy style ensues dialog, a lot of amusing gags, mostly new and sure-fire.

Between lines come out there are spotters afoot. Man finally kids y. I. good naturally and it winds up with his tapping the till for what. It contains and the lady recalling herself as the spotter. Then he says he is some spotter himself, being the head of a detective agency.

Both handle their cypress very well, with not a point missed nor a word wasted. The singing doesn't mean much, but varies the routine, although the patter is fly and aimed for comic effect.

A smart little turn well presented. It scored an emphatic hit here. Mark.

MCGRATH AND LEEDS

Songs and Talk

18 Mins.; One

American Roof

One of the biggest legitimate wows on the American Roof in New York City is the McGrath and Leeds. Like a sea lion and a little chap with a top tenor range, dish splendid comedy.

Both their singing and comedy scored, and the two being a solid register, while the solos also proved a feature. The little fellow is a corking comedian, and his travesty as the wife was a corker.

The audience couldn't get enough of the two, and six minutes were devoted to encores.

This act could go in any neighborhood. It's a good act of its type it should travel far. Mark.

FEORIA[illegible]

We Wish to Thank
FRED ALLEN
For the Laughs We
Received Reading
His "Near Fun" Column
RAYMOND & ROYCE

Anderson & Burr. (Three to fill)	Jennie & M Co Al Moore Orah (Three to fill)
ALEXANDER, ILL.	ST. LOUIS
Orpheum	Bob & Lady Clifton
Green & LaBell	Evans & Orth
Orpheum	Orpheum
Oms to fill	Andrew S
Clark Hughes 2	Hayden D & M
Johns Norman	Raymond Chapman
Orpheum	Benjo Land
Orpheum	(One to fill)
Orpheum	
The Brannins	Grob & Adonis
Leacock & Ann	Raymond Mirror
Orch & Lord	Hokyns' Bohns
Orpheum & H Co	Orpheum
(One to fill)	(Two to fill)
3d half	Cost
2d half	C R Yong
1st half	Alice Hamilton
Orpheum & Cogan	Orpheum
Orpheum & King	(Three to fill)
ADRIAN, NICH.	SO. BEND, IND.
Orpheum	Palace
Orpheum-Mexley Co	2 Tables
Orpheum	Williams & Young
Orpheum	M Craig Co
Orpheum & Witten	Orpheum
Orpheum	Al Moore Orah
All Abroad	2d half
Two to fill	Roach & S No

MILWAUKEE Majestic Claire Atwood Co	Elsie Clark Ducallion Bernard & Kellar (One to fill)
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Springfield, Ill.
 C. R. Four
 Ray, Bend Co
 (Two to fill)
 N Jay Birds
 23 half
 Oscar Morton Co
 (One to fill)
 Yorks & Lord Co
 Gordon & Henry
 (One to fill)
 (One to fill)

MINNEAPOLIS
 20 half
 H & B Sinclair
 Local
 George Rev
 Philip Huns & R
 Pickards Co
 (One to fill)
 Crystal Beend:

KEITH'S CHICAGO CIRCUIT
CLEVELAND, O.
 Reads
 Revus Comique
 Schell & Johnson
 Starber & Jackson
 20 half
 Bert & Lehman
 (One to fill)
 Tony & George
 (Two to fill)

CLEVELAND, MICH.
 LaSelle
 & L. Dore
 Sawyer & Rogers
 (Two to fill)

SPRINGFIELD, ILL.
 Majestic
 C R Four
 Ray, Bend Co
 (Two to fill)
 N Jay Birds
 23 half
 Oscar Morton Co
 (One to fill)
 Yorks & Lord Co
 Gordon & Henry
 (One to fill)
 (One to fill)

INDIAN JAM, ILL.
 (Two to fill)
INDIANAPOLIS, IN.
 Reg AM
 Mowatt & Mullen
 Swarts & Clifford
 (One to fill)
 23 half
 Patricia
 (One to fill)
LIMA, O.
 Frances
 Atys & Darling
 Kendrick & Gray
 (One to fill)

HENRY CHARLES
BARBIER-SIMS & CO.
 Presenting "ACTION, CAMERA"
 Direction DAVID B. SADOSKY

OLLY & Jaxon
Latta Traversa Co
IONIA & Aryn
Shen & Phillips
Cotton Merchants
(Two to All)

FLINT, MICH.
Palace
Conley & George
Henderson
John C. Henderson
One to All
3d half
Oliver
Dwyer & Walle
Pierce & Ryan

DET. WYOM. IND.
Palace
Alabama Bd
Det Claire & Rd
Wabash River
2d half
Dan Coleman Co
F & Sabin
One to All

INDIANAPOLIS
Keth
(Louisville appt)
1st half
Sam
(Two to All)

Manila Bros
3d half
Laddie Gardner
Geo. Armstrong
Schleits Co
(One to All)

LOUISVILLE, KY
National
(Indianapolis appt)
Ed Allen & Tait
Bob Byrell & L
Capman Hwy
THE HAWK, IND
Indiana
Brown Bros
Ja De
Lorenson, Tate
Dunbar & Turner
Bros
3d half
2 Tait
Fox & Axiga
Emily Carl De
Bros
(One to All)

"Liberty"
Mary Kelley
Tait
3d half
Sam
(Two to All)

SEEN' THINGS for the GIRLS

FOUR-LETTER WORD FOR STYLE

That little four-letter word meaning something we would all like to have, is causing a lot of dissemination and dispute among the high authorities on womanly charms.

Having absorbed from Messrs. Patou, Poiret, Harry Collins, Arnold Genshe and from Miss Jane Cowd, Neyna McMein and others reams of informations "about it and about," I feel like Omar Khayyam: "I come out of the same door wherein I went."

The little puzzle I speak of is "chic." Nobody agrees on what it is or how to get it, but there is one thing sure—we all know it when we see it.

MME. MAY'S SCIENTIFIC TREATMENTS

After a long and strenuous season on the road you probably cherish the thought of a period of quiet relaxation on your return to New York. I can't think of a more charming and beneficial way of spending that period than to take the renowned two weeks' course of scientific treatments of Mme. May, at her beautifully appointed house, 59 West 45th street. It really restores the coveted youthful contour. Send for a catalogue.



Be sure there is a Banko straw among your hats this spring. They are very smart trimmed with grograin or velvet.

"THE SILK" CORKIES THAT WEAR"

If your bookings take you to the "great open spaces" be sure you lay in a supply of "LEIGH" silk opera-length hose. For you know the rigid censorship in the provinces! However, you will find them in the department stores throughout the country and at all theatrical costumers. "LEIGH" are noted for their wearing quality. They are pure silk, full-fashioned and dipped dyed in the most wanted colors. Look for the trade-mark.



MME. CLAIRE'S DISTINCTIVE CREATIONS

The other afternoon a friend and I started out on a shopping "excursion." Our first stop was at Mme. Claire's interesting and popular salon at 130 West 45th street. It proved fatal—the "excursion" ended where it was to have started—we got no further! Neither will you, I'm warning you.

Claire's is one of the most fascinating and intriguing shops in New York. There you not only see the latest word in ultra refinement, but the reigning lights of the vaudeville, legitimate and operatic world.

Claire never repeats herself, each model is as refreshing unlike the one that precedes it as the one that follows.

Yet there is the indelible Claire touch about them that immediately labels them her own.

Claire's policy has always been to slash prices, regardless of loss that may result, when she has discovered that her original model has been copied by an unfair competitor immediately the price is cut to \$50, regardless of what the former price may have been.

However, herein lies your opportunity—for it is these very beautiful models that have had the unhappy fate to have been aped in base materials, that are now so amazingly cheap.

THE DRESSY SIDE

By SALLIE

"My Girl," Snappy

"My Girl" is snappy. A jolly, clean evening's entertainment that can boast of the prettiest girls of the season's musical shows.

Bobby Watson's fun making is clever, as is his blue outfit, suit, vest, tie and eyes, in fact all the men all wear good looking clothes. The dressing of the living room in the suburban home has simple charm with the blue fire place being the most attractive feature.

Marie Saxon's clothes are as refreshing as her looks. Her dancing is delightful in a simple pink, studded in brilliant with slippers and stockings to match, surrounded with a bevy of girls, dressed in chiffons of violet, coral, cerise, etc. Another charming outfit of Miss Saxon's is a blond satin robe. One piece pleated, short, worn with a three-quarter coat, trimmed with fur of the same shade and hat, stockings and slippers to match.

Helen Bolton is funny. Her red velvet, circular full skirt, low neck, sleeves, brought to one side with flower, worn with silver slippers and stockings, is good. Her best dressing is a white satin, short, heavily embroidered with crystals and her backless band, held in place by embroidered bands of white. Jane Taylor's all blue over, plain, embroidered to one side in panels, could be improved with fresh slippers, as could all the girls. Lucila Mendes has much personality and is an unusual type. She looked well in a cerise chiffon with trailing velvet flowers to one side. The chiffon, simple wraps embroidered to match the costumes in the first act are a pretty suggestion for the summer.

Popular Bill at Hipp

A popular bill, with many outstanding features, and the children's delight, Baby Peggy in person is the Hippodrome's holiday offering. Karyl Norman is doing his female impersonations in very elaborate frocks. One particularly striking is a white satin embroidered in pearls, but very decorated with an overabundance of pink chiffon petals. This is also embroidered in pearls and silver slippers and nude stockings. A gray marcelle bob, with white gardenia holding it in place, completes this outfit. Norman's most elaborate outfit is Spanish. A green silver cloth, long waist embroidered on the left side in red and a deep fringe shaded green skirt with Spanish scarf of the same material embroidered and fringed. A huge picture brim hat, green tights and slippers complete this

After all, why buy an inferior copy, when the original model can be had at such a low figure?

You will love her ensembles. The lines, the expert workmanship and the combinations of materials used are surprisingly beautiful.

Lillian Foster, the talented young star of "Conscience," has what might be called a complete Claire wardrobe. She is just one of many.

Ruth Royce might be said to be the proud possessor of another.

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 in 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

given for used furs, and also a 10 per cent discount to professionals. Such an unusual opportunity is worth thinking about, don't you think?

THE EXCEPTIONAL RESTAURANT

A charming mid-day retreat from the surging throngs of Broadway, is Pirolo's restaurant, 145 West 45th street. The food is excellent and the "special dish" each day, would tickle the palate of the most exacting gourmet. All of Pirolo's pastry is home made and you will find it delicious, as well as their French coffee—all you want without extra charge. Their prices are exceptionally reasonable.



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 exact details. If sending for articles you know, make out check or money order payable to Variety, 154 West 45th 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.

THEATRICAL COSTUME DESIGNER

It is a sheer delight to visit Mme. Georgette in her 45th street, formerly operated by Carolyn Nunder. At the threshold, one leaves America and enters the Continent. There is that inevitable Parisian chic, not only in the heavenly array of hats, gowns and wraps, but in the setting itself. Mme. Georgette, an artist herself, having played opposite the famous French actor, Andre Brule, in Paris, has designed costumes for the "Folies Bergeres" and Theatre Des Varieties, and for many years Mme. Rejane's gowns in Paris. I urge you to see her lovely spring models.

THE HOTEL FOR PROFESSIONALS

"To take your ease at your Inn," you must live at the Hotel Coolidge, 131 West 47th street.

It's a pleasure to recommend its warm and intimate atmosphere. The Coolidge has all the comforts and conveniences of the large, expensive hotel, with all the advantages of a smaller house, and prices within everyone's reach. Mr. Joyce, its young and progressive manager, extends a special welcome to members of the profession. Since he is a brother of the lovely Alike, he ought to know how to please them. Many of its rooms and apartments have just been tastefully redecorated.

Annabelle Lee

UNUSUAL OPPORTUNITY

Your last opportunity! Only a few more days of the wonderful sale of furs now going on at the Hudson Bay Fur Company, 462 Sixth avenue. Buying one of their smart new models now, your next year's coat will be taken care of at a saving of more than 50 per cent. Really there are some astounding bargains, for instance, coats that originally sold for \$160 and \$150 now are priced as low as \$75 and \$90. A generous allowance is



Tulle, chiffon and georgette are very prominent in dancing frocks.

costume. The stage set for this act is effective and of cloth of gold drops and two grand pianos dressed in black satin painted in roses.

"Baby Peggy," with all the assurance and poise of a grown-up, told stories and entertained in her little net frock, ruffled and edged in ribbons with white socks and patent leather pumps. She romped around in toy land. The Hippodrome girls in this act are dressed as wooden soldiers in white satin with director's coats, red vests with huge brass buttons and the Chauve-Souris style hats of satin with buttons.

The Roger Wolfe Kahn orchestra lacks style and pep. However, the players are well groomed and the platform of steps painted in gold, dressed in purple and a back drop of velvet with a huge American flag, made the dress outlast the music. Teddy, the balloon boy in the Royal Gascoignes, wears an elaborately studded rhinestone collar and his intelligence is almost human.

Marcelle Salsinger's piano is wearing an attractive silver cloth, drape and he is singing in splendid style with selections from a large repertoire. Mr. Salsinger's unusual baritone voice and fine tone coloring are well known to the public.

May Wirth is always well dressed in spotless white. Her heavily jeweled costume and her white horses with bridles of red are always well received.

JUDGMENTS

Edward Hurley; M. H. Hurley;

costs, \$75.55.

Abrner Greenberg; Marcus Loew

Reality Corp.; \$294.87.

William Cary; and Tap Hole

Corp.; Jay Gormley and ano;

\$2,053.

Wilkins Amus. Co., Inc.; Public

Nat. Bank of N. Y.; \$118.98.

William Cary; and Tap Hole

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Nat. Bank of N. Y.; \$118.98.

William Cary; and Tap Hole

Corp.; Jay Gormley and ano;

\$2,053.

Internet, Church Film Corp. and

Paul Smith; J. Borthwick; \$5,785.46.

Orchestration Service, Inc.; Ed-

ward R. Fleming Corp.; \$93.25.

Sept. Cinema Camera Distributors,

Inc. and J. De Villiers; Gotham

Nat. Bank of N. Y.; \$15,970.15.

Lee Kugel; James McCreery &

Co.; \$160.53.

Acme Theatre Equipment Co.,

Inc.; Indestructible Metal Cap Co.;

\$113.60.

Evelyn Blanchard; N. Y. Tel. Co.;

\$16.29.

Dieck Kury; F. K. Mitchell;

\$244.97.

Holtz Amus. Corp.; Apollo Ex-

change, Inc.; \$1,034.95.

Gus Schufft H. Schmitt; \$365.54.

Wendell F. Dodge Prod. Co.; G.

Geoly; \$1,736.75.

Anderson T. Herd; A. D. Alter-

brook Theatrical Booking Office,

Inc.; N. Y. Tel. Co.; \$169.11.

Spiron Nelson Amus. Co., Inc.;

Bway Subway Adv. Co., Inc.;

\$559.82.

Satisfied Judgments

Trust Film Corp.; Gotham Nat.

Bank; \$529.50; Feb. 2, 1925.

ENGAGEMENTS

Olive Tell for "Lost" (Carle Car-

ton).

Harold Vermilyea replacing

Frederick Vogelstad for "Starlight"

(Chas. Frohman, Inc.).

Jack Salsinger replacing Ray Ray-

mond in "Four Husbands," vaude

skit.

Lawrence Wall, for Barney Gerard

Show (Columbia wheel).

Johanna Brady, Hilford Ford, Clyde

Weston, Alice Coillian, for the Cap-

itol (pictures), Chicago.

Jack Sexton, Edna Cable, Frank

Wollister, John R. Sawyer, Virginia

Pemberton and Catherine Dale

Owen, "The Toss of a Coin" (in reha-

usal).

Will Fyffe Postpones Trip

London, Feb. 24.

Will Fyffe, Scotch comedian, is

still in a hospital following his re-

cent operation and has indefinitely

postponed his departure for Aus-

tralia.

SPECIAL COPS ONLY SEE ONE BOOK MAKER

Weekly Plunge on Joe Mulholland—Others Do Business Freely

There seems to be only one book-maker in Manhattan. And he is arrested sometimes twice a week. Invariably he is discharged. Once in a while he goes to Special Sessions and is fined.

This alleged "bookie" is Joe Mulholland. His stand is at 47th street and Broadway. Although there are many others reported operating at the same point it seems that the Special Service Squad has a special keenness for Joe.

Joe was in West Side Court twice last week charged with bookmaking. In each instance he was discharged. Joe will tell you that the Special Service operators make two "pinches" a week to hold their detail. When they are short of a "collar" Joe is the mark.

Joe claims his condition is operated at his stand is responsible for his frequent arrests. What puzzles Joe is the fact that his brethren who are doing nicely in the same section are permitted to operate with impunity.

Mulholland who appears to be fair enough is satisfied that "this play," as he calls it, is finished. Mulholland said yesterday:

"I'm satisfied that when one officer arrests me, that I'm pointed

out. The hand has been placed on me," added Joe. "They take me to court and many of the squad are there so I can be identified. It's about time some others take these traps," concluded Joe.

ALICE WINTERS' STORY

Detectives of the West 68th Street station are investigating the story of Alice Winters, 29, an actress, who told of an alleged attack following several drinks at a Broadway hotel. Miss Winters is said to be the widow of Willard Lincoln, a newspaperman. She has played in the cast of "Good Morning Judge" and "Baby Mine."

Miss Winters told her story to Detective Vincent O'Donnell and William O'Connor in Harlem Hospital where she is recovering from drinking veronal. She walked into the Hotel Marie Antoinette Saturday afternoon and drained the contents of the bottle.

In her purse Miss Winters had \$98 and a diamond ring. She averred that she was invited to a hotel by two men, one an assistant manager of the hotel. They had a few drinks. She then declared she was attacked. In her remorse she said she took several veronal tablets. The tablets had no effect so she decided to drink the veronal. Her condition is not serious.

Joe Ward has taken over the Club Alton, Harlem, and installed a new revue called "Joe Ward's Bandbox Revue."

The floor show includes the Field Sisters, Pearl Clark, Elaine Mains, Charles Meyer, the Grooms, Harry Pearl Brooks and a chorus of eight supplies the dance music.

Believe Drug Store Robberies Are Solved

In the arrest of a man who described himself as Owen Madden, 27, said to be a cousin of Owen Madden who spent some time in the death house at Sing Sing, the police of the West 47th Street Station believe they have the man who will explain many drug store burglaries that have occurred in the Times Square district recently. Magistrate Goodman held Madden in \$10,000 bail for trial in the Court of General Sessions.

Madden was arrested by Detectives Haney and Flood as he was leaving the hallway entrance to the drug store of John Huelz, 728 10th avenue. The detectives had "planted" themselves near the entrance when they saw Madden leave.

When Madden recognized the sleuths he ran. They gave chase and arrested him after a struggle. They stated that he had stolen much merchandise from the store—much of the drug store.

Court Rules Mother-In-Law Was Aggressor

Louis Goldberg, 38, theatrical manager, was freed in West Side Court by Magistrate Henry Goodman on the charge of assault. He was arrested on complaint of his mother-in-law, Fannie Greenberg. In discharging Goldberg, the court ruled from the evidence adduced that the mother-in-law was the aggressor. The fracas took place in the Cadillac restaurant, Jan. 19.

Mrs. Greenberg's son, Abner Greenberg, lawyer, served a summons on Goldberg. He denied the charge. The judge found no disinterested witnesses in court to substantiate Mrs. Goldberg.

THOSE TWO "NICKS"

Chicago, Feb. 24. Nick Dandelion (Nick, the Greek) has started to pay off around here. His first installment was \$240,000, sent by Nick from the Coast.

Nick had a bad gambling streak in New York earlier in the winter. He was reported having lost over \$500,000 at craps when starting west to recuperate, either at stud poker or high-low, the far-western poker game. Nick is a bear at either.

The other Nick, the Greek, from New Orleans, is also said to have made a come-back. The New Orleans Nick, after winning \$400,000 at the New Orleans race track last winter, left it on the eastern tracks during the summer. Again bankrolled by southern friends, Nick was staggering along for a while until the most recent report from New Orleans says he is repeating his winning streak at the local track.

Nick Dandelion is claimed to have resources without limit, of his own wealth, and he has a chain of restaurants. Besides it is asserted Nick can realize any amount he may want at any time by wiring wealthy Greeks.

OPIMUM ARREST

Fumes of opium permeating one of the upper floors of the Alcazar hotel, 43 West 2nd street, Sunday afternoon resulted in the arrest of Betty Price, who said she was a vaudeville actress, and a young man who described himself as Jack Horn.

The arrests were made by members of Dr. Carlton Riley's narcotic squad, who charged the prisoners with being drug addicts and having in their possession a quantity of opium, two pipes, a set of other smoking needles, some cocaine and heroin.

Horn was recognized by the po-

ALBANY GIRL'S STORY ABOUT FRUITERER

Henry Weiss of St. Alban's Hotel Placed Under Arrest

Ellmore Scott, 41 Elizabeth street, Albany, N. Y., who ran away from home several months ago to join a show on Broadway, was the complainant in West Side Court against Henry Weiss, 35, fruiterer, of the St. Alban's Hotel, 349 West 53rd street. Weiss was held by Magistrate Goodman for General Sessions on a serious charge.

Ellmore, 15, played amateur theatricals in his home town. She had saved \$50, but believed her parents were too stringent with her. With money and baggage she fled to New York.

When arriving she registered at the St. Alban's as Mrs. Scott. Ellmore is large for her age. Weiss became chummy with the girl. Patrolman Charles Hubner of the West 47th street station learned she was being sought by her parents. He arrested her and on her statement Weiss was arrested.

Like as a former member of the Kid Dropper gang. According to the police, he has a record and having left in being blind and Elmir for robbery and other violations of the law.

Daily Papers of NEW YORK CHICAGO COAST

Chicago and the Pacific Coast.

This department will continue to contain rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each and every one has been merely rewritten from a story appearing in some daily paper. They are presented in this manner to provide the theatrical profession with the theatrical news of the country as printed in the east, mid-west and far west without Variety taking recourse to using any of these stories in the regular news way as its own, and permitting Variety to continue to publish in each issue the largest number of exclusive news stories ever printed at one time in any newspaper, a record Variety has privately enjoyed without reference to it for many years.

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NEW YORK

New York, Feb. 24. Gloria Swanson, screen star, due to sail from France to New York with her husband, Maurice de la Fyale, was suddenly taken ill and operated upon for appendicitis Feb. 14. The work which she has been doing for several months in "Madame Sans-Gene" was too much of a strain. Her condition is improving, and if it continues she and her husband will sail for New York March 6. Miss Swanson is at a private nursing home in Antwerp.

Francis X. Bushman, who was with the "Ben Hur" company in Italy, arrived in New York on the "Aquitania" last week. Bushman emphatically disavowed any connection with the film, which he had been decided by Federal Judge Knox. Gordon's attorneys will appeal the verdict.

The anti-tobacco crowd are getting after the tobacco company in motion pictures. They are starting a campaign to clear the newspapers and magazines of tobacco advertising and to stop smoking in restaurants, theatres, elevators, and other public places, and where possible outdoor advertising of cigars and tobacco. A committee of more than 100 men and women is promoting the campaign.

Jeanne Eagels, of "Rain," has denied the tale and Ted Cooney, Yale football star, are engaged. Miss Eagels admits Coy is a dear friend.

Supreme Court Justice Wagner issued a warrant permitting the attachment of any property in New York county belonging to Pauline Frederick. The order was issued in favor of George B. Joseph, lawyer, who is seeking to recover on a judgment of \$56,844. The hearing was held in the Superior Court of Los Angeles, Nov. 14, 1921.

Pearl Regay, dancer in "Rose-Marie" at the Imperial, New York, reported to the police that she had been assaulted and robbed of \$125 in jewels near her home on 47th street. As arriving to Miss Regay, she was on her way for the evening

performance when she was struck over the head with a heavy object. One of the thieves eluded her face with a knife but the knife over her arm, with which she shielded her face, to the corner. She was then fainting. Miss Regay was unable to give a clear description of her assailants owing to a dazed condition. Besides the jewels, a check for \$75 and about \$50 in cash was taken from her.

With impressive rites, a memorial window was dedicated to Joseph Jefferson at the corner of the Church of the Transfiguration in 29th street, better known by the name which Jefferson gave it. "The Church of the Transfiguration." Addresses were made by Charles A. Stevenson of the "Lamb's Club"; Frank Glavin, executive secretary of the Actors' Equity; Henry Chertel of the N. V. A., and a eulogy by John Drew, president of the Players' Club. The window was unveiled by Lauretta Jefferson Cortlett, a great-granddaughter, in the presence of 1,200 people. W. V. Jefferson, Frank Jefferson, both actors, and other members of the Jefferson family were present.

Five hundred people, mostly theatrical people, were driven out of the streets of the Avenue Theatre on Broadway between 65th and 66th streets, by a three-alarm fire. The fire broke out in a theatre occupies the ground floor. Lodges, rooms, studios and apartments the other floors. A Mr. Walker carried his wife to the street. She said she was a principal in "Aphrodite" three years ago. Most of the tenement was damaged. Across the alleyway bridges to the 66th street building, but many were caught on the roof until the smoke thinned so they could get down. It was estimated that about 250 families live in the studios. The fire was stopped at the second floor.

Preaching on "Recent New York Plays" in the West Side Unfarman Theatre, Dr. Charles Francis Potter defended the modern drama. The Rev. Dr. J. Lewis Hartwick of St. Andrew's Church said: "The only thing that can effectively purge the theatre is a revival of the artistic spirit as against the commercial, a sense of their high calling among playwrights and producers. The recovery comes chiefly from within. All reform begins there."

CHICAGO

Chicago, Feb. 24. The 16th annual Actors' Guild benefit performance will be staged at the Auditorium March 13. Harry J. Riddens, president, Chicago Theatrical Managers' association, is in charge.

Charles Sinclair will come here to stage the show, one feature of which will be an act written and produced by him to depict 15 local society girls under the direction of Sarano Otis.

Committees representing south side business and civic organizations took part in Balaban and Katz's 10th anniversary celebration of the Tivoli theatre.

The theatre owners were credited with a large share in the growth of Chicago's south side.

Cosmo Hamilton, who came west to talk to the Women's Club, is still talking. Addressed by Jewish citizens in Sinai temple on "The Sons of the Children," he described the modern youth as "a figure designed to carry a flag of synthetic gin."

"The Wildcat Rookie," which was played by the A. E. F. boys all over France, is being played here by the original cast of 12 nights opening at the Ashland Boulevard auditorium last Sunday night.

The performances are for the benefit of disabled American veterans.

It's funny how they all discover they are Chicago-bred when they hit our little backwater. The latest to make the discovery is Albertina Rabinowitz, who is playing "Ritzy Revue" at the Apollo.

The Chez Pierre's "collegiate night" last Friday was turned into a Notre Dame evening, with the spectacular backfield men of the football aggregation in attendance.

Conspicuous change from former years in the matter of costumes, scenic effects with the shortening of several scenes and the lengthening of others will mark this year's production. Among those taking leading roles are members of the Hull House group, many of whom are not Catholics.

PACIFIC COAST

Los Angeles, Feb. 24. Mary Pickford laid the cornerstone of the new Veterans' Memorial Hall at Sawtelle last Sunday. The structure is being erected in memory of the dead American soldiers of all American wars.

William Davis, 79, grandfather of Mildred Davis (Mrs. Harold Lloyd), was struck by an automobile here and died soon afterwards from internal injuries. Several other persons were injured in the same accident.

For the purpose of promoting sporting and social events, Garden of Eden of Hollywood has filed articles of incorporation with the Secretary of State in Sacramento. The bonds are being sold at \$7,000 and the directors are William O. and Mrs. Naile Chapman of Los Angeles and Clyde Common of Los Angeles.

Bonds to the amount of \$1,750,000 are being offered here by the Broadway Properties Corporation on the new \$1,750,000 building to be erected on 12th street and Broadway in Los Angeles. The structure will be located on the east side of Broadway between Eighth and Ninth. The bonds are being sold at \$100 and interest to yield 6 1/2 percent. According to the announcement, the structure is to be twenty-five years at an annual rental of \$115,000.

Cecelia Evans, picture actress, arrested for speeding 40 miles an hour in a 20-mile traffic zone was sentenced to spend two days in jail. She wept and told Judge Pope that she couldn't do it as she was opposed to the strict traffic laws in two days. "That's fine," said the court, "you'll have just two days to rest up before starting to work."

Mrs. M. Haver, mother of Phyllis Haver, screen actress, discovered a

burglar attempting to ransack their home in Hollywood, and put the intruder to rout. To the police Mrs. Haver said she was alone in the house Sunday night, Phyllis having left for New York the previous day. A man rang the front doorbell and when Mrs. Haver answered told her his wife had one worked in a picture with Phyllis and was sorely in need of \$35. Mrs. Haver refused to give the money and if the case was marititious would advance the money. The man, she said, then became threatening and she called the police. An hour later hearing noises in the rear of the house Mrs. Haver, upon seeking to enter, discovered the same man trying to force an entrance. At sight of Mrs. Haver he turned and fled.

Mrs. and Mrs. Benjamin Warner, parents of the Warner brothers, picture producers, have arrived in Hollywood from Niles, O., and intend to make their future home in the film city. The Warners, who owned and operated the Warner theatre in Niles, O.

Because of an impending family addition, Mrs. Carter De Haven is not appearing in the picture which her husband in his vaudeville act.

The Roscoe Poultry Association will hold its first annual poultry show at Roscoe, Cal., April 1-2.

Hollywood is to have a new radio broadcasting station beginning March 4. It will be known as KWBC and is now being supervised by the Warner Brothers in their Sunset boulevard studio at a cost of approximately \$50,000. When opened the new station will be the air from 6 to 11 p. m. daily. K. C. Ormiston will have charge of the technical supervision, and KWBC will be a 500-watt Western Electric plant.

George Lipchultz left the Low State here last week and after a tour of duty in the great houses through the State will return to the Warfield, San Francisco.

Reputation is being repaid by Carl D. Ellis, who moves over from the California theatre. Earl Evans, arrested for charges of annoying a woman, wife of Harold D. "The" wife of Harold D. "The" character, The hearing was

SEEN THINGS for the GIRLS

FOUR-LETTER WORD FOR STYLE

That little four-letter word meaning something we would all like to have, is causing a lot of dissension and dispute among the high authorities on womanly charms.

Having absorbed from Messrs. Patou, Poiret, Harry Collins, Arnold, and from Miss Jane Cowd, Neysa McMein and others reams of informations "about it and about," I feel like Omar Khayyam: "I come out of the same door wherein I went."

The little puzzle I speak of is "chic." Nobody agrees on what it is or how to get it, but there is one thing sure—we all know it when we see it.

MME. MAY'S SCIENTIFIC TREATMENTS

After a long and strenuous season on the road you probably cherish the thought of a period of quiet relaxation on your return to New York. I can't think of a more charming and beneficial way of spending that period than to take the renowned two weeks' course of scientific treatments of Mme. May, at her beautifully appointed home, 50 West 48th street. It really restores the coveted youthful contour. Send for a catalogue.

Be sure there is a Banko straw among your hats this spring. They are very smart trimmed with goargrain or velvet.

"THE SILK STOCKINGS THAT WEAR"

If your bookings take you to the "great open spaces" be sure you lay in a supply of "LEIGH" silk opera-length hose. For you know the right censorship in the provinces! However, you will find them in the department stores throughout the country and at all theatrical costumers. "LEIGH" are noted for their wearing quality. They are pure silk, full-fashioned and dipped dyed in the most wanted colors. Look for the trade-mark.



MME. CLAIRE'S DISTINCTIVE CREATIONS

The other afternoon a friend and I started out on a shopping "excursion." Our first stop was at Mme. Claire's interesting and popular salon at 130 West 45th street. It proved fatal—the "excursion" ended where it was to have started—we got no farther! Neither will you, I'm warning you.

Claire's is one of the most fascinating and intriguing shops in New York. There you not only see the latest word in ultra refinement, but the reigning lights of the vaudeville, legitimate and operatic world.

Claire never repeats herself, each model is as refreshing unlike the one that precedes it as the one that follows.

Yet there is the indelible Claire touch about them that immediately labels them as her own.

Claire's policy has always been to slash prices, regardless of loss that may result, when she has discovered that her original model has been copied by an unfair competitor immediately the price is cut to \$50, regardless of what the former price may have been.

However, herein lies your opportunity—for it is these very beautiful models that have had the unhappy fate to have been aped in base materials, that are now so amazingly cheap.

After all, why buy an inferior copy, when the original model can be had at such a low figure?

You will love her ensembles. The lines, the expert workmanship and the combinations of materials used are surprisingly beautiful.

Lillian Foster, the talented young star of "Conscience," has what might be called a complete Claire wardrobe. She is just one of many.

Ruth Royce might be said to be the proud possessor of another.

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 delight of the show business while they are outside of New York City.

Variety Guarantees Every Purchase

There will be a guarantee with every purchase in 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

given for used furs, and also a 10 per cent discount to professions. Such an unusual opportunity is worth thinking about, don't you think?

THE EXCEPTIONAL RESTAURANT

A charming mid-day retreat from the surging throngs of Broadway, is Phillo's restaurant, 145 West 45th street. The food is excellent and the "special dish" each day, would tickle the palate of the most exacting gourmet. All of Phillo's pastry is home made and you will find it delicious, as well as their French coffee—all you want without extra charge. Their prices are exceptionally reasonable.



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 you call on the cat 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).

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Annabelle Lee

THE DRESSY SIDE

By SALLIE

"My Girl" is snappy. A jolly, clean evening's entertainment that can boast of the prettiest girls of the season's musical shows.

Bobby Watson's fun making is clever, as is his blue outfit, suit, vest, tie and eyes, in fact all the men all wear good looking clothes. The dressing of the living room in the suburban home has simple charm with the blue pie being the most attractive feature.

Marie Saxon's clothes are as refreshing as her looks. Her dancing is delightful in a simple pink, studded in brilliants with slippers and stockings to match, surrounded with a bevy of girls, dressed in chiffons of violet, coral, cerise, etc. Another charming outfit of Miss Saxon's is a blond satin crepe. One piece pleated, short, worn with a three-quarter coat, trimmed with fur of the same shade and hat, stockings and slippers to match.

Helen Bolton is funny. Her red velvet, circular full skirt, low neck, sleeves, caught to one side with flower, worn with silver slippers and stockings, is good. Her best dressing in a white satin, short, heavily embroidered with crystals and her backless band, held in place by embroidered bands of white. Jane Taylor's all blue over cane, embroidered to one side in panels, could be improved with fresh slippers, as could all the girls. Lucia Mendes has much personality and is an unusual type. She looked well in a cerise chiffon with trailing velvet flowers to one side. The chiffon, simple wraps embroidered to match the costumes in the first act are a pretty suggestion for the summer.

Popular Bill at Hipp

A popular bill, with many outstanding features, and the children's delight, Baby Peggy in person, is the Hippodrome's holiday offering. Karyl Norman is doing his female impersonations in very elaborate frocks. One particularly striking is a white satin embroidered in pearls, but very decoy with an overskirt of pink chiffon petals. This is also embroidered in pearls and silver slippers and nude stockings. A gray marcelle bob, with white garlands holding it in place, completes this outfit. Norman's most elaborate outfit is Spanish. A green silver cloth, long waist embroidered on the left side in red and a deep fringe shaded green skirt with Spanish scar of the same material embroidered and fringed. A huge picture brim hat, green tights and slippers complete this

costume. The stage set for this act is effective and of cloth of gold drops and two grand panels dressed in black satin painted in roses.

"Baby Peggy," with all the assurance and poise of a grown-up, told stories and entertained in her little net frock, ruffled and edged in ribbons with white socks and patent leather pumps. She romped around in toy land. The Hippodrome girls in this act are dressed as wooden soldiers in white satin with director's coats, red vests with huge brass buttons and the Chauve-Souris style hats of satin with buttons.

The Roger Wolfe Kahn orchestra lacks style and pep. However, the players are well groomed and the platform of steps painted in gold, dressed in purple and a back drop of velvet with a huge American flag, made the dress outclass the music. Teddy, the balancing act, wears the Royal Gascones, wears an elaborately studded rhinestone collar and his intelligence is almost human.

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Abner Greenberg; Marcus Loew Realty Corp.; \$294.57.

William Caryl and Top Hotel Realty Corp.; costs, \$110.89.
Shuffle Along, Inc.; L. St. J. Cost; \$74.60.

Louis Bernstein and Albert Hammond (Hollywood Restaurant Co.); Charles W. Poulson Co., Inc.; \$224.05.

Wilkins Amus Co., Inc.; Public Nat. Bank of N. Y.; \$118.98.
1210 Broadway, Inc.; \$2,704.70.

Cost; Jay Gormley and ano.; \$2,053.
Robert Amundsen; Pacific & Atlantic Photo, Inc.; \$2,704.70.

Walter C. Jordan; Western Electric Co., Inc.; \$234.46.
1210 Broadway, Inc.; \$2,704.70.

Cost; S. A. Maguire; \$1,665.90.
Seelenia Pittz Theatrical Corp.; J. F. Miller & Co.; \$935.05.

Internat. Church Film Corp. and Paul Smith; J. Borthwick; \$6,785.46.

Orchestration Service, Inc.; Edward R. Fleming Corp.; \$84.25.

Sept. Cinema Camera Distributors, Inc. and Ives De Villiers; Gotham Nat. Bank of N. Y.; \$11,070.15.

Les Kugeli; James McCreery & Co.; \$148.33.

Acme Theatre Equipment Co., Inc.; Indestructible Metal Cap Co.; \$113.80.

Evelyn Blanchard; N. Y. Tel. Co.; \$12.28.

Diek Curley; F. K. Mitchell; \$268.07.

Holtz Amus Corp.; Apollo Exchange, Inc.; \$1,084.96.
Geo. Schultz H. Schmidt; \$365.54.
Wendell P. Dodge Prod. Co.; Geo.; \$1,788.75.

Andrew T. Herd; A. D. Attar; \$2,150.75.
Henderson Theatrical Booking Office, Inc.; N. Y. Tel. Co.; \$169.11.
Spiron Nelson Amus Co., Inc.;

Rway. Subway Adv. Co., Inc.; \$559.08.

Satisfied Judgments
Trust Film Corp.; Gotham Nat. Bank; \$529.10; Feb. 2, 1925.

ENGAGEMENTS

Olive Tell for "Lest" (Carle Carlton).

Harold Vermilyea replacing Walker Ellis for "The Youngest."

Mildred Melton for "The Virgin of Bethulia" (Shubert).

Goodie Montgomery for "Puzzles of 1925" (C. E. Dillingham).

Henry Carville for "The Wild Duck" (Actor's Theatre).

Frederick Voegeing for "Starlight" (Chas. Fox, Inc.).

Jack Squires, replacing Ray Raymond in "Four Husbands," vaude skit.

Lawrence Wall, for Barney Gerard Show (Columbia wheel).

John Brady, Hilton Ford, Clyde Weston, Alice Collison, for the Capitol (pictures), Chicago.

Jack Sexton, Edna Cable, Frank Kauter, John T. Dwyer, Virginia Pemberton and Catherine Dale Owen, "The Tost of a Coin" (In rehearsal).

Will Fyfe Postpones Trip London, Feb. 24.

Will Fyfe, Scotch comedian, is still in a hospital following his recent operation and has indefinitely postponed his departure for Australia.

SPECIAL COPS ONLY SEE ONE BOOKMAKER

Weekly Plunge on Joe Mulholland—Others Do Business Freely

There seems to be only one bookmaker in Manhattan. And he is reported sometimes twice a week. Invariably he is discharged. Once in a while he goes to Special Sessions and is fined.

This alleged "bookie" is Joe Mulholland. His stand is at 47th street and Broadway. Although there are many others reported operating at the same point it seems that the Special Service Squad has a special keenness for Joe.

Joe was in West Side Court twice last week charged with bookmaking. In each instance he was discharged. Joe will tell you that the Special Service operators must make two "pinches" a week to hold their detail. When they are short of a "collar" Joe is the mark. Joe claims a catcher who operated at his stand is responsible for his frequent arrests. What puzzles Joe is the fact that his brethren who are doing nicely in the same game are permitted to operate with impunity.

Mulholland who appears to be fair enough is satisfied that "his play" as he calls it, is finished. Mulholland said yesterday:

"I'm satisfied that when one of our arrests me, that I'm pointed

out. The hand has been placed on me," added Joe. "They take me to court and one of the squad are there so I can be identified. It's about time some others take these 'raps,'" concluded Joe.

ALICE WINTERS' STORY

Detectives of the West 68th Street station are investigating the story of Alice Winters, 29, an actress, who told of an alleged attack following several drinks at a Broadway hotel. Miss Winters is said to be the widow of Willard Lincoln, a newspaperman. She has played in the cast of "Good Morning Judge" and "Baby Mine."

Miss Winters told her story to Detective "Pinch" O'Dwyer and William O'Connor in Harlem Hospital where she is recovering from drinking veronal. She walked into the Hotel Marie Antoinette Saturday afternoon and drained the contents of the bottle.

In her purse Miss Winters had \$98 and a diamond ring. She averred that she was invited to a hotel by two men, one an assistant manager of the hotel. They had a few drinks. She then declared she was attacked. In her remorse she said she took several veronal tablets. The tablets had no effect so she decided to drink the veronal. Her condition is not serious.

Joe Ward has taken over the Club Alamo, Harlem, and is starting a new revue called "Joe Ward's Bandbox Revue."

The floor show includes the Field Sisters, Pearl Clark, Elaine Mains, and Miss Gussie. The orchestra is led by Pearl Brooks and a chorus of eight supplies the dance music.

Believe Drug Store Robberies Are Solved

In the arrest of a man who described himself as Owen Madden, 27, said to be a cousin of Owen Madden who spent some time in the death house at Sing Sing, the police of the West 47th Street Station believe they have the man who will explain many drug store burglaries that have occurred in the Times Square district recently. Magistrate Goodman held Madden in \$10,000 bail for trial in the Court of General Sessions.

Madden was arrested by Detectives Hays and Flood as he was leaving the railway entrance to the drug store of John Huels, 728 10th avenue. The detectives had "planted" themselves near the entrance when they saw Madden leave.

When Madden recognized the sleuths he ran. They gave chase and arrested him after a struggle. They stated that he had stolen much merchandise from the store-room of the drug store.

Court Rules Mother-In-Law Was Aggressor

Louis Goldberg, 38, theatrical manager, was freed in West Side Court by Magistrate Henry Goodman on the charge of assault. He was arrested on complaint of his mother-in-law, Fannie Greenberg.

In discharging Goldberg, the court ruled from the evidence adduced that the mother-in-law was the aggressor. The fracas took place in the Cadillac restaurant, Jan. 19.

Mrs. Greenberg's son, Abner Greenberg, lawyer, served a summons on Goldberg. He denied the charge. In the court there were no disinterested witnesses in court to substantiate Mrs. Goldberg.

THOSE TWO "NICKS"

Chicago, Feb. 21. Nick Dandelos (Nick, the Greek) has started to pay off around here. His first instalment was \$240,000, sent by Nick from the Coast.

Nick had a bad gambling streak in New York earlier in the winter. He was reported having lost over \$500,000 at craps when starting west to recuperate, either at stud poker or high-low, the far-western poker game. Nick is a bear at either.

The other Nick, the Greek, from New Orleans, is also said to have made a come-back. The New Orleans Nick, after winning \$400,000 at the New Orleans race track last winter, left it on the eastern tracks during the summer. Again bankrolled by southern friends, Nick was staggering along for a while until the most recent report from New Orleans says he is repeating his winning streak at the local track. Nick Dandelos is claimed to have resources without limit, of his own making. He has a chain of restaurants. Besides it is asserted Nick can realize any amount he may want at any time by wiring wealthy Greeks.

OPIMUM ARREST

Fumes of opium permeating one of the upper floors of the Alkassar hotel, 41 West 2nd street, Sunday afternoon resulted in the arrest of Betty Price, who said she was a vaudeville actress, and a young man who described himself as Jack Horn.

The arrests were made by members of Dr. Carlton Simons' narcotic squad, who charged the prisoners with being drug addicts and having in their possession a quantity of opium, two pipes, a few hypodermic needles, some cocaine and heroin.

Horn was recognized by the po-

ALBANY GIRL'S STORY ABOUT FRUITERER

Henry Weiss of St. Alban's Hotel Placed Under Arrest

Elmore Scott, 41 Elizabeth street, Albany, N. Y., who ran away from home several months ago to join a show on Broadway, was the complainant in West Side Court against Henry Weiss, 36, fruiterer, of the St. Alban's Hotel, 249 West 58th street. Weiss was held by Magistrate Goodman for General Sessions on a serious charge.

Elmore, 15, played amateur theatricals in her home city. She had saved \$50, but believed her parents were too stringent with her. With money and baggage she fled to New York.

When arriving she registered at the St. Alban's as Mrs. Scott. Elmore is large for her age. Weiss became chummy with the girl. Patrolman Charles Hubner of the West 47th street station learned she was being sought by her parents. He arrested her and on her statement Weiss was arrested.

Like as a former member of the Kid Dropper gang. According to the police, he has a record and is having trouble in New York and Elmhurst for robbery and other violations of the law.

Rewritten news items which have appeared within the week in the

This department will continue to contain rewritten theatrical news items as published during the week in the daily papers of New York. Variety takes no credit for these news items; each and every one has been merely rewritten from a story appearing in some daily paper. They are presented in this manner to provide the theatrical profession with the theatrical news of the country as printed in the east, mid-west and far west without Variety's taking recourse to using any of these stories in the regular news way as its own, and permitting Variety to continue to publish in each issue news stories ever printed at one time in any newspaper; a record Variety has privately enjoyed without reference to it for many years.

NEWS OF THE DAILIES

Daily Papers of NEW YORK CHICAGO COAST

Chicago and the Pacific Coast.

the largest number of exclusive

NEW YORK

New York, Feb. 24. Gloria Swanson, screen star, due to sail from France to New York with her husband, Maurice de Wille, was suddenly taken ill and operated upon for appendicitis Feb. 15. The work which she has been doing for several months in "Madame Sans-Gene" was too much of a strain. Her condition is improving, and if it continues she and her husband will sail for New York March 8. Miss Swanson is at a private nursing home in Antwerp.

Francis X. Bushman, who was with the "Ben Hur" company in Italy, arrived in New York on the "Aquitania" last week. Bushman emphatically advertised his new play, "Beverly Bayne," had separated.

Leon Gordon, now starring in the Boston company of "White Cargo," denied stealing the idea of the play from Ida Vers Silmonetto's book "Fella Playgrounds" as had been decided by Federal Judge Knox. Gordon's attorneys will appeal the verdict.

The anti-tobacco crowd are getting after the "Hull House" motion pictures. They are starting a campaign to clear the newspapers and magazines of tobacco advertising and to stop smoking in restaurants, theatres, elevators, and public places, and where possible outdoor advertising of cigars and tobacco. A committee of more than 100 men and women is promoting the campaign.

Jeanne Eagels, of "Rain," has declined to sue the former Yacht football star, are engaged. Miss Eagels admits Coy is a dear friend.

Supreme Court Justice Wagner issued a warrant permitting the attachment of any property in New York County belonging to Pauline Frederick. The order was issued in favor of George E. Joseph, lawyer, who is seeking to recover on a judgment of \$24,649 obtained by him from the Superior Court of Los Angeles, Nov. 14, 1921.

Pearl Regay, dancer in "Rose-Marie" at the Imperial, New York, reported to the police that she had been assaulted and detained by 32 men in Jewels near her home on 47th street. According to Miss Regay, she was up, but for the evening

performance when she was struck over the head with a heavy object. One of the thieves slashed at her face with a knife but the knife cut her arm, with which she shielded her face. The thieves then fled, and then fainted. Miss Regay was unable to give a clear description of her assailants owing to a dazed condition. Besides the jewels, a check for \$75 and about \$50 in cash was taken from her.

With impressive rites, a memorial window was dedicated to Joseph Jefferson at a ceremony in the Church of the Transfiguration in 29th street, better known by the name which Jefferson gave it, "The Little Church of the Ladies." Addresses were made by Charles A. Stevenson of the "Lamb's Club"; Dr. Gifford, secretary of the Actors' Equity; Henry Chesterfield of the N. V. A., and a eulogy by John Drew, president of the Players' Club. The window was unveiled by Lauretta Jefferson Cortlett, a great-granddaughter, in the presence of 1,200 people. W. W. Jefferson, Frank Jefferson, both actors, and other members of the Jefferson family were present.

Five hundred people, mostly theatrical people, were driven out of the Alhambra Theatre building on Broadway between 58th and 66th streets, by a three-alarm fire, which broke out in the theatre occupies the ground floor, lodgings, studios and apartments of the other floors. A Mr. Walker carried his wife to the street. She said she was a principal in "Apollodite" three years ago. Most of the tenement houses and tenement houses in the alleyway between the 58th street building, but many were caught on the roof until the smoke thinned so they could get down. It was estimated that about 250 families live in the studios. The fire was stopped at the second floor.

Preaching on "Recent New York Plays" in the West Side Unitarian Church, Dr. Charles Francis Foster defended the modern drama. The Rev. Dr. J. Lewis Hartsock of St. Andrew's Church said: "The only thing that can effectively purge the theatre is a revival of the artistic spirit as against the commercial, a return of their high calling among playwrights and producers. The reform comes chiefly from within. All recovery begins there."

CHICAGO

Chicago, Feb. 24. The 14th annual Actors' Fund benefit performance will be staged at the Theatre on Thursday, Feb. 26. Harry J. Ridings, president, Chicago Theatrical Managers' association, is in charge.

Charles Sinclair will come here to stage the show, one feature of which will be an act written and produced by him in the local society of girls under the direction of Sarano Otto.

Committees representing south side business and civic organizations took part in Balaban and Katz's 10th anniversary celebration of the Tivoli theatre.

The theatre owners were credited with a large share in the growth of Chicago's south side.

Commo Hamilton, who came west to talk to the Women's clubs, is still talking. Addressed here by Jewish citizens in Sinai temple on "The Bins of the Children," he described the modern youth as "a figure designed to carry a load of synthetic gin."

"The Wildcat Rookie," which was played by the A. E. F. boys all over Europe, is being played here by the original cast of 12 nights, opening at the Ashland Boulevard auditorium last Sunday night.

The performances are for the benefit of disabled American veterans.

It's funny how they all discover they are Chicago-bred when they hit our little backwater. The latest to make the discovery is Albertina V. The blonde is being called "Rita Revue" at the Apollo.

The Chez Fier's "collegiate night" last Friday was turned into a Notre Dame evening, with the spectacular backfield men of the famous football aggregation in attendance.

"No, No, Nanette" will complete a year's run at the Harris May 2. This will be a record in Chicago for any play with music.

will give a biblical atmosphere. Considerable change from former years in the matter of costumes, scenic effects with the shortening of several scenes and the lengthening of others will mark the new production. Among those taking leading roles are members of the Hull House Players, many of whom are not Catholics.

PACIFIC COAST

Los Angeles, Feb. 24. Mary Pickford laid the cornerstone of the new Veterans' Memorial Hall at Sawtelle last Sunday. The structure is being erected in memory of the dead American soldiers of all American wars.

William Davis, 79, grandfather of Mildred Davis (Mrs. Harold Lloyd), was struck by an automobile here and died soon afterwards from internal injuries. Several other persons were injured in the same accident.

For the purpose of promoting sporting and social events the Gardening and Horticulture societies articles of incorporation with the Secretary of State in Sacramento. The bond is being given as \$7,000 and the directors are William O. and Mrs. Nellie Chapman of Hollywood and Clyde Compton of Los Angeles.

Ronds to the amount of \$1,750,000 are being offered by the Broadway Properties Corporation on the new \$1,250,000 building to be erected at the corner of Broadway and Ninth. The bonds are being sold at \$100 and interest to yield 6 1/2 percent. According to the announcement the bonds are to run twenty-five years at an annual rental of \$112,000.

Cecilia Evans, picture actress, arrested for speeding 40 miles an hour in a 20-mile traffic zone was sentenced to serve two days in jail. She wept and told Judge Pope that she couldn't do it as she was expected to start work in two days. "That's fine," said the court, "you'll have just two days to rest up before starting to work."

Mrs. M. Haver, mother of Phyllis Haver, screen actress, discovered a

burglar attempting to ransack their home in Hollywood and push an intruder to rout. To the police Mrs. Haver said she was alone in the house Sunday night, Phyllis having left for New York the previous day. A man rang the front doorbell and when Mrs. Haver answered told her his wife had once worked in a picture with Phyllis and was sorry in need of \$25. Mrs. Haver said she would investigate and if the case was meritorious would advance the money. The man, she said, then became threatening and she called the police.

An hour later hearing noises in the rear of the house Mrs. Haver, upon seeking to investigate, discovered the same man trying to force an entrance. At sight of Mrs. Haver he turned and fled.

Mr. and Mrs. Benjamin Warner, parents of the Warner brothers, picture producers, have arrived in Hollywood from Niles, O., and intend to make their future home in the film capital.

Because of an impending family addition, Mrs. Carter De Haven is not appearing with her husband in his vaudeville act.

The Roanoke Foultry Association will hold its first annual poultry show at Roanoke, Cal., April 1-2.

Hollywood is to have a new radio broadcasting station beginning March 4. It will be known as KWHC and is now being installed by the Warner Brothers in their Sunset boulevard studio at a cost of approximately \$150,000. When the new station will be on the air from 8 to 11 p. m. daily.

C. Ormiston will have charge of the technical supervision, and KWHC will be a 500-watt Western Electric plant.

George Lipschultz left the Low State here last week and after a tour of the California houses through the State will return to the Warfield, San Francisco.

Carl D. Elinor, who moves over from the California theatre. Earl Evans, arrested recently on charges of annoying Mildred Davis, wife of Harold Lloyd, is again in a jam. He was held in by the police on a charge of passing bad checks.

VARIETY
Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
365 West 45th Street New York City

SUBSCRIPTION:
Annual \$1.00 Foreign \$1.50
Single Copies 10 Cents
Vol. LXXVIII No. 2

STOCKS

"The Sacrifice," written by Harry Bond, was tried out at Schenectady, N. Y. this week by the Bond Stock. The show was first produced in Springfield, Mass., and played one week in Boston in stock. The title is temporary. Harry Bond and Bond and Hall is associated with Bond in the stock company enterprise.

The stock deal which had been pending for the Woodrow, Brook- ing, was called off last week with the management deciding to continue the house with its current vaude and picture policy. Martha Byron Players had been negotiating with the management, but the principals were unable to come to terms.

The DeWitt Newing-Frank Wilcox production "The Sacrifice," which underwent several cast changes for its sixth and final week at the Lyceum theatre, Baltimore, Reynolds Denison replaced Burke Clarke and Y. L. Granville succeeded Charles Ritchie. Henry Herbert and Pierrolo Ghoshal, English-speaking Hindu, joined the cast.

Stuart Walker is revising "Five Flights Up" for an early showing with the Walker stock at the Cox, Cincinnati. The piece was tried out two years ago and withdraws for revision.

Walker eventually plans to produce it as a legit offering.

Bernard Daly has signed to play several weeks as guest star through New England stocks in his former production, "Sweet Intense Passion."

Daly is to be starred next season in a new play under New York direction.

Salina Royale is again playing leads with the Montauk Players at the Montauk, Brooklyn, having rejoined the company last week. Miss Royale opened with the company but withdrew to join a legit attraction which has since been shelved.

Jane Marbury has withdrawn from the Montauk Players at the Temple, Hamilton, Canada, to appear with Tom Martelle in his new starring vehicle, "Some Girl" having joined the company on tour last week.

On or about March 23 the Beech-Jones Players, now at LaCrosse, Wis., will move to Muskegon, Mich.

Eugene Carey as gone to Tampa, Fla., as stage director of the Rialto Stock Company.

Following a week at the National, Arthur Leslie Smith has secured "Rain" for the opening of his stock at the President, Washington. Smith has not as yet announced his cast.

M. H. Harwood and Edith Kurtz are casting a musical stock which will play a number of one-nighters out of Chicago prior to taking up a permanent stand for the spring and summer.

Rith and Poulter have moved their stock company from Clinton, Ia., to Monmouth, Ill., for a 12 weeks' engagement, with another stand to follow for the summer.

Richard Allen has signed as leading man of a new stock soon to open in Madison, Wis. Dorothy Clure and Roy Hilliard will also be members of the company.

The Boyd B. Trousdale company (theatre) is to be given weekly with vaudeville between acts. The company just finished 13 weeks in Duluth.

Foster Williams replaced Harry Hollingsworth in the "Play" (Continued on page 22)

WHAT IS A "DIRTY" PLAY?

Many excellent opinions and editorials have been published of late on the subject of "dirty plays." It's a pity that all of the agitation was begotten through a misapprehended publicity stunt.

A dirty play may have its day, not a long one, for it will out-run itself. Most of the dramatic editors and reviewers on the dailies appear to hold to this opinion. They have been most liberal in the treatment of the subject as they see it. It's because they know the theatre.

But just what constitutes a "dirty play" does not appear to have been clearly defined. As one drastic critic wrote, Stephen Rathbun of "The Sun" (New York), a dirty play is as people see it. That is particularly true and apt.

Yet the producers decide what may be dirty plays before they produce them. And the public, for which all claim protection, is still largely represented in the Theatre Guild of New York, heavily involved in the current tirade against dirty shows. With 12,000 or more subscribers to the Guild's plays and from among lay people, it may not be said that the public does not want "dirty plays" under that condition as it is known to exist.

A dirty play possibly may be termed dirty through a situation, but at the worst a situation can be but suggestive, yet ribaldry actual. Though, if the producer be smart enough to cover up the dirt in the situation so that it shall resemble what the milkman said about his milk, then the sense of the patron as to the intention of the situation becomes a solitary opinion. That the majority of those opinions must prevail may be the foundation of the "Public Jury."

But with language there can be no error or dispute of judgment. It is either clean and pure, suggestive and tainted, or just plain dirty. Any-one with \$1.20 or \$1.40, if earning it, must have intelligence enough to distinguish language as heard. And language upon the stage that could or would not be repeated at the dining table or parlor of the home before family or guests is dirty—damn dirty.

If the stage is to be turned into a disorderly resort—why not cut the scale and make it \$2 house?

FIFTEEN YEARS AGO

(Gleaned from back files of Variety and "Clipper")

John L. Sullivan was appearing at the Ribal, Dublin, and living up to his reputation as a knockout.

Elise Janis, then an up and coming youngster, smashed the box office record at the Colonial, New York, beating by \$400 the record previously established by Gertrude Hoffman.

Paviava made her first appearance here at the Metropolitan and was an instantaneous sensation. Mikhail Mordkin appeared with her and the notice in the "Times" on the morning following was that "Paviava was the most wonderful dancer who had ever appeared in America, and that she—at times—seemed to float on air."

Corse Payton's Lee Avenue theatre, the original Brooklyn home of Corse and his stock company, was announced for destruction.

Jim Thornton had been booked for three weeks at the London Palace for the coming summer, the negotiations having been made by (the late) Bill Lykens.

Jack Norworth was in the music publishing business at this time and his big winner was "I've Got Rings on My Fingers."

Mrs. Flske was announced for a season of repertory at the Lyceum, New York. Her first play was Ibsen's "Pillars of Society."

The plays current in New York at this time were "The Arcadians" at the Liberty, "Mrs. Dot" at the Lyceum, Belasco's "The Lily" at the Stuyvesant, Charlotte Walker in "Just a Wife" at the Belasco "Madame X" at the New Amsterdam, "The Fortune Hunter" at the Gaiety, "Bright Eyes" at the New York, classical repertory at the New (now Century), "The Chocolate Soldier" at the Casino, Sir Johnston Forbes-Robertson in "Passing of Third Floor Back" at Maxine Elliott's, Nora Bayes in "The Jolly Bachelors" at the Broadway, Cyril Scott in "The Lottery Man" at the Bijou, Mary Mannering in "A Man's World" at the Comedy, Maxine Elliott in "The Inferior Set" at Daly's and Walker Whitehead in "The Meeting Post" at the West End (up town).

Oscar Hammerstein announced that at the end of the current season he would close his Philadelphia opera house, where he stated a \$100,000 deficit would be faced at the close of the season.

INSIDE STUFF ON LEGIT

The Brooklyn "Eagle" solicits Broadway theatre advertisements on the basis of what is shown across the bridge. When the matter was placed before Robert Milton, Inc., the latter's attractions were ordered into the "Eagle" by Arthur Hornblow, Jr., general representative for that office. Hornblow stated the intelligence with which Broadway productions were reviewed by the "Eagle" entitled that daily to theatre advertising. Arthur Pollock, the "Eagle" critic, is leading Variety's critics' box score.

Before "Big Boy" arrived in New York Al Jolson was reported strongly opposed to playing the Winter Garden, and he is said to have taken a stronger dislike to the house since the premiere, despite the great business drawn to date. The Jolson likes the 4th Street, and it would not be surprising if Al and "Big Boy" moved there before long. That would probably cause a switch to the Garden of "The Student Prince" or "The Love Song." Jolson claims the Garden stage is drafty, and he is always dragging open doors, blaming the cool air currents on his recent heavy cold. The star favors the 4th Street because of good acoustics, claiming he need not raise or strain his voice on that stage.

Although he withdrew "A Good Bad Woman" at the Comedy after playing it two weeks, W. A. Brady made money on the engagement. There was virtually no production outlay, the setting being one from the production of "Chains," slightly touched up. On the opening night, Lee Sturtevant is reported having purchased a third interest for \$17,000, while the takings the first week were about \$7,800. The three days following the opening performance there were plenty of tickets in cut rates. Front

(Continued on page 22)

RIGHT OFF THE DESK

By NELLIE REVELL

Now, for no reason at all, I have a radio. Which only goes to prove once more my old contention that if you live long enough you are going to do all the things you've sworn not to do. As I have reversed the radio, I can now look on regarding the radio. I probably won't be long before I take up golf. And if I like it half as well as I do the radio I'll be a victim of the hoof and mouth disease. (Hoof around the golf links all day and shoot my mouth off all night about my score.)

If I begin to talk to my friends in strange terms such as grounds, tickler coils, 200 mfd. by-passes, distortions and transformer coupled amplifications, they needn't blame me. They can blame "Roxey" or, since the A. T. & T. demands dignity, I'll call him S. L. Rothel, radio celebrity and incidentally manager of the Capitol, New York. It was he who brought it in my room and now the time that I should spend in getting this copy ready for Betty I put in listening to how Cuba feels about "Panama Man" and why we ought to "Follow the Swallow," the song which I understand was written by Volstead.

While I was spinning the dials and trying to figure out the relation between long waves, short waves and permanent waves, the microphone began to bark out "tut-tut-tut; tut-tut-tut-er" which I have since learned is the way a revenue cutter crows in code over the capture of a rum runner.

As soon as the three-tube neurodyne was set up I began turning dials and suddenly found out I had tuned in on the alphabet. WHH, I believe was the first thing that came over was a talk by a doctor on how to keep well. It just shows that even a radio a day won't keep the doctors away. He said he wouldn't recommend any medicines because we could see a lot of them advertised in the subway. Isn't that just my luck? I can't ride in the subway.

Then came an address on how to keep house. And I had just finished making a cup of coffee over my hotel-room stereo. Then one on finance by somebody with a Wall Street accent, and I couldn't buy one share of Brickbat Common if they were giving them away.

Later on the Club Richmond began broadcasting, and this proved the one low spot in an otherwise high-receptivity evening. The announcer started off by panning N. T. G., saying he "didn't have brains enough to think of anything as original as drinking coffee over the radio." If this was meant in a joke it was a brand of humor I couldn't appreciate, and if it was said seriously, I have heard things in much better taste. At any rate, where the radio is concerned, touching as it does the lives of millions of people of varying likes and beliefs, I think such a thing as "knocking" should be left outside the door of the broadcasting station. "Nid wist bowem over the radio" ought to be the slogan.

Now that my feed-back has been reduced to one lamb chop and two ounces of shredded pineapple three times a day, it isn't any thrill at all to listen to some radio cook broadcasting her recipes for such alluring dishes as "Epigrams of Sweetbreads" and "Kings-a-la-Rum." Where I am concerned they can stick to bedtime songs a la Vincent Lopez.

Not that I really know much about it—I learned to play the radio by ear and haven't read a single treatise—but I do get good results by using the Ham & Pack system with the dial. And I was like little brother with his walking doll—I just had to take it apart to find out what made it go. The only difference is that I managed to put it back together. And it still works!

There was a time, when, if you wanted to amuse yourself and your friends with music, you had to practice on some instrument five hours a day and study for 15 years. But now, between player, pianos, phonographs and radio, all you have to be is a mechanic.

There's no such thing any more as hiding ability under a bushel. Not 48 hours after I had begun to show my accomplishments with condensers, coils and frequencies, I received this letter from the Radio Editor of a trade magazine.

Dear Miss Revell:
Enclosed please find a proof of the Radio Section which will appear in the next issue of "The Electragist." We know this stuff is interesting, but can you tell us if it is true?

We have been given to understand that you are very familiar with the details of operating, having studied the subject at first hand. I am sure, that you know something about (broad) casting, know what to do over (and under) the ether, have a one-tube set for drinking when the Radio Corporation was still fooling around with crystal sets and never hesitate to give people the air when they need it.

Also that you can turn on the loud speaker when the occasion demands, but that your re-radiation of friendship is completely trouble-proof and that you would much rather be a giver than a receiver.

Yours for bigger and better bed time ballads.

H. H. Stinson,
Editor.

The Blue and the Gray will be with us again before long, according to the Keith-Albee press department. Dustin Farnum is preparing a condensed version of "The Little Rebel" and is going to play it in vaudeville. It is of which makes me wonder why Mr. Farnum is going to the trouble of condensing the play when the offering was originally in the form of a sketch, and both William and Dustin Farnum appeared in it.

The Farnum brothers were not the only ones in the sketch to attain fame and fortune in after years. My first introduction to Mary Miles Minter took place when she came to the stage in the play "The Little Rebel" and was then press representative for the Percy Williams vaudeville circuit—now part of the Keith-Albee circuit—and she was the "Little Rebel." The New York premiere was at the Colonial theatre.

Mary Miles Minter—or Juliette Shelby, as she was known to the programs then—was not a temperamental prima donna, but she gave us no end of trouble just the same. The trouble came, not from her, but from the Children's Society, which objected to her appearance behind the footlights on the ground that her years were much too tender. For a while for was the subject of a campaign and an older girl was given her role. Mary Miles—or rather, Juliette—sat out front with me during the performance and did not like the way the substitute—to use her own phrase—"ruined the part." So she and I journeyed to the City Hall to see Mayor Grayson. She appealed to him to be allowed to play her own role on the ground that her childhood days have nothing to do with art.

Hiszonen succumbed to Juliette's pleadings and she was given a permit to work. And then he came to see her and wrote a note telling her he was very glad that he had made her happy.

Twenty-five years ago today, according to the New York "World," Olga Nethersole, Hamilton Revell, the leading man, Marcus Meyer, her manager, and Theodore Moss, manager of Wallack's theatre, had a private hearing before Magistrate Mott, Centre Street Court. The "World" reporter who reviewed "Sapho" and the Rev. Phoebe Haraford, who witnessed it, testified to its objectionable character. The hearing was adjourned to Feb. 27.

"DIRT SHOWS"—TO DATE

District Attorney Banton of New York has made an issue of Broadway alleged "dirt shows" and within the week a citizen's play jury, formulated two years ago but never used, may be called to act.

A clause in all standard Equity contracts provides that Equity members will abide by the decision of such a jury or juries and players must quit, if the citizens' jury recommendations are not followed out.

The clause conceded by the Managers' Protective Association may embarrass Equity should the jury system prove unsatisfactory.

Banton evidenced an inclination to permit cleaning up the lines of plays which revived the censorship threat. Last week the district attorney called to his office David Belasco whose "The Harem" and "Ladies of the Evening" are criticized, the Provincetown Playhouse directors because of "Desire Under the Elms"; the management of the Earl Carroll Theatre, where the latter drama is running; W. A. Brady, whose "A Good Bad Woman" started the agitation, and one or two others. It was intimated if charges were made the jury plan would not be required.

Changes are reported being made on "Ladies of the Evening" immediately. Brady was advised "Good Bad Woman" could not be purified and decided to close the play. Sponsors for "Desire Under the Elms" argued the O'Neill play should not be closed with the others and are inclined to stand pat.

"Morning World" "Dirts" A curious situation exists in the editorial office of the "Morning World" which started the campaign against the raw shows. Belasco was attacked editorially and Brady was brought into the panning campaign much to his surprise. Several of the "World's" feature writers have expressed themselves as opposed to the campaign, taking the stand that several really good plays might be closed, others of merit though perhaps suggestive might be forced off also.

Heywood Brown, the "World's" dramatic critic, was asked to let to his paper's editor criticizing its stand, the letter being printed on the editorial page. Brown is said to have tendered his resignation but the publication rejected it, pointing out his attitude was a letter and a half to go. Monday the paper editorially explained its stand, coming out for public opinion as the right method of judging questionable plays and a guard against political censorship which it does not advocate. The editorial further explained its stand against Belasco's "Ladies" show and the O'Neill drama. Kenneth Macgowan, former critic and head of the Provincetown group, claimed "Desire Under the Elms" to be artistic and the daily rather favored that classification.

Brady's Surprise The closing of "A Good Bad Woman" by Brady was a surprise along Broadway. The producer first stated he would be willing to withdraw the play if the other raw shows were also taken off. Later he stated he was through with producing plays about which there could be any question. The district attorney is reported having promised to place the matter before the grand jury which might have caused an indictment against the manager.

In some quarters it was believed (Continued on page 22)

BOOKS ON THEATRE

Franklin and de Fornare Writing—Lawren Publishing

Joseph Lawren, theatrical reality man, has organized a book publishing company bearing his name which will issue several volumes dealing with theatrical subjects. Harold E. Franklin, director of theatres of Famous Players-Lasky, has collaborated with Lawren of the "Theatre Realty Co." in the authorship of a book on "Theatre Management."

Another volume due for early issuance is one on John Wenger, the scenic artist, and authored by Carlo de Fornare, another theatrical artist. This volume will contain 60 reproductions of Wenger's paintings and stage settings. Wenger is at present art director of the Rialto and Rivoli theatres.

PHILA. CENSORS ORDER "VANITIES" DRESSED UP

Light on Nude Features and Threaten Closing of Forrest Unless Changes Are Made

Philadelphia, Feb. 24.

The first week of Earl Carroll's "Vanities" at the Forrest theatre produced lively doings for local authorities, who hopped on the nudity features immediately.

The result has been oceans of publicity for Carroll and the show on the front pages of all the papers, many protestations of "art" on the part of the management, and "immorality" on the part of the censors, and the final edict that Kathryn Ray would have to wear more clothes in both "Counting the Hours" and "Ballet of the Winds" numbers.

Monday night Miss Ray appeared in the two numbers, clad exactly as she was in New York, a single strip pasted across the middle of her anatomy (front only) in the "Wind Ballet." The Rev. Dr. Frederick Poole, member of the local censor board, took immediate umbrage.

A meeting in the office of Chief of Police Mills, Tuesday morning, resulted in the official order by the city authorities, including Director Butler, that eliminations be made, and Miss Ray dressed up. Carroll refused absolutely to do the same.

Tuesday night Miss Ray had some slight covering of her breast, but nothing more. This defiance and also the getting out of an injunction by Carroll to prevent interference, so angered the city officials that an ultimatum was issued to the effect that the house would be closed if the necessary changes were not made. She wore, but others not.

Thursday, however, trouble started again, when, through orders of the producer, Miss Ray did not appear. Both she and Carroll were quoted as saying that it was better not to appear than to come on dressed according to the official decree.

Friday night she appeared again in the clock number, apparently undressed, but covered by an immense placard reading "Not Fit for Philadelphia."

SHIPPY AND PORK

Samuel Shipman, recovered from the rare affection called trichinosis, went to Atlantic City Tuesday after being cooped up in his apartment tended by two special nurses.

Shippy said that way because somebody kidded him into eating pork, which was either not properly cured or cooked, which poisoned him. He said he was willing to admit, before going to the shore, that the trip was merely to finish off four or five new plays.

EQUITY DEMANDS BOND

Arthur J. Lamb Given Time Limit For "Flesh"

Unless Arthur J. Lamb and those interested with him in the production of his play "Flesh" post \$1,500 bond with Equity this (Wednesday) afternoon, rehearsal of the piece will be halted until the necessary amount has been posted.

The piece has been in rehearsal a week and the producers have posted \$500 of the amount, with the understanding that the remainder would be put up last Saturday. When it was not forthcoming, Equity notified them that unless the money is deposited by the above stated time limit rehearsal will not be permitted to continue.

MYRTLE SCHAFF DROPS OUT

Chicago, Feb. 24. Myrtle Schaff, featured by the Chicago company of "Rose-Marie," dropped out of the cast Saturday. Miss Schaff was removed to a hospital Tuesday to have her tonsils removed.

Madeline Masney will substitute for Miss Schaff during the latter's absence.



CHARLES WILLIAMS
The Harold Lloyd of Musical Comedy.
The Vest Pocket Richard Carle.
That Eccentric Comedian now with "The Student Prince," Jolson Theatre, New York.
Music Cue—Professor, deal me in. Call up the aquarium and ask for Minnie.

DUNCAN SISTERS IN CABARET?

Stars of "Topsy and Eva" Reported Accepting Extra Job at \$2,750

According to report, the Duncan Sisters have accepted an engagement to appear for two weeks at the Silver Slipper cabaret, New York, at \$2,750 weekly.

The girls are the stars of "Topsy and Eva" at the Harris, New York, with the show in there for an indefinite engagement.

Jane Green, who has been entertaining at the cabaret, is due to leave it.

L. A. KEY FOR W. & F.

Los Angeles, Feb. 24.

Following a five-minute tumult and cheering at the conclusion of their act at the Orpheum last night, Weber and Fields were presented with the key to the city by Councilman Miles Gregory. The applause kept up until Fields started to talk. He ended by turning a half dozen handshakes, which had the house cheering for two minutes before the next act could go on.

This is the first time in the history of the city that a key has been presented to any actor on a stage.

JACK MASON CALLED BACK

Producer No Sooner Landed Than Cabled by de Courville

Jack Mason, the producer, had no sooner landed in New York last week when he received a cable from Alfred de Courville requesting that he immediately return to London. Mr. Mason was undecided what to do.

Mason had just gotten back after staging three shows abroad, his final one, "What of the World," for de Courville and playing at the Palladium, London. The other two were in the provinces awaiting London houses of sufficient size. They are Harry (Zoupe) Welch in "In the Looking Glass" and Shirley Kellogg in "Happy Hours."

First Professional as Guest on Mayflower

Washington, Feb. 24.

Julia Arthur was the guest of President and Mrs. Coolidge last Sunday for a cruise in the Mayflower, the President's yacht, down the Potomac. Miss Arthur appeared here last week at the National in "Saint Joan."

Professionals innumerable have met the President at the White House but this is the first time that one has been a guest of "America's first family" on the Mayflower.

"TAKING" A SHOWMAN—AND HOW!

Somewhere in New York City, U. S. A., is one Wm. DeLignemare, vice-president and general manager of Anne Nichols Enterprises.

You have got to be a pretty smart guy to run the Anne Nichols Enterprises, which renders it somewhat difficult to reconcile the following fact:

That this same Wm. DeLignemare sent a check to Variety for \$70 in payment of a subscription for 10 years.

Mr. DeLignemare's address is not disclosed as we are holding him out for ourselves. No one else must get to him first. What a bank roll of guy must have! And what an optimist on Variety!! Ten years!! (Don't tell him about "The Clipper" until the check goes through.)

Not only did this great showman give up his dough on a gamble, but he wrote a nice letter besides, one Variety would have paid more than \$70 for and thrown in the 10 years' subs to boot had he asked for it.

In part Mr. DeLignemare said: "Seeing your request for subscriptions, I take this opportunity to extend to you my compliments in behalf of your paper."

"Always reading Variety religiously from the first to the last page, I have been so elated over the paper for its fair-mindedness and its clean cut style that I am sending you herewith my subscription for 10 years and a check for \$70 to cover the amount."

"Should I move my residence within the 10 years, I shall be glad to inform you, and I hope you will make the change of address without extra charge."

Vanderbilt's L. A. Tab's 4-Page Sunday Section

Los Angeles, Feb. 24.

The "Illustrated Daily News," a Cornelius Vanderbilt tabloid product, is now running a four page dramatic section Sunday.

This is the only local paper to give the drama any sort of showing here as the other papers give the preference, regardless of circumstances and conditions, to the picture boxes.

It is the largest drama section run by any paper west of New York. Kenneth McGaffey is critic and editor of the dramatic department on this paper.

MRS. R. MANSFIELD RETURNS TO STAGE WORK

Beatrice Cameron With Bonstelle Stock After Long Absence From Theatre

Detroit, Feb. 24.

Considerable interest is manifested in the forthcoming production in stock of "The Goose Hangs High," by the Jessie Bonstelle Company at the Bonstelle Playhouse. It marks the return to the theatre, after a long absence, of Beatrice Cameron, otherwise Mrs. Richard Mansfield. She has not acted in the theatre since the death of her famous husband, but has been financially propped by Miss Bonstelle to play the role of the mother in Lewis Beale's play.

Following the death of Mr. Mansfield, and later of her son, Gibbs, Mrs. Mansfield left the theatre, holding it only as a police officer under memory. She has spent much of her time in Red Cross work in Europe, serving all through the war and for the years thereafter.

The engagement of "The Goose Hangs High" begins next Monday.

WAYBURN'S OWN REVUE

In connection with the report printed last week that Ned Wayburn, in association with Otto H. Kahn and Martin Beck, is to produce an all-star revue shortly in New York, the Wayburn office made haste to deny the Beck mention.

Mr. Wayburn returned Saturday from Atlanta, where he produced the Junior League Follies, a purely local amateur production that played a week at the Atlanta theatre to a heavy gross at a high scale. Over 116 of the younger society set were the show.

It is correct, says the Wayburn bunch, that Ned is to have an all-star revue on Broadway by the summer, and in a theatre of prominence on that, though already secured, but beyond that the Wayburns are mum or there to repeat that neither Martin Beck nor his theatre will be interested in the Wayburn production.

MISS KNAPP'S DUAL ROMANCES

"Follies" Beauty Very Popular with Major's Sons

Just how much Dorothy Knapp, beauty contest winner and currently with the Ziegfeld "Follies" (road), thought of the Chandler family of Kingston, N. Y., was brought out through the announcement of her engagement to Fehmer ("Chick") Chandler, youngest of the Chandlers, after previously having been the more or less constant companion of the eldest son, Dan Chandler, during the latter's four years at West Point. Dan Chandler has since graduated from the Point and is now stationed at Fort Sam Houston, San Antonio.

The engagement of Miss Knapp and Mr. Chandler received country-wide publicity through young Chandler being nephew of Howard Chandler Christy, the artist, and through whom Miss Knapp came to meet the Chandler boys. The wedding date has not been made definite, contingent upon one of Ziegfeld's non-marriage contracts, although this contract expires in the spring of this year. According to Mr. Chandler, his fiancée will continue to appear in the "Follies" until the summer, but afterward left Carroll for the Ziegfeld assignment, while young Chandler has done some picture work.

The Chandler boys both attended St. John's School, Manhattan, N. Y., and are the sons of Dr. George F. Chandler, prominent surgeon and the founder of the New York State Police, who supervised the coroner with the rank of Major until his retirement a couple of years ago.

Capt. Rochester's Denial

A report from St. Louis printed some weeks ago concerning L. W. Rochester, former New York police captain, now employed by the Shuberts in a confidential capacity, is denied in total by Rochester.

The Captain was honorably retired from the metropolitan police force on his own application, after 25 years of service. Rochester declares there is no truth to an alleged altercation with a Shubert manager in St. Louis nor other incidents reported at the time.

"GREEN HAT" IN MARCH

A. H. Woods will produce "The Green Hat," adapted by Michael Arlen from his famous novel, late in March. Rehearsals began Monday with Katherine Cornell in the leading role.

This means that "Candida," which moved from the Ethelred to the 48th St. Monday, will run for but another month, as Miss Cornell has the title role in the latter piece, and must leave it for the chapeau show.

4 BIG MUSICAL SMASHES AT PEAK ARREST OF SEASON IS REACHED

"Dirt" Shows of Years Ago Recalled with Present Agitation—Washington Birthday Started This Week with Heavy Matinee Business in Broadway Houses—Income Tax Depressing Period

Indications are the crest of the season was reached during Lincoln's Birthday week, approximately two weeks earlier than usual. The principal milestones in the theatrical year in Washington's Birthday (Monday).

This week started out with strong matinee holidays, night trade being distinctly off. A number of attractions will not offer extra matinees because of Ash Wednesday, Lent commencing much earlier this season. Lent has meant little difference to business on Broadway within the past five or six years, after the initial start (Ash Wednesday).

Weather conditions are apt to exert a stronger influence than the seasonal period. February has been exceptionally mild in comparison to a frigid January. Should the season for motor cars open up sooner than usual, indoor attractions are bound to be affected. A stronger factor than either weather or Lent has cropped up yearly since the war. That is the income tax period, and the easing in pace is almost certain up to and past March 15, the date for filing income tax returns, with initial tax payments.

Broadway is still doing great throughout the winter. Last week saw a slight decline over normal, but the money leaders in both divisions do not figure to drop precipitately.

Agitation Helps

The dirt play controversy started by one of the New York dailies has aided rather than hurt the pace of the shows involved. What more interests Broadway in this manner than the proposed citizen's jury will react. The same sort of agitation has been aimed at plays periodically for many years. A change of view may be instanced with campaign against "Sapho" and "The Degenerate" 25 years ago. Later "The Kreutzer Sonata" steamed up reformers. Recently when the latter play was banned it attracted no more than passing attention.

The box office reaction of daily front page stories concerning a raw show was the catalyst by which played by "A Good Bad Woman" at the Comedy. This attraction was placed in cut rates after premiere, but the constant reference in the papers created an abnormal demand. That the piece was closed at the end of the second week indicates its management did not believe business would hold up.

Current Business

Last week's new productions uncovered nothing of real promise. "Natja," the newest operetta at the Knickerbocker, drew but fair business the opening week, though it started very well this week with a \$2,000 Washington Birthday matinee. "Cape Smoke," a melodrama, bettered \$10,000 at the Martin Beck. The premiere takings and a sell-out benefit added, some cut-rate business being made. "Fiddlers" at the 29th Street approximated \$5,000, with "Houses of Sand" at the Hudson under that mark.

"In Zat So?" has established a \$150 top for the first eight rows at Chanin's 46th Street and is the highest scaled non-musical in town. Last week it maintained leadership with takings close to \$25,000. "Dove" evidenced considerable strength at the Empire with its first full week bettering \$17,000. "The Dark Angel," which started slowly at the Longacre, jumped a bit last week in between the holidays.

There was no exceptional change in the rating of the leaders, either of the musical or non-musical groups, as shown in the business estimated listed in Shows in New York and Comment of this issue. The four musical leaders (three operettas) continue to remarkable trade ("The Love Song," "The Student Prince," "Big Boy" and "Marie"). The "Follies" holds to comparatively big business and may contend with the leaders when the spring edition is offered. Material from "The Comic Supplement" and

(Continued on page 13.)

"ABIE" TAKES \$14,000 AWAY FROM SYRACUSE

May Stay 8 Weeks—Did \$13,282 the First Week in Midst of Blizzard

Syracuse, N. Y., Feb. 24. After being panned these many seasons as the worst show town in the State, Syracuse has come out of its shell, forgotten any grouching against the city and is rushing to see "Abie's Irish Rose."

Up to the time Anne Nichols' show arrived, any attraction playing three days and leaving with surplus was considered as having done more than well. Along comes "Abie" for a four weeks' booking, which was extended two weeks, and the house wants to hug Anne's American beauty for an additional two weeks. Its sure of sticking six weeks, and maybe eight.

"Abie" arrived in the teeth of a blizzard and grossed \$13,282.35. Last week the takings were \$14,000 or more, and this week (Thursday) figures to be just as good.

CHI'S YIDDISH THEA.

Chicago is to have a Yiddish Art theatre of the Yiddish Art

The initial step toward the realization of such a project was taken some weeks ago, at a meeting addressed by David Finski, president of the Jewish Theatre Society of New York, but the details have just been made public. At this meeting, the Yiddish Art Theatre Society of Chicago was organized. A number of prominent local Jews are interested in the enterprise, including Nathan D. Kaplan, Maurice Rosenfeld, Rabbi Leon Maurer and others. Judge Hugo Farn is chairman of the advisory board.

Negotiations are now under way for the purchase of a lot in the heart of Chicago's west side Jewish district, where a theatre will be erected. A campaign for \$50,000 is to be launched in March under the auspices of the executive committee, the object being to secure sufficient capital to start the erection of a building.

J. A. Dubow is chairman of the society. Other officers are: Dr. M. Dolnick and Dr. J. Gollin, vice chairmen; Sam Rubenstein, treasurer; Dr. L. H. Lippman and Dr. J. Rubenstein, trustees; Joseph Feder, secretary, and H. Silver, executive secretary.

REASON FOR PREMIERE

Woods' "Green Hat" at Garrick, Detroit, March 29

Detroit, Feb. 24. A. H. Woods has decided to present "The Green Hat," a dramatization of the successful novel by Michael Arlen, at the Garrick, Detroit, for the first time, March 29. Katherine Cornell and Ann Harding have the two leading female roles.

Detroit will have a tremendous interest in the production and in the work of these two young actresses. Each made her first bid for historic fame on the stage of the theatre where they will act together in "The Green Hat."

Miss Cornell formerly was a leading woman for Jessie Bonstelle's stock when it played a spring and summer season at this theatre, and Miss Harding served in a similar capacity only a few seasons ago. Both actresses have a big following here.

Ziegfeld and Barten Negotiating

Washington, Feb. 24. It is reported that during this week with Flo Ziegfeld in town, he has been negotiating with Jim Barten to join the next new "Follies."



VERA VELMAR

NEIL MACK and VERA VELMAR offering "A Writing Room Wrangle" by Paul Gerard Smith.

Direction RALPH FARNUM, of Keller Office.

Now—Feb. 25-26, 5th Ave., N. Y.

FLO KENNEDY MEETS PRINCE IN PICTURES

"Follies" Girl Will Marry Him—Royal Fiance in Pictures for Coin Only

Los Angeles, Feb. 24.

Flo Kennedy of the "Ziegfeld Follies" has landed a noblemen of a fiance. He is no less than Prince Youca Troubetzkoy, who is now working at Universal studios, in pictures, seeking, as he says, to retrieve the family fortunes.

Miss Kennedy, met her royal fiance, so the story goes, in New York. While entertaining the "Follies" beauty there he broke the news of the engagement to a few close friends.

Prince Troubetzkoy is starting on a five years' contract with Universal. The Prince was born in Los Angeles and shortly afterward his parents returned to Russia. His parents were the Prince and Princess Nicol Troubetzkoy, Miss Kennedy hails from San Francisco.

The wedding will take place shortly before Easter.

CHEESE CLUB'S BALL

The Cheese Club, a group of New York press agents and newspapermen, will hold a chagly entertainment ball April 5 at the Hotel Commodore. The proceeds will be divided among various theatrical charities, including the Actors' Fund, Jewish Theatrical Guild, Catholic and Episcopal Actors' guilds.

Eddie Cantor will be master of ceremonies, coming from Boston, where "Kid Boots" is playing, for the event. Ben Holzman is in charge of the show, with Harry Hirschfeld the managing director of the affair.

Schwartz' Next Site

Maurice Schwartz, the Yiddish actor-manager, will locate his new theatre on Second avenue and 12th street, New York.

When Madison Square Garden is razed next year it will necessitate the tearing down of his Yiddish Art theatre, which occupies the 27th street and Madison avenue corner of the structure.

The plot for the new Maurice Schwartz theatre has been acquired.

PLUG FOR ARROW COLLARS

Los Angeles, Feb. 24. Arrow collars will be distributed as souvenirs tonight at the Little in celebration of "White Collars" reaching its 500th performance.

Mayor Cryer and other prominent officials will attend and deliver laudatory addresses.

MATTER OF \$200,000

Acting on a presumably official tip, one of New York's financial dailies recently printed a yarn to the effect a Broadway theatrical firm would be called on by the government to pay taxes of over \$200,000. It is expected the firm will counter by filing a bill of abatement, but it is alleged income tax investigators have the showmen dead to rights. A report sometime ago had it that the Internal Revenue department claimed the same firm would be assessed \$225,000 because of tax irregularities. Juggling of profits on certain attractions is understood to be the basis of the government's case.

GEO. S. TRIMBLE DROPS DEAD

Equity Official Stricken Monday with Apoplexy in Philly

George S. Trimble, 51, well-known Equity official, dropped dead at his home in Philadelphia Monday night. Trimble had been visiting his wife and was about to start for the train for New York when stricken. The diagnosis reported was apoplexy.

Trimble was Equity's traveling secretary. He had figured in many cases where attractions suddenly closed on Broadway and out of town. He joined Equity's executive force in 1919 (during the actors' strike).

The deceased was formerly an actor appearing with McKee Rankin and Nance O'Neil, also understudy 11 years for Louis Morrison, appearing in "Memphis" and "Faust." Trimble was also among the first actors in pictures, playing in the Lubin films and later for Famous Players.

Winthrop Ames Withdraws In Breeze Arbitration

Arbitration of Edmund Breeze's claim against Herman Gantvoort, producer of "Hell's Bells," on Breeze's allegation that he was dismissed from the show of which he had been star before it came into New York, is seemingly deadlocked through the withdrawal of Winthrop Ames, acting as arbitrator for Gantvoort.

The arbitration came up weeks ago with Breeze alleging he held a run of play contract and had been unjustly dismissed by the producer. Berton Churchill acted for Breeze while You Weisell was the umpire. The case had been apparently threshed out when Ames is said to have asked for an adjournment. The following day Ames notified Equity he would like to be excused from further consideration of the matter, adding he did not understand the nature of the case at the time he consented to act as Gantvoort's arbitrator. Equity replied it had no power to relieve Ames inasmuch as it was a private arbitration and that he had been chosen by Gantvoort.

The matter has been hanging fire ever since. Before any further step can be taken a new arbitrator for Gantvoort will have to be decided upon.

Breeze is said to be holding a proposed civil action against Gantvoort to recover on his contract until the matter had been arbitrated at Equity.

FRISCO'S IRISH THEATRE

London, Feb. 24. Archie Debeer is opening the Little theatre, 14, as a name for Irish drama. Debeer has a one-year lease with a further option. The players will include members of the Dublin Abbey Theatre Company with the first play scheduled to be "Persevering Pat."

BARTON SHOW IS ATTACHED AND CLOSED

"When Summer Comes" Folds Up in Washington—\$5,000 Gross

Washington, Feb. 24. Last week the bad reports circulated on "When Summer Comes," which had James Barton starred, brought about the smash of the Barton piece Saturday.

The Brooklyn Mahieu Costume Company placed an attachment on the production Thursday and the costumes were held over here by the United States marshal. Following the attachment, Lucia Gear also attached, claiming she had a prior lien for money advanced which was covered by a chattel mortgage. Miss Gear invested \$5,000 in the show.

Theodore J. Hammerstein (grandson of Oscar Hammerstein) and Jerome Quinn were listed as sponsors for the show. Hammerstein states his position was that of president, with Quinn as vice-president, adding that Sanders and Carlo (author of "Tangerine") occupied the positions of treasurer and secretary of the corporation. Hammerstein also claims that prior to the shows leaving New York that the backers, a man and woman whose names he would not divulge, dropped out.

Protected by a bond with Equity the cast and chorus, it was stated, were returned to New York. James O'Neill arrived here Saturday representing Equity to look out for that end. The crew, however, consisting of "Doc" Daugherty, carpenter; Davis Peterson, props; E. C. Deming, electrician, and Walter Will, spotlight man, were left without transportation or salaries for the week here, the rehearsals and opening in Easton a week ago last Saturday.

Neil brought \$1,000 out of the \$5,000 cash bond posted with Equity. That prevented the show actually stranding.

The chorus boys took up a collection to get the wardrobe mistress out of town, while Leo Lantz, manager of Polli's here, where the show played, staked the crew to transportation to New York, which, according to the crew, came from Lantz's personal funds.

It was not until Friday night that the "first \$4,000" which was to go to the house came in. Saturday business amounted to somewhere around \$1,000, with a large percentage of this being "water up" with the usual "extras." The show was styled the biggest flop ever to hit the town. It had in its cast Barton, Miss Carr, Jack Donovan, Helen Carrington, Frank Adams, Nellie Turner, Ray Raymond, Irene Marmick, Joe Smith Marba, William Lemuels, Raymond Guilen and Royce C. Stout. It also played to possibly the lowest gross ever counted by a musical show here, under \$5,000.

The show left New York Feb. 13. "The Lounge Lizard," the new one at the Belasco, with John Cumberland and Estelle Winwood, tired, didn't do so well either. It had but six in the cast. This one also ran up less than \$5,000.

Julia Arthur in B. C. Whitney's production, "The Saint John," had but a fair week of it in the National, getting around \$14,000.

New Howard Show At Schubert March 2

"Sky High," with Willie Howard starred, the show Willie's brother, Gene, is producing in conjunction with the Schuberts, will have its Broadway premiere at the Schubert Theatre, March 2. The show is in Washington this week. "Sky High" was originally produced in both Berlin and London as "Whirled Into Happiness." American audiences have been done by Harold Atteridge.

Others in the cast are Ann Millburn, James Liddy, Florenz Ames, Ruth Welsh, Vannessa, Violet Enfield, Edna Shaw, Helen Jones, Johnnie, Freddie Murray, Louise Milam and 16 Lancashire girls.

SHOWS OUT

Two attractions suddenly stopped on Broadway last Saturday and the end of this week will see the departure of three or four others. There is some question about two closings.

"Processional," which was supposed to stop at the Garrick last week, switched into the Comedy, left dark through the abrupt removal of "A Good Bad Woman." The extension of time for "Processional" was for one week only, but it may find still another berth. "Seeniya Pitisa," the Russian revue in the Frolic, may tour, but no decision will be made until later in the week.

"The Piker," produced by A. H. Woods, closed at the Eltinge last Saturday, after a six-week engagement. With Lionel Barrymore as the star, the average takings were over \$10,000, but the piece was principally made through the agency buy and no real success was indicated.

The Piker
Not well thought of by the majority, having "Times" (Vaughn) styling it, "a momentary play." Operated by H. Variety (Ibbs) said, "should command business, but doesn't rate among the leaders."

"A Good Bad Woman" was stopped suddenly, removed by A. A. Brady at the Comedy after controversy with the District Attorney over its rawness. It appears the management counted on front page publicity to put the attraction across, which was likely for a time. The piece grossed about \$7,000, with cut rates. The second and final week was capacity, the count being \$11,000, which was capacity, and due to the agitation of the dailies. It is doubtful if the show could have held a few weeks of business for more than a few weeks.

A Good Bad Woman
The cause of the recent "direct" show agitation and generally rejected as reviewed by the dailies. "Hans" (Mantle) stated it "was the worst of the pre-fame dramas to date." Papers spoke well of Helen MacKellar. Operated Feb. 8. Variety (Ibbs) said, "that it will draw real money is doubtful."

"Othello," with Walter Hampden, leaves the Shubert Saturday after an eight-week engagement, which is claimed to be a record for that Shakespearean work. Business was moderately good in comparison with other attractions, the piece approximating \$11,000 weekly.

"Badges," produced by Jules Hurlig, leaves the Broadway after a

Badges
Well liked, with "Herald-Tribune" quoting it as "a money-maker." Operated Dec. 3. Variety (Ibbs) said, "no particular vogue is logical."

Broadway engagement of 13 weeks, spread over three houses. The piece opened at the 49th Street, averaging \$4,000 to \$7,000 weekly. A cast change and switch to the Ambassador bettered the pace to \$8,000, with the aid of liberal cut-rating. The show moved to the Broadway Monday.

"Topsy and Eva" Serene

Everything is again peaceful in "Topsy and Eva." An amazing scheme whereby the attraction would change management from Tom Wilkes to Oliver Morosco, proposed by Anderson T. Herd, proved to be a bubble.

Mrs. Charlotte Chisholm Cushing had agreed to turn the book of the show over to Morosco, providing the Danan Estate was named to transfer the rights of the numbers likewise. The basis for Miss Cushing's action was a technical break of her contract with Wilkes, who lapsed in the payment of royalties. That was due to the absence from the city of Rufus Donovan, general manager for Wilkes.

Last week Mrs. Cushing accepted the payment of royalties which she had at first refused. It was stated the authors' royalties to date are about \$60,000, although a larger figure was first mentioned.

HAL SKELLY WINS OUT IN "BETTY LEE" JAM

Lee Shubert Advises Rufus Le Maire to Settle in Cast—Skelly Refuses to Return

The differences between Rufus Le Maire and Hal Skelly of the "Betty Lee" cast were settled last week at the insistence of Lee Shubert, to whom the actor complained after Le Maire had summarily dismissed him from the show without notice Monday night of last week, because Skelly had, with Frances White, publicly rehearsed a skit that the actor was to perform for the Philo Actors' Guild Benefit at the Jolson, New York, last Sunday night, a week ago.

Skelly intimated that he believed that Le Maire was trying to take a direct slap at the Guild through his being ousted out of the show, the management, according to the actor, taking advantage of a technicality to rid themselves of a run of the play contract that Skelly held because he had refused to accept a cut in salary when the entire company was reduced their salaries reduced by the management.

On the Sunday afternoon of the evening, the benefit performance was to be given, Skelly went to the 51st Street theatre, where Miss White was appearing to rehearse their special double number. He was standing in the wings when Miss White finished her song. As the comedienne came off stage after a bow and then returned to take an encore, she dragged Skelly on by the hand and announced that they were going to give a rehearsal of the act they intended giving that night.

Monday night when Skelly got to the 44th Street theatre the stage manager came to his dressing room and handed him a letter stating that he was not to appear that evening as he had broken his contract by the 51st Street theatre appearance. Sam Tauber, who was appealed to, stated that he could give no explanation. Later Skelly waited on Lee Shubert to whom he explained the status of the case. Mr. Shubert is reported to have said, "Leave this matter to me and I'll see that it is fixed up."

Meantime it appears that the management had laid its case before Equity and the organization advised it that a letter of reprimand should be written Skelly, at the same time advising Le Maire he should take pains to see that there was no recurrence of such a rehearsal in public for any benefit. The management also on Monday received advice from L. Lawrence Weber, secretary of the Managers' Protective Association, that Le Maire had violated clause No. 8 of their contract and it was entitled to discharge him.

Tuesday, however, Weber is said to have called Paul Dausel at Equity and tendered his apology to the organization to be tendered to Skelly, with the added information the role was open for Skelly to return to. The comedian after accepting the apology, refused to return to the cast and Le Maire on the advice of Lee Shubert made a cash settlement with Skelly.

Chi. Treas.' Annual Ball Has Overflow

Chicago, Feb. 24. The annual ball of the Chicago Theatrical Treasurers' Club was held Feb. 19 in the Tiger Room of the Sherman Hotel. The event was one of the largest ever staged by the club. Though the Tiger Room seats over 1,000, special rooms had to be engaged to take care of the overflow, which numbered about 200. Carl Randolph was in charge of the event.

Nearly all of the legit and vaudeville stars that were appearing in Chicago were present, but not one was asked to entertain.

The affair was press agented by the dailies in the dailies, to the effect that the event was a success. The good will toward the treasurers was proven by the exceptionally large amount of advertising secured for the souvenir program and the attendance.

Tyler Assembling "The Net"

George C. Tyler has commenced assembling a cast for "The Net," a new drama next in line on the Tyler production list.

The piece goes into rehearsal next week under the direction of



BORIS PETROFF
(BALLET MASTER)

DOROTHY BERKE
(PREMIER DANSEUSE)

Superb tapershown artists still entertaining the audiences at M. Vicker's theatre with their original dance creations.

SKEPTICAL OVER U. S. "CHARLOT'S REVUE"

Mid-West Towns Reject One Night Version—Lefler and Bratton Have Rights

Chicago, Feb. 24. Lefler & Bratton have secured the rights to present "Charlot's Revue" on the one nighters. None of the original company, currently appearing in Chicago, will be with the organization when it takes to the fast jumps.

Bookings for the English production in this neighborhood are not favorable. Peoria, Jacksonville, Ill., Keokuk, Ia., and Lafayette, Ind., have refused to book the revue with an American company.

The revue is scheduled to open Sunday at Streator, Ill.

SHOWS IN REHEARSAL (AND WHERE)

"The Charm School" (Shuberts) Shubert.
"The Four Flushers" (Mack & MacGregor) Times Square.
"Flesh" (Arthur J. Lamb) Bryant Hall.
"Lost" (Carle Carlton) Unity Hall.
"Tin Gods" (Lewis & Gordin) Sam H. Harris.
"The Sapphire Ring" (George Chose) Chose Studio.
"Sam Shannon's" "Sinners" (Sam Shannon) Bryant Hall.
"Antony and Cleopatra" (Theatre Guild) Garrick.
"Weeds" (Sam Wallack) Hudson.

CRITICAL DIGEST

Exiles
Not favored by the first line critics although the "Graphic" (Public Opinion) termed it, "Extremely entertaining drama."

Houses of Sand
Rejected by practically all critics with some believing miscasting further undermined whatever chance the show had.

Templetons
Termed "a frail little play" by the "News" (Mantle), which sounded the general keynote of critical opinion. Mildred MacLeod was cordially greeted with Morgan Farley also attaining personal prominence.

Natie
Complimentary phrasing in describing the score of this operetta with "Sun-Globe" (Rathbun) stating, "Musically a great success." Reviewed by mostly second string men, who bewailed the absence of comedy and adversely commented upon the book.

Cape Smoke
Conflicting opinions with the principal doubt hovering over the third and last act. The other two acts highly commended for the most part. Edlyn "Eagle" (Pollock) quoted, "Most vivid play of the year," and "World" (Brown) narrated, "More exciting than the average."

CHI. PRESS CLUB AFFAIR

Give Duo of One-Act Plays with All Feminine Cast

Two one-act plays authored by a Chicago society woman and enacted by prominent Gold Costers were presented at the Chicago Press Club Feb. 19. The playlets are from a series which have been published under the title "Four Plays for Four Women."

Alice Gerstenberg, the authoress, in a short talk explained her purpose in writing for all-female casts. She said the Little Theatre movement was badly handicapped through the difficulty of finding "nice" men who could and would act. One of her playlets, "Overtones," has been done in vaudeville.

The two presented at the Press Club, "Their Husband" and "Press Club," were brief and effective. Mrs. J. Hamilton Lewis, wife of the former United States Senator; Mrs. John Root, Mrs. Russell Barnitz, Mrs. Russell Christie and Mrs. Helen Walton, connected with the local Little Theatre movement, were the players.

A. Miss Bennett, as chairman of the entertainment committee of the Press Club, secured Maurice Rosenberg, music critic of the "Daily News," and No Yong Park, Japanese lecturer, who rounded out the program.

Big Musicals in Suburbs

Brooklyn is to play Broadway's major musical attractions this season for the first time since the formation of the subway circuit. Listed for that stand are the "Follies" (not on tour), "Kid Boots," "Scandals" and "The Grab Bag." Heretofore only a few big musicals have been offered in Brooklyn, principally the "Famous Shows."

Heretofore the only subway stand getting the important musicals was Newark. The change in booking plans, including Brooklyn, is the recognition of the borough's theatrical growth. The four attractions named have been allotted Werba's Brooklyn. The Majestic, Brooklyn, also has sufficient capacity to play big productions.

PHILLY TREASURERS' FIRST LOCAL BENEFIT

Philadelphia, Feb. 24. Sunday night the local Theatre Treasurers' Club gave its first benefit show at the Walnut Street.

George N. Cohan was master of ceremonies. On the program were the following acts: Margaret Dale and Florence Johns in the second act from "The Best People"; an act from "Vantiles"; Joe Laurie, Jr., and chorus from "Plain Jane"; Eddie Dowling in several spots throughout the show; Florence Mills in a number from "Dixie to Broadway"; Paul Specht and his orchestra from the Cafe Pandora; the "Blossom Time" company in vocal numbers; Constance Binney and Wayne Warren from "Sweet Little Devil"; Raymond Hitchcock in a monolog; and others. The Philadelphia Police Band supplied the music. Mayor Kendrick made the opening address of welcome.

In the afternoon the Green Room of the new Hotel Benjamin Franklin was dedicated to the benefit. Many of the stars on the evening's bill and city celebrities. This Green Room has one of the most unusual collections of theatrical pictures and old programs anywhere in this neighborhood. The Green Room will be given over to the use and comfort of professionals playing in this city.

"SUN-UP" SUIT

The play "Sun-Up" is involved in a legal squabble which has Mary Kugel (Mrs. Lee Kugel) suing on behalf of herself and other stockholders in Co-Optimists, Inc., against the latter corporation and the Players Co. Lee Kugel is president of the Co-Optimists, Inc., and Benjamin Kausser is secretary of Players Co., and Alice Kausser, vice-president.

The Co-Optimists and the Players Co. are the actual litigants. The former holds a 30 per cent. interest in the net profits of "Sun-Up" under a contract with the Players Co. and is suing for an accounting. The Players Co. has been granted permission to file an amended answer.

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THEATRIC AND LAUGHS UP UP THEATRE'S

**"Rose-Marie" Cracks With "Nanette"—"Is Zat So?"
Makes Trio of Comedies in Windytown—"Stepping Stones" Stepping**

Chicago, Feb. 24. The form sheet was discarded in the legit trade last week. "Stepping Stones" was knocked a twister. "Gosses" were "way off." Attractions that did land somewhere near the goal of ambition had scarce losses in, making the week highly speculative on how the town will recover from "Nobody escaped the deadly effects of Monday's blizzard." "Stepping Stones" suffered the greatest Monday night for here was a premiere that annually sells out. It didn't last week. It took the Illinois until Friday night before it was old-time. The same trade trended in the night what Stone's attraction will strike the right gear when matters become settled. The show has been running as much time as it wanted probably planning to play out the season in Chicago.

To make matters all the worse, musically, "The Student Prince" arrived Sunday. This attraction is picked as a contender for important acts. "Blondie Brown" closed this week, returning to the Auditorium at the scale of popular prices that swing high grosses last fall. "Forsythia" has cracked. "This keeps up White" annual record in town. "Scandals" started off like a house after this season, but the \$4,000 drop in ticket prices during the final two weeks will be tough going. This is another instance of where a 40 attraction has a different time of it after the fourth week. The single exception is this week. Ziegfeld got away with the best engagement at the Illinois this season.

Musical Competition
A real fight is on between "Rose-Marie" and "Nanette." The new looks as if the leading musical play honors for the next half a dozen weeks will rest between these two highly respected shows. "Marie" has the edge for higher gross because of the difference in capacity and price. "Nanette" is getting talked about similar to the way "Nanette" did when it slipped into the continued capacity going. "The Student Prince" is said. Neither Arch Selwyn nor Andre Chariot would recognize the fact that they would have cleaned up in this town if the route into Chicago hadn't been unfortunately tardy. "Zat So?" and "Aren't We All?" came into the comedy field this week. Both are counted on for good results. "Applesauce" and "Show-Off" slipped under the previous week's marks, but the bad Monday night trade hurtured them. "Applesauce" has lost its full punch at the Cort, but there's no sign of any complaint. The management has been remarkably successful for the past two weeks.

Last Week's Estimates
"The Student Prince" (Great Northern, 1st week) (Garrick, 2nd week) heavy underlines going into the Sunday opening. Prospects town is tip for it. "Zat So?" (Adelphi, 1st week). Got off for great laughing audience system right at start. Around \$7,000. "Applesauce" and "Show-Off." Always room here for three good laughing hits. "Blossom Time" (Auditorium, 1st week). Back again for third time, featuring 31 matinee. "The Student Prince" (Blackstone, 1st week). If they like this one of Frederick Lonsdale as much as they are enjoying it, it may be a sure thing for house to continue the phenomenal call that just ended with Ethel Barrymore's highly profitable "No, No, Nanette." (Harris, 43d week). Empty seats noted from full capacity early part of week but without strong pace remarkable high, hitting little stronger than \$2,000.

"White Cargo" (Cort, 21st week). Off greatly, with talk of early departure, but may be kept in after all since profits attained both ends without high stop casts. Figured \$8,000.
"Apple Sauce" (LaSalle, 21st week). Had to bow to general off-trade all over town, slipping down to \$12,000. Still holds the wallop.
"Scandals" (Selwyn, 6th week). Doing same thing attraction always does here, going to pieces after capacity business first two or three weeks. Skidded down to around \$23,000 because of slow balcony trade and failure to draw women at matinees.
"Charles Revere" (Garrick, 4th and final week). Completely lost in the shuffle of musical play speed. Attraction not recognizable with repeated changes. Good bet that \$10,000 gross will be reached.
"Big Mogul" (Central, 4th week). Nibbling now and then for new attraction, but current one shows pretty still will show around \$5,000. Cut rates fill the house.
"Dream Girl" (Studebaker, 4th week). "Hamm" struck settled pace, but drop in ticket prices during the final two weeks will be tough going. This is another instance of where a 40 attraction has a different time of it after the fourth week. The single exception is this week. Ziegfeld got away with the best engagement at the Illinois this season.

"ROSE-MARIE" AND "LOUIE" CLEAN UP Boston Unit of Hammerstein Musical Wakes Up Baltimore

Baltimore, Feb. 24. This town's legit season hit on both box offices last week. There was the almost unknown spectacle of lines of eager cash customers waiting before both wickets. For one week, at least, this ceased to be a one-theatre town.

It took two musical productions to turn the trick. The Auditorium got the Boston-bound company of "Rose-Marie" mopped up. There were extra matinees Thursday and Friday that failed to absorb the overflow. Several critics took exception to Irene Pavloska in the titular role, but the box offices never noticed it. With ten performances and a \$3.50 night top the show grossed between \$25,000 and \$29,000.

It was a brilliant week at Ford's. Ziegfeld presented what he has come to call his "First Public Dress Rehearsal." The show was "Louie, the 14th." It opened cold to a large and fashionable audience on Tuesday night, but fifteen minutes of Wednesday had ticked off before the first curtain. Business climbed steadily with the upper tiers running capacity and the downstairs seats were gradually absorbed as the week wore on. Monday was out, however, and there were no extra matinees, so even with a \$3.50 top the gross could not reach the Hammerstein show.

"White Cargo" at the Lyceum fed the competition. The downtown consequently failed to duplicate the opening week. The show got by without taking a loss, however, and is calculated to build for the third week. Hazel Miller replaced Isabelle Herbert as Tondeleyo on Monday. Grossed about \$6,500.

Compensated for Broken Leg
Hartford, Conn., Feb. 24. James Corbin, actor, has been awarded \$27,857 by the compensation commissioner for a broken leg said to have been the result of his employment at the Hotel Bromson, New Britain, June 4, 1923.

ROSE IRENE KRESS
and Co. presenting
"Tapsichurean, W. W."
This week (Feb. 23), B. F. Keith's Hippodrome, New York.
Direction RALPH G. FARNUM
Edward S. Keller Office

ALL BOSTON SHOWS ABOVE \$10,000 MARK

**"Follies" Closes to \$30,000—
"Peter Pan," \$13,000—
"The Swan," \$14,000**

Boston, Feb. 24. Theatres in this city face a mixed week. All but two of the local houses had extra matinees on Monday (Washington's Birthday) with a complete sell-out of every house checked up before curtain time. But with Lent, the week ending in a week with very little of the country where Lent has a ready reception in box office receipts, this being due in a strong Irish Catholic city.
There was but one change in attractions at the local houses. "Kid Boots" opened Monday night at the Colonial, following Ziegfeld's "Follies," which again drew the lower in "New Broome." The attractions at all other houses remained.
Business last week was very fair and not one of the shows showed a gross under \$10,000. This was in contrast to the previous two or three weeks, when this mark had not been reached by many of the shows.

Last Week's Estimates
"The Swan," Hollis (4th week). Did \$14,000 its first week. Wednesday. Rated very good business, especially at this house, considering the type of show.
"White Cargo" (Selwyn, 6th week). Despite long stay is still capable of big business and is credited with a \$12,000 gross.
"New Broome," Park (4th week). Did \$10,000 last week, up \$2,000 from that of the week before.

"Peter Pan" (Tivoli, 1st week). For the first week this show did \$13,000, not much to be elated over, is not considered a local success and went out at the end of this week to make room for "Bachelors Brides."
"Simon Called Peter," Plymouth (2d week). Business for the first week, \$13,000. Not the whirlwind expected.
"Kid Boots," Colonial (1st week). Opened with a capacity house, sold out far in advance. On the final week, "Kid Boots" did \$30,000, the highest money-maker in the town.
"Greenwich Village Follies," Shubert (6th week). Showed the effects of long stay here and business was \$20,000.
"Gossamer on Horsaback," Wilbur (3d week). Going along very well, doing \$14,000 last week.
"If Say She Is," Shubert (3d week). Showing some more business last week, ending with a gross of \$22,000.

"TTH HEAVEN" \$16,500
Los Angeles, Feb. 24. The removed Matinee and "TTH Heaven" were way out in front of the legit attractions here last week grossing \$16,500.
Fritz Leibler has a discouraging first week at the Baltimore, doing but \$10,000 while another attraction was that of "Outward Bound" at the Majestic, totaling \$3,000.
"Chicken Feed" is in the second week at the Morocco, ran up \$6,500, while "The Great 1 Am" played to around \$4,500 in its initial week at the Playhouse.

"TIMES" PUBLIC SEES SHOW TO \$34,000 AT FORREST

Other Musicals Hold Up Very Well—"Plain Jane" With Breaks Against It Got \$15,000—"Grounds for Divorce" Did \$11,000

BROADWAY STORY (Continued from page 17.)

number changes will make the "Follies" virtually new.

"The Piker" closed suddenly at the Eltinge Shubert and "Candida" moved into the house from the 43rd Street; "A Good Bad Woman" also stopped abruptly, which permitted "Processional" to slip in, although listed to close at the Garrick; next week the house will get "White Cargo" from Daly's 63rd Street, the latter house receiving "Hell's Bells," forced out of Wallace's last week and playing special matinee at Daly's.

"Badges," after moving into the third house, leaves the Broadhurst, which will get "Starlight"; "Othello" is in its final week at the Shubert, which will offer Willie Howard in "Whirled into Happiness" (opened out of town under name of "Sky High"); Cosmopolitan returns to the legitimate, last next week after a number of years of mixed policy, reopening with "Louie the 14th."

"The Grab Bag" has two more weeks at the Globe, its time having been originally extended two weeks. The Globe will probably be dark a number of years, with a revival of "The Little Minister." "Candida" switch to the Eltinge was only for two weeks, the house being listed to get "The Fall Guy" March 9.

Cut Quantity of Buys
Three cut of the four new attractions, that have come in within the last week or so revived buys that were a considerable quantity of what the agencies usually take. As an instance, the agencies took but 100 seats a night for each, the shows being "The Virgin of Bethulia," "The Night Hawk" and "White Collars," while for "Cape Smokey" at the Beck they took 250 night.

There are 21 buys in all running at the present time, namely: "The Virgin of Bethulia" (Ambassador); "The Harem" (Belasco); "Mrs. Partidge Presents" (Belmont); "The Night Hawk" (Hijou); "The Guardian" (Booth); "Is Zat So?" (Chanin); "White Collars" (Cort); "The Dove" (Empire); "Puzzles of 1825" (Cullon); "The Grab Bag" (Empire); "The Student Prince" (Jolson); "They Knew What They Wanted" (Klaw); "Lady Be Good" (Liberty); "Ladies of the Evening" (Lyceum); "Cape Smokey" (Beck); "The Firebrand" (Morosco); "Music Box Revue" (Music Box); "Follies" (New Amsterdam); "Tangletown" (9th St.) and "Big Boy" (Winter Garden).

An unusual thing is the fact that "What Price Glory" is missing from the list of buys. The buy ran out a week ago and was not renewed. In spite of this, however, "What Price Glory" attraction is holding up strongly.

Some Pull Out of Cut Rates
One of the attractions that has managed to pull out of the cut rates after having been there since a short time after its opening is "My Girl" at the Vanderbilt.

In numbers the cut rates topped the buys there being 23 shows offered at bargain prices. They are "The Virgin of Bethulia" (Ambassador); "Badges" (Broadhurst); "Desire Under the Elms" (Carroll); "The Love Song" (Century); "The Rat" (Colonial); "Processional" (Comedy); "White Collars" (Cort); "White Cargo" (Daly); "Dancing Mothers" (Elliot); "The Emperor Jones" (52d St.); "Betty Lee" (44th St.); "The Youngest" (Gaiety); "Penelope" (Grandrich Village); "Houses of Sand" (Hudson); "Natalia" (Knickerbocker); "The Dark Angel" (Longacre); "Cape Smokey" (Beck); "Quarantine" (Millers); "The Way of the World" (Princes); "The Small, Timers" (Punch & Judy); "Tangletown" (9th St.); "She had to Know" (Times Sq.); and "China Rose" (Wallack's).

Philadelphia, Feb. 24. With "Stepping Stones" zone, the palm for high gross went to Carroll's "Smile," which, helped by some of the best publicity on its state of mind, led the street by a good margin. "No, No, Nanette" around that the Pendulum Girl and the Ballet of the Winds scenes have been covered up may affect the business this week, but at present Earl Carroll, with a \$34,000 opening gross, is setting pretty.

"Moon Magic," the Lewis & Gordon try-out, sagged badly at the Broad and "Conscience," at the Walnut, despite plugging by several of the critics, seemed to prosper. The only dramatic attraction, to grab off any profit was "Grounds for Divorce," which, which opened what is hoped to be a month's stay to the promising figure of \$11,000.

Musicals Did Well
As for the other musicals, they all turned in good scores without breaking any new records. "Blossom Time" gained slightly over the preceding week, but a few weather breaks, and its \$16,500 of the low scale used by the Chestnut Street of the Eltinge street, has been started to keep the opera, there indefinitely.

Cream for "Plain Jane"
Joe Laurie, Jr., and "Plain Jane," catching the second and third string critics, opened a two weeks' stay at the Garrick to the excellent gross of \$15,000.

"Sweet Little Devil," which has proved one of the biggest surprises of the winter season, was runner-up to "Plain Jane" in gross last week, hitting just under \$21,000 at the Shubert. Its run at that house has been extended beyond its original four weeks, and will probably prove one of the Shubert's best money-makers in six weeks' stay.

Last night's openings were "The Best People," at the Broad (for two weeks); "The Student Prince," at the engagement of "Bally, Irene and Mary," this time at the Walnut. The latter will be for three weeks. Next week both the "Follies" and "No, No, Nanette," into the Garrick. March 9, "Zat So" begins a return engagement (two weeks), at the Broad, and on the 12th "The Student Prince" returns to the Adelphi. A last-minute announcement has it that "The Student Prince" (as "The Student Prince") is due at the Shubert April 6, and that "Chauve Souris" will be switched to the Lyric instead. March 10, "Yourselves" will return, this time to the Forrest, and "The Sap" and the "Science" of the company are Walnut bookings.

Estimates for Last Week
"Sweet Little Devil" (Shubert, 4th week). Originally in for month only, but now listed for six weeks. Has done good business, few runs under \$21,000 last week.
"The Best People" (Broad, 1st week). Opened Monday. Two weeks only. "Moon Magic," despite some kind words from critics, died last week. "The Student Prince" (Adelphi, 1st week). Is being taken off for rewriting.

"Zat So" (2d week). Carroll revue has had oceans of publicity on nude features and profited there by. Last week's gross about \$14,000. "The Student Prince" (Adelphi, 1st week). Second week. "No, No, Nanette," Monday. "Blossom Time" (Chestnut, 4th week). Return of this opera has been anticipated. Very promising. Last week's gross at \$15,500. Jump due to better weather breaks. Indefinite stay.
"Bally, Irene and Mary" (Walnut, 1st week). Third engagement here, this one for three weeks. "The Student Prince" (Adelphi, 2d week). Last week's promising matinee business being tremendous (capacity) and nights good, \$11,000 or thereabouts.
"Dixie to Broadway" (Lyric, 6th week). Box exceeded expectations and continues big, with \$15,500 last week. Indefinite stay.

FILM REPRESENTS UP AGAINST IT; 'NAMES' FOR THEM

Agents Scouring East for Stars and Players—\$150,000 Worth of Work for Stars, but No Stars Available—West Coast Wires for "Leads" Without Success

A scarcity of picture leads, especially "names," is reported in New York at present.

It is reported there is \$150,000 worth of work for stars, but no stars are to be obtained. A frantic effort to land "names" finds the recipients of wires and communications either tied up by work or under future contracts.

A big producing concern has a director, manuscript and story waiting, with the leads yet to be selected.

While a strenuous effort is on to secure certain players, the west is also shooting wires to the east seeking an option on players now working in this section.

Further proof that producing companies are anxious for "names" was evident this week when several offers were made for Madge Kennedy, who was forced to decline because of a stage contract to appear in "Badges" on the road.

GLORIA NOT SERIOUS

A cable report to Walter Wanger at Famous Players on the condition of Gloria Swanson, who is ill in Paris received yesterday was to the effect that the star was considerably improved in health and that she would be able to sail for this country not later than March 15.

The daily papers Tuesday carried reports to the effect that the star was on the point of death and that the worst was to be expected. This was refuted by the private advice that Famous Players executives received.

M. P. T. O. A. ASKS PRODUCERS' HELP

Letter Requests Producers Only Use Tax-Free Music in Cue Sheets

The Motion Picture Theatre Owners of America are once more reviving the sore spot in their existence, the music tax issue, and under a recent date circulated a letter, signed by M. J. O'Toole, to all producing and distributing companies. The letter urges the film producers to assist the M. P. T. O. A. in its combat with the American Society of Composers, Authors and Publishers, by including only tax-free music in the cue sheets.

Part of the letter reads: "There is an abundance of tax-free music suited to every possible kind of filmed production. The producers and distributors of pictures can easily adapt this music to the different productions. This will render the rearranging of the music on the part of the theatre owners unnecessary, and because of the possible greater experience of studio adjustment will result in a saving up to a higher standard than would otherwise be the case."

"Will you therefore instruct the musical directors in your studios to use only tax-free music in the application of musical numbers to pictures and in the preparation of music cue-sheets for the use of theatres? We will be pleased to include in your cue-sheets this tax-free music can be obtained in the event that your musical directors require such information."

A Tax-Free Music Bureau is being operated by an individual who claims this organization is the development and offering of a similar bureau maintained by the National Broadcasters' Association.

Mildred Harris' Version

Los Angeles, Feb. 24.

There is a current report here that Mildred Harris, former wife of Charlie Chaplin, will marry Terry McGovern, New York business man, who is now in this city.

Miss Harris states that the marriage is not entirely out of the question, that she is too engaged at present working on a picture to be interrupted.

VON STROHEIM HONORED

Los Angeles, Feb. 24.

Although Eric Von Stroheim may not be particularly popular with the Goldwyn executives, Mae Murray, John Gilbert and 42 male members of the cast of "The Merry Widow" tendered a banquet to Von Stroheim.

They presented him with a gold and diamond cigarette case upon which was inscribed the names of the donors.

PAT DOWLING IN LONDON

Los Angeles, Feb. 24.

Pat Dowling, publicity director for Christie Films Corporation, suddenly left for London, the New York Post Friday to be there in time to handle the campaign for the opening of "Charley's Aunt."

GOVT RELEASES 3 PICTURES WITHIN WEEK

Each Educational—Film May Be Borrowed

Washington, Feb. 24.

The Department of Agriculture's motion picture studio is working overtime. Three pictures have been released within the week. One of these, "Dual Purpose Trees," has to do with instructing turpentine operators in the scientific development as well as efficient methods of turpentine methods that will obtain maximum "gum" with least damage to the tree. This picture was taken in Georgia and Florida, and is in one reel.

"Pine—From Seed to Sawmill" has the breath of the south transferred to the screen," according to the Department. It tells of the development of the pine industry and is a plea for reforestation of the southern sections where the forests are fast becoming depleted.

The third gives reasons for the replanting of the devastated forest lands of the coastal plain areas of the southern states. It also deals with pines and traces the depletion of the trees from Jamestown in 1607 to the present time, when more than 30 million acres of cut-over timber lands scar the landscape of the southern states.

All of these films can be secured through the educational film service of the Department of Agriculture and the co-operating state institutions. Copies may be borrowed for short periods, or may be purchased at the laboratory charge.

"SWAN'S" BOOKINGS

Henry Miller, who will produce "The Swan" on the coast this summer at Los Angeles, has requested Famous Players-Lasky to hold up coast bookings on the film until it has made the stage version there.

This is in line with a provision made when the play was screened—that it should not be played in any territory in which the drama had not yet visited.

That explains the delayed New York playing of only a fortnight ago the place played its last New York week at the Shubert-Riviera. In other cities where the play was not booked, the film was shown weeks ago. In New York it was originally scheduled for day and date showing at the Rivoli and Blau. This plan was suddenly withdrawn and instead playing the F-P houses it goes into the Strand Sunday for a week.

Christie's Mortgage Co.

Los Angeles, Feb. 24.

Charles H. and Al E. Christie have formed the Christie Mortgage Corporation, capitalized at \$1,000,000, to function in affiliation with the Christie Real Estate Co. The latter concern has been in existence for some time.

The officials of the new corporation are: Charles H. and Al E. Christie, William S. Hoffman, George S. Wright, Fred L. Porter, Scott Sidney, P. H. Dowling, Claude Hill and H. H. Scott.

ANOTHER FOR BLANK CHAIN

Burlington, Ia., Feb. 24.

Harry Weidberg, general manager of the A. H. Blank Theatrical Enterprises, Des Moines, and other representatives of the company, were here last week with reported intent of establishing a Blank house in this city. The Blatts is now a local blank house. A 1,500 capacity theatre for pictures and road shows is the plan.

The Blank chain now operates 41 theatres in Iowa, Nebraska and Illinois.

WO'S BEST BALLYHOO

Los Angeles, Feb. 24.

What is claimed to have been the best street ballyhoo the showmen of this section ever heard of, was put over recently by Sid Grauman for his Egyptian theatre in Hollywood.

It was performed by an elderly man with an ear trumpet and a young man pretending to be his niece. The couple continuously rode all day on different street car lines, exchanging the following conversation and repeating it.

As the couple would enter a street car, the man, placing his ear-trumpet in position, would say:

"After another block the elderly man again started to work by asking:

"Delia, my dear, don't you think you should ask the conductor if this car will take us to Sid Grauman's Egyptian theatre in Hollywood?"

"Don't worry, grandfather," the girl would reply. "I'm positive we are going right to see 'Romola' at Grauman's Egyptian theatre."

By this time, through the loud conversation and the apparent anxiety of the old man, other passengers on the car intervened.

"One! one! one!"

"Excuse me, please, but if your grandfather wants to see that 'Romola' picture at Grauman's theatre, I'm afraid you are on the wrong car."

And the old man would again interject himself by asking:

"Delia, my dear, did that man say anything about Grauman's Egyptian theatre?"

"Yes, grandfather," the niece shouted back. "He says we will have to take another car to see 'Romola.'"

"Delia, my dear, please ask the conductor to be sure we are right the next time, as I don't want to miss that picture 'Romola' at Grauman's Egyptian theatre."

Upon the conductor being called in, he would advise that the car would not pass Grauman's Egyptian theatre and give the couple proper instructions.

This would usually occupy the time taken in passing from six to ten blocks, whereupon the couple would leave the car, take another also going in the wrong way or direction and repeat their performance.

On the coast it is said that this gag will be placed in general use in many towns for special exploited pictures, with the local newspaper-men given to understand that it originated with Sid Grauman, but they will credit it to the local theatre placing it in use.

KEITH'S BOOKS NEW FILM, "MAD MARRIAGE"

Independent Picture with Long All-Star Cast—Rosemary Davies Starred

"The Mad Marriage," an independent picture with Rosemary Davies as its star, has been booked for the Keith-Albee Circuit.

It's a Renown picture, with Harrison Ford in principal support, and it carries the debut of Richard Carle before the camera.

M. J. Connolly is the producer of the feature for the Rosemary Films, Inc., the title taken from Rosemary Davies, who is a sister of Marion Davies.

Frank P. Donovan directed the featured, lately completed. It carries the longest all-star cast of names ever noted on an independent film. Among them are Montague Love, Gaston Glass, Charlotte Walker, Maurice Costello, Mary Thuman, Walter McGrail, Paul McAllister, Henry Mobrey, Marla Harris and Kathryn Marlin.

Marguerite Sylva at Fox's

Philadelphia, Feb. 24.

Following the best presentations and programs surrounding the feature pictures weekly of late at the local Fox's, that house now has an under engagement for a week Marguerite Sylva, the diva.

EARL HAMMONS' STATEMENT

Earl Hammons says he knows of no more Educational films. The organization will take its place in the field of producing feature length productions. Hammons had just returned from a vacation in Florida and leaves tomorrow for Los Angeles. On his return to New York next month he will sail for Europe.

The question was put to the president of Educational following a story to the effect that H. M. Schwalbe, of First National, would, upon his resignation from that organization, become affiliated with Educational and direct the activities of feature productions.

KENYON'S DIVORCE ACTION

Los Angeles, Feb. 24.

Testimony an Evelyn Kenyon's divorce suit against Albert G. Kenyon was completed before Superior Court Judge Van Zant, who promises to render a decision during the present week.

PHONOFILMS AS FULL LENGTH FEATURES

John Meehan, Producer—Jas. Elliott, Gen. Mgr.—Vaude. to Opera

De Forest Phonofilm, Inc., started in "show business" actually and actively this week, when John Meehan, former general stage director for George M. Cohan, was engaged as production chief, and James Elliott, who formerly occupied a business efficiency bureau, and who has also been a playwright, was made general manager.

A studio has been engaged at 515 East 48th street, where production is now in the process.

A full-length play is being recorded on film by De Forest sound-sight simultaneous process, so that the action will be seen in perfect synchronization with the dialog and other sounds and effects, all projectable on ordinary film-shooting machines with the aid of an attachment to rectify the sound waves which operate by the chemical action of the light on the film; another attachment is an adjustable amplifier to regulate the sound to various dimensions and acoustic properties.

Meehan is purchasing play rights and will make a repertoire from a complete vaudeville show to a grand opera, with dramas, farces and comedies in between.

The better ones are aimed for the big film houses, while the stock material and the A-grade stuff after showing in the best houses will be sent on tour in the small communities, principally towns of 5,000 and under.

Those who have seen the tests pronounce them extraordinary.

Beverly Bayne's Intentions Are for Divorce Only

Los Angeles, Feb. 24.

Regarding reports from the east that Francis Bayne and Beverly Bayne had become reconciled here, Miss Bayne stated that there is no chance and that she will shortly institute divorce proceedings.

TWO COMEDIANS IN DEMAND

McLean and Hines May Quit Independent Field

Bogart Rogers, general manager of Douglas McLean Productions, arrived in New York last week accompanied by his bride and the first copy of the new McLean picture "Introduce Me." This production is said to be the final one under the comedian's present contract with Associated Exhibitors.

McLean is due in Los Angeles from Honolulu after which he will come to New York, undoubtedly for the purpose of negotiating a new contract for his future productions. Arthur Kane, of Associated Exhibitors, who has been making his headquarters on the Coast, accompanied Rogers east. Elmer Pearson, head of Pathe, has been on the coast for two months also with a view to obtaining McLean's signature to a renewal of contract, but up to the present nothing has been decided.

McLean made a series of four pictures for Associated Exhibitors after breaking away from Thos. H. Ince. They were "Going Up," "Introduce Me," "Never Say Die!" and the new one to be released "Introduce Me."

Another comedian of the screen who it appears is headed for other fields than the independent market is Johnny Hines. Hines and C. C. Burr, under whose management the comedian has been making a series of comedies including "The Speed Spook," "The Early Bird" and "The Crackerjack," have been tendered offers from First National, Metro-Goldwyn and the Universal to produce in distribution through these organizations.

Before signing with any of the companies Hines is going to make a personal appearance tour of some five or six weeks after which an announcement of his future productions will be forthcoming.

WOMAN POLICE CHIEF'S FILM

"Lilies of the Streets" is a new picture that F. B. O. will shortly release. The film was suggested by Mrs. May Hamilton, the first woman police chief in the United States, who has one of the principal roles.

The main playing leads are handled by Johnnie Walker and Virginia Lee Corbin.

AMADOR HEARING ENDED

Los Angeles, Feb. 24.

The suit brought by Charlie Chaplin against Charles Amador to protect Chaplin's characterization on the screen will be brought to a close before Superior Court Judge Hudson, who will probably reserve decision for a week or more.

✓ A FEIST HIT!

"Honest and Truly"

The Deserving Ballad of Genuine Merit
by FRED ROSE

✓ 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!

"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!

"HAUNTING MELODY"

*The accepted Waltz
EVERYWHERE*

by BEN RUSSELL LARRY SPIER and LARRY SCHLOSS

*"You can't go wrong
with any 'FEIST' song!"*

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1228 Market St.
DETROIT
1070 Randolph St.

LEO F

onal Air!

**L
YOU
MY
AMS**

Isham Jones'
Hit is
eist's
st Hit!

✓ **A FEIST HIT!**
"Will You Remember Me?"

The Long-to-be-remembered Hit
by LOU DAVIS HENRY SANTLY and HARRY RICHMAN

✓ **A FEIST HIT!**
"MY GAL DONT LOVE ME ANY MORE"

A Real Laugh Getter - Clean and Humorous
by BEN RUSSELL and CLIFF FRIEND

✓ **A FEIST HIT!**
"NO WONDER"

(That I Love You)
The Wonder Fox Trot Hit!
by BENNIE DAVIS and JOE BURKE

✓ **A FEIST HIT!**
"I Had Some One Else Before I Had You"

AND I'LL HAVE SOMEONE AFTER YOU'RE GONE
A Corking Song - Just A Little "Low down"
Lyric by HARRY HARRIS and JOE DARCY Music by JACK STANLEY

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L. A. FEELS BETS GET OFF TO A GOOD START; \$23,500 LEADS TOWN

"Charley's Aunt" Second Best at \$23,000—"Thief" Withdrawn From California—No Special Reason for Drop—Grauman Pushes "Iron Horse"

Los Angeles, Feb. 24. (Drawing Population 1,250,000). For no reason at all but because a bit below the preceding week at the first run houses. Weather was fair, rather warm, and the Metropolitan with "Contraband" dropped more than \$1,500 on the intake. "Charley's Aunt," for a second week, the Million Dollar got off to a good first two days' start and finished up the week with a normal drop. This intake, however, is far in excess of any that features played a similar length of time, of late, have been infatigable.

Syd Grauman had his Egyptian closed until Saturday night to give him time to make preparations for an engagement of "The Iron Horse." Grauman seems to have outdone himself in the handling of the program for this picture, which has 125 people including two tribes of Indians, soldiers, workers on the railroad, plainclothesmen, and women of the frontier period. As the curtain goes up the man complete the laying of the tracks, and the two engines meet. On the outside in the court there is the general manager, Mr. Huntington, a cherry-red stage coach, and a crowd of people, including a live lion. The entire picture was enlarged and at a \$2.50 opening the picture drew \$2,500 on Saturday night.

Cennie Talmadge Improves. Constance Talmadge seemed to have improved the week. The picture at Low's State with "Learning to Love," the picture doing far better than last time at the house.

"The Great Divide" did not make the fortune expected of it in its opening week at the Criterion. The picture was below the average for the initial week of an attraction here.

"Thief of Bagdad" was surprisingly off in its second week at the California. It was necessary to withdraw it on Friday. The picture was at the finish of the week. The picture along very well with "The Wizard of Oz" in a second week, and will carry the picture along for another. The house, after proving that a star's name meant nothing in connection with this picture, the first week, inserted the name of the star and featured woman in the advertising on the second week. The picture dropping off about 25 per cent. in business for the week.

"The Great Divide," after running at the Forum for two weeks, was brought to the Cameo for its first downtown showing and proved to be a good bet, setting off a good clip and keeping it up during the week. Warner Brothers' "A Broadway Butterfly" (1,800; 25-35) was at the Rialto to fairly good business for that length of an engagement.

Estimates for Last Week. California. "Thief of Bagdad" (Universal) (2,800; 27-35). Appeared as though it would be anxious to see this film did so at the Egyptian, as returns for second and final week were disappointing at \$2,400.

Million Dollar. "Charley's Aunt" (Prod. Dist.) (2,500; 25-35). Did far better in its second week than any of its recent predecessors and looks as though four to five weeks' production satisfactory returns. Gained \$2,500.

Metropolitan. "Contraband" (Paramount) (3,700; 25-35). Did not set the tone for the week, but outside of the opening two days being less than generally handled. Total intake \$25,000.

Grauman's Egyptian. "The Iron Horse" (Fox) (1,800; 50-150). Opened Saturday night at \$2.50 to popularity with indications it will outrun "Romola." Intake for Saturday and Sunday was \$6,000.

New's State. "Learning to Love" (First National) (2,400; 35-45). Constance Talmadge seems to be increasing in drawing power, and given for this picture, the picture of her last two played here. Grossed \$18,000.

Criterion. "The Great Divide" (Metro-Goldwyn) (1,600; 40-65). Did not do near as well as expected of it. Only totaled \$11,900.

LONG-HAIR MUSICIANS HELP RIALTO, WASH.

"Golden Bed" Fell Down at Columbia—"Cheaper to Marry" No Riot Either

Washington, Feb. 24. (Estimated Population, 450,000; 150,000 Colored). The House of David Band peeped things up considerably at the Rialto during last week. The picture, which had a second week, was pushed the others, some little stunt in itself after the way things have been going. "Golden Bed" (Columbia) (1,800; 25-35). Liked. The film, "Secrets of the Night" (Universal), was well liked, but with the long-haired band on the same week it would be hard to judge the exact value of the film feature. Among the other three houses it looked like a second week. "Estimates for the Past Week. Columbia—"The Golden Bed" (Paramount) (1,800; 25-35). Liked. To about \$10,000.

Metropolitan—Corinne Griffith in "The Wizard of Oz" (First National) (1,542; 40-50). Another good week; about \$10,500.

Palace—"Cheaper to Marry" (Metro-Goldwyn) (1,422; 35-55). Didn't know whether they liked Lewis Stone in this one or not. Just about \$10,000.

Rialto—"Secrets of the Night" (Universal) (1,987; 35-55). With House of David Band featured one of the biggest weeks for a considerable period resulted. Got \$13,500.

Will Hays is expected to address the state meeting of the Iowa Theatre Owners' Association in Des Moines the latter part of February.

Robert Agnew, not William Collier, Jr., will support Gladys Hulette in "Crossed Wires," now being made by Renaud Hoffman.

"The Awful Truth." Arthur Richman's stage play of four years back, the picture "The Great Divide" is being produced by Producers Distributing Corporation.

Independents are not losing any time, judging from their activity, in obtaining script for screen visualization. Among the latest placements of pieces for "independent" production made by Jay Packard are "The Little Girl in a Big City," with Sam Saxe; "Wildfire" and "The Picture on the Wall," with Distinctive, and "The Girl in the Bath," with the Lumax Productions.

"Wanted Lives," a finished film production made by John Gorman, has been sold to Banner Productions by Packard, for the interests that made the film.

"Cashel Byron's Profession," the Bernard Shaw piece which has been bought for Ben Lyon by First National, is being made by young man in the role of a prize fighter.

Charles E. Wagner, former Paramount publicist, has been named manager of the Strand and Colonial theatres in Cambridge, O.

Den A. Kiley, of Providence, R. I., has been made manager of Field's Corner Theatre (Croat circuit), at Dorchester, Mass.

The New Grand theatre at Middlebourne, W. Va., has been purchased by Mr. Wigner, owner of the Nadene theatre. The New Grand will be closed.

Victor Hugo Halperin's latest "Reduction," "The Great Divide," made by Victory Pictures, Inc., will be released through Vitaphone.

BALTO. BIZ. SPOTTY

"Learning to Love" and "Janice Meredith" Only Strong Cards

Baltimore, Feb. 24. The Rival and New again stood out in front with the picture to put last week while the Hippodrome, emerging from several recent weeks of indifferent business, quickened the box office pace quite noticeably with "Welcome Stranger." At the Rival Cinema Talmadge, always a draw, drew quite a number here, "Learning to Love" to big patronage, while at the New Janice Meredith, drew a second record week, the let up being hardly appreciable. The Century, which all off with "The Swan," will begin again with "Salome of the Tenements," while up at the Metropolitan the holdover of "The Thief of Bagdad" failed to measure up to the excellent opening week.

Estimates for Last Week. Rival (2,300; 35-75). "Learning to Love" (Metro-Goldwyn) was the sell-out picture at this theatre and Centre kept up the good work. To be sure, she had Warner's Pennsylvania Hotel, but her out Century (2,300; 30-75). "Salome of the Tenements" film liked by the local reviewers, and Janice Meredith came in for considerable praise, but the film failed to regain the momentum lost during the run of "The Thief of Bagdad." Gross remained at \$12,000.

New (1,900; 25-50). "Janice Meredith" held her own. Hippodrome (2,200; 25-75). "Welcome Stranger" and vaudeville. Attendance off here recently, but came back nicely last week when the box office counted up about \$10,500.

Garden (2,800; 25-50). "The Last Man On Earth" and vaudeville. Failed to make anything like the box office of last week when the box office intake dropped \$2,500 to about \$10,000.

Palace (1,422; 35-55). "Flames of Desire." An alias for "Strathmore" of the Victorian era. Ouida appeared in the picture, and the house bettered the previous week by grossing \$10,000.

Metropolitan (1,500; 25-50). "Thief of Bagdad" and vaudeville. Failed to maintain the speed of the sensational first week. Strong counter attraction with down both cinema and legit likely figured in the let-up.

This Week. Rival—"A Thief In Paradise"; Century—"Charley's Aunt"; Parkway—"A Broadway Butterfly"; Hippodrome—"I Am the Man"; Metropolitan—"A Broadway Butterfly"; New—"The Devil's Door"; Garden—"The Rick-Do-Do Powder River";

"Rag Man" Following "Aunt" Chicago, Feb. 24. "The Rag Man," featuring Jackie Coogan, has been dropped into the Orpheum to follow "Charley's Aunt." The latter will remain about four weeks longer.

Los Angeles, Feb. 24. Pola Negri is leaving Hollywood about March 15 for the Harmar. She is finished. She sails from New York March 31, going to Poland to visit her mother for several weeks.

James Cruze is back from New York and will make two features for Paramount.

Pauline Garon has signed with Warner Brothers for "Rosa of the World," adapted from Kathleen Norris' novel. Harry Beaumont will direct.

Dorothy Mackall will not return here, she has accepted the First National production "The Pride of O'Malley," at the Cosmopolitan studios, New York.

George K. Arthur will be a principal in "Escape" that Josef Von Sternberg is making for Metro-Goldwyn. Arthur was star of "The Salvation Hunters."

Neely Edwards is playing in "It Show You the Town" (Universal). Harry A. Pollard is directing with Reginald Denham as star.

Mal St. Clair has been making "Are You a Populist?" for Paramount studios. The cast, headed by Adolphe Menjou, includes Betty Bronson, Lawrence Gray, Florence Barker, Revlon, Mary Beth Milford, William Courtwright and Emory Pittor.

Helen Holmes is again starring in railroad dramas written by William E. Wines. She is the lead producer of the series which J. P. McGowan will direct. The first is "Perils of The Rail." Anchor Corporation and distributors.

CHL TAKES DIVE; McVICKER'S, \$10,100; HICGIG, \$40,300

"Charley's Aunt" Only Film to Withstand Slump—"Greed" Gets \$17,500 Despite Bad Reviews—Holdovers Hurt the Most

"Charley's Aunt" Only Film to Withstand Slump—"Greed" Gets \$17,500 Despite Bad Reviews—Holdovers Hurt the Most

VICTORY'S \$8,000 GROSS PROVIDENCE LEADER

Split Features—Strand Off at \$5,800—Modern's Three Films Drew \$5,500

Providence, Feb. 24. (Drawing Population, 300,000). For the second consecutive week the Victory, Keith-Albee-controlled movie house, was the leader, grossing \$8,000. "Excuse Me," coupled with "M-G's" "Emourding Fires," packed the Victory last week.

The Strand and the Victory usually run neck and neck, with the Strand almost doubling the Victory's newspaper ads, but last week the Strand slumped off around \$5,800.

The Modern advertised a "big three feature bill" last week, but grossed only \$5,500.

Last Week's Estimates. Majestic (2,800; 10-15-25-40). "Playboys of Desires" of the rights and "Salome of the Tenements" (Paramount), breaking even, \$7,400.

Strand (1,300; 15-25-40). "Locked Doors" (Paramount) and "A Fight for Honor" (state rights), \$5,800.

Victory (1,342; 15-25-40). "Emourding Fires" (Metro-Goldwyn) and "Excuse Me" (Universal), \$8,000.

Modern (1,500; 10-15-25-40). "The Devil's Door" (Back to Life) (Associated Exhibitors) and "Breaking In" (state rights). Triple feature plan didn't work. \$5,500.

Rialto (1,448; 15-25-40). "The Bridge of Sighs" (Warner Bros.) and "The Girl in the Bath" (Metro-Goldwyn). Distributing. Gross about \$200 off. About \$4,300.

Faye's (1,500; 15-25-30-50). "Woman and Gold" (state rights) and vaudeville. Around \$7,300.

Emery (1,788; 15-25-30-50). "Another Man's Wife" (Producers Distributing) and "The Girl in the Bath" (Metro-Goldwyn). \$7,700.

This Week. Majestic—"Learning to Love" and "Do It Now"; Strand, "Coming Through" and "The Brass Bottle"; Victory, "The Rag Man" and "The Girl in the Bath"; Modern, "The Girl in the Bath" and "The Girl in the Bath"; Rialto, "Thundering Herd" and "Waking Up the Town."

With all of the "Ben-Hur" campaign for the picture, the Metro-Goldwyn-Mayer plant at Culver City, Fred Niblo is beginning to make the interiors on the two new stages that were completed recently for the use of the company. Those who are working in the shots made at the American, late are: Ramon Novarro, May for Roy Cullen, Myers, Kathleen Key, Francis X. Bushman, Claire McDowell, Nigel de Bruiler and Anders Randolf.

Frank Lloyd and his company, who are to appear in Rex Beach's "Wings of Chance," started for Banff, Canada, which is to be their first location this week. When they finish there they go to Portland, Seattle, and other northern locations. There was very few interiors taken for the picture at the United States in Hollywood, where Lloyd makes his headquarters. The May for Roy Cullen is now completed and includes Ben Lyon, Anna Q. Nilsson, Viola Dana, Victor McLaglen, Claude Gillingwater, Tully Marshall, Hobart Bosworth, Dorothy Sebastian, John T. Murray, Billy Quirk, Fred Kohler, Wade Boteler, Fred Sullivan, and Morris Best.

Greta Nissen, whom Paramount brought over from Sweden under a five-year contract, will be given her first chance in the Name of Love, which will be the first picture made by Howard Higgin. The story is an original by Sada Cowan.

Picture business in the loop was decidedly off last week. "Charley's Aunt" was the only feature able to withstand the slump, falling off around \$10,000 from the opening week's receipts, which was remarkable in comparison with the dive taken by the balance of the loop picture palace.

"Greed," which made its initial appearance in Chicago at the Rialto, was hit by a avalanche of uncompromising reviews by the "dailies." Never in the history of this city has a picture received such adverse criticism. The feature opened very light for an attraction at this house, and it is not surprising that it is removed this week.

The Chicago, featuring Norma Talmadge, "The Lady" and "The Girl in the Bath," was supported by a huge presentation, could not endure the situation that excited here this week despite the excellent program offered. The house had just an ordinary week, where the picture carried its share of the market.

For the first week under Palaban and Kats management, McVickers established one of the lowest weeks in months. It just happened to start with a picture that had all around program only netted \$13,000, and the house has to do a little more than a week accordingly.

The other three houses who maintained the features from the previous week, did not do so well. The Monroe fell off \$2,500 with the Rialto, showing a deficit of \$1,700.

Estimates for Last Week. Chicago—"The Lady" (First National) (\$4,500; 50-75). Backed by a huge program, it was the picture under Fowler Fearing and Tamara, the house had only a fair week. This could not be attributed to the program of this house. It is seen a very excellent combination of entertainment. Business was off all over, and the Chicago carried its share of the burden. \$40,300.

McVickers—"The Swan" (Paramount) (\$4,000; 50-75). This house again was in competition with the receipts gathered. The figure established is \$5,000 off from the preceding week. It undoubtedly will be a little better than last week.

Will again hit the exceptionally low gross of last week, which was \$19,100.

Warner—"The Girl in the Bath" (975; 50). Though this feature was a holdover from last week, it navigated through to fair business for this house. It is seen a feature plays two weeks at this theatre. Getting every break possible, the picture for the week amounted to \$2,200.

Orpheum—"Charley's Aunt" (Producers Distributing, second week) (\$7,500; 50). Last week proved the strength of this Christie comedy. Publicity being handled exceptionally well. A little better than last week. \$10,100.

Rialto—"The Girl in the Bath" (Metro-Goldwyn) (800; 45). Lending every effort to make the picture a success, the feature has something to do with the disastrous Chicago fair and coupled with some good lobby displays the house had what could be considered a good week. In fact, the business was above average. Around \$3,000.

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With all the publicity for the picture, the Metro-Goldwyn-Mayer plant at Culver City, Fred Niblo is beginning to make the interiors on the two new stages that were completed recently for the use of the company. Those who are working in the shots made at the American, late are: Ramon Novarro, May for Roy Cullen, Myers, Kathleen Key, Francis X. Bushman, Claire McDowell, Nigel de Bruiler and Anders Randolf.

Frank Lloyd and his company, who are to appear in Rex Beach's "Wings of Chance," started for Banff, Canada, which is to be their first location this week. When they finish there they go to Portland, Seattle, and other northern locations. There was very few interiors taken for the picture at the United States in Hollywood, where Lloyd makes his headquarters. The May for Roy Cullen is now completed and includes Ben Lyon, Anna Q. Nilsson, Viola Dana, Victor McLaglen, Claude Gillingwater, Tully Marshall, Hobart Bosworth, Dorothy Sebastian, John T. Murray, Billy Quirk, Fred Kohler, Wade Boteler, Fred Sullivan, and Morris Best.

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WAGGLES **WAGGLES** **BIZ OFF;**

Big House Started Strong Newspaper Campaign
Mid-Week to Bolster Up—"Charley's Aunt"
Running Strong at \$21,462—"Miracle of Wolves"
Looks Doubtful—"Last Laugh" Pulling

Broadway business was decidedly off last week with the result that several of the houses experienced the worst week from a boxoffice standpoint that they have ever had. This was particularly true of the Piccadilly, where Schulberg's "The Parasite" did but \$18,900, registering the low mark for the house since it opened. The bigger houses also suffered, with the Capitol, although doing around \$55,000, going into heavy daily paper advertising mid-week to bolster up the picture. The Capitol was easily the real business leader of the week, doing over \$12,000 with Richard Barthelmess in "New Toys". The business showed that the grand was running far ahead of the others on the street. The Rivoli with "The Top of the World" did \$12,000, and the Rialto with "Comin' Through" its second week on the street just topped \$15,000.

Seemingly the Capitol was between two fires, with the Strand doing as well as the Apollo, and the Colony with "Charley's Aunt" pulling better than \$21,000, the effect of two direct hits was felt in the big house. It now looks as though "Charley's Aunt" is due for at least a six-week stay at the Colony.

Last week and the beginning of "The Ten Commandments" from the Criterion, where it hung up a letter in its record. The picture did the first week showed \$10,666. "The Miracle of the Wolves" came into house Monday and looks like it won't do very much.

Specials Doing Well
First National's two specials, "Quo Vadis" and "The Lost World" at the Astor, went along very nicely, with the latter doing the top, holding to the pace of the opening week. Likewise the two Fox specials, "The Iron Horse" at the Lyric and "The Man Without a Country" at the Central, went along in great shape, the latter going to \$18,000 last week starting off this week as though it would do around \$12,000.

At the Cohan "Romola" did a little under \$9,000 last week, while at the Little Theatre "The Last Laugh" after having had two weeks on Broadway, registered with better than \$6,000.

This week the street seems to have started off with a wallow to make up for last week's slump and the result is that the houses on Monday the houses were jammed. On three days beginning Saturday "The Doctor," a Reginald Denny Universal farce, the Piccadilly pulled \$12,600, which is the picture's week's attraction pulled in seven days, and the first three days of the picture will hold over.

Next week the Strand is to get "The Great Train Robbery" and "Huang High," which was originally scheduled. The reason being the picture is playing the minute switch necessitated by this.

Estimates for Last Week
Apollo—"Quo Vadis" (First National) (1,400; \$1.65). For the first week of the remake of the first big picture spectacle that was ever brought to the country the returns were \$10,200.

Astor—"The Lost World" (First National) (1,121; \$1.20). This picture seems to be the talk of the Main Stem at present and getting a very strong pull, especially at the Lyric. The picture for the second week were \$13,400. This was holding up to the pace the picture set the first week.

Capitol—"The Monster" (Metro-Goldwyn) (\$3,500; \$2.15). This picture showed rather nicely at the box office, getting \$55,000 in the face of more or less adverse comment in the newspapers. The picture helped it considerably.

Central—"The Man Without a Country" (Fox) (\$22; \$1.65). The first week the picture did \$12,000. The picture's love story, as the picture is billed, made it appear as though the switch to two-day carried the picture to the picture. The receipts were a big picture. The receipts were a little better than \$10,000. The Sunday and Monday business of this

week gave indication of about \$14,000.

Cohan—"Romola" (Metro-Goldwyn) (1,151; \$1.10-\$2.20). Last week naturally dropped a little as against the business done the week before. The picture, however, is holding on fairly strong, getting just a few dollars under \$9,000 last week. The second week of this long producing feature only dropped off a few thousand under the first week, which is a remarkable showing when figured against the usual drop in the regular picture houses on an average holdover picture. But "Charley's Aunt" is a real business picture, as it is an unusual one. The first week showed \$25,012, the second week \$21,462, and the first two days of the third week were \$4,902 for Sunday and \$5,800 for Monday (Washington's Birthday). The picture looks good to remain for at least six weeks at the house on the box office strength indicated up to the present.

Criterion—"The Ten Commandments" (Famous Players) (608; \$1.65). Finally, after 62 weeks on Broadway, played in the Cohan theatre with the picture, "The Ten Commandments," did \$11,581, and partly played in the Criterion, with 608 seats. "The Ten Commandments" left after having shattered the long record made by "The Covered Wagon" and the box office record for gross receipts for any picture on Broadway. The final week showed \$10,666. Last Sunday night "The Miracle of the Wolves," a French historical production, made its debut at the house of the French Government, came to the house. It does not promise anything unusual in the way of business and it will be lucky if it does not drop a chunk of dough on its run here.

Lyric—"The Iron Horse" (Fox) (1,185; \$1.10). This picture, which dropped off slightly last week, the returns showing \$7,182, but the first two days of the current week carried the indication that the picture would leap back to an \$8,000 week again. The Fox people, it is known, are more dissatisfied with the picture to date and they are looking for another Broadway house at which to continue the run. It is an event that they have to leave the Lyric when their tenancy is up next month.

Piccadilly—"The Parasite" (B. P. Schulberg) (1,360; \$0.85). This is the first of the Schulberg productions to come into the house. The picture flopped and the result was that the house had its worst week with \$9,100. "Oh Doctor," opened Saturday and the first three days pulled \$12,600.

Rialto—"Comin' Through" (Famous Players) (1,101; \$1.10). After a week at the Rivoli this picture was moved down to the picture week on the street. It got \$13,312. The picture "Top of the World" (Famous Players) (2,200; \$0.85-\$0.95). Did not pull as expected; therefore did not get the usual second week on Broadway. The showing at the box office was \$18,780.

Strand—"New Toys" (First National) (1,121; \$1.20). This picture, which was pulled the real business of the street last week with this picture, did \$12,000. The picture's returns on the week were \$13,120.

Charge Patent Infringement

Los Angeles, Feb. 24. Paul Cosgrove and Paul Grimm, artists, are named as defendants in a suit brought by Pierre Artigue, cartoonist and newspaper artist, who charges that they infringed on his patent.

His action which has been brought in the Federal court, Artigue says he invented a system of screens whereby the background of a movie scene is painted upon a glass plate and the picture is projected through the glass. By using this method, producers in Hollywood, it is said, have saved more than \$1,000,000 in sets during the past year.

The defendants are accused of infringing upon Artigue's patent by constructing similar glass screens for producers without permission.

The device has been in use but a short time and was first utilized in "Robin Hood."

"PARASITE", \$9,100; "NEW TOYS" GETS \$33,120

DISC RECORDS **PUBLICLY MADE**

Tie-up with Band Helped **30c House—Okch** **Records Plugged**

Cleveland, Feb. 24. (Drawing Population, 1,500,000.) Emerson Gill and his band gave the town something to talk about last week and in a small house at 30 cents top. Pro rata they did the best business in town and besides their natural draw, they put over a stunt with the Okch record people and Crystal Slinger dance hall that leads the local ideas for money getting gags. Tuesday night the sales and recording heads of the record company brought their wax and needles to the dance hall and recorded five numbers in public. The night's attendance broke the record of the hall.

The comedy houses are "in" and have hit regular stride leading everything steadily and surely. Norma Talmadge in "The Lady," at the Stillman, didn't get the record money she is usually good for, but brought in a good gross.

Estimates for Last Week
State (3,900; 25-50). "Cheaper to Marry" and six acts, around \$20,000. Stillman (1,600; 40-75). "The Lady" about \$16,000. Big. Allen (3,300; 30-50). Thomas McElhenny in "Coming Thru" got \$15,000, about \$4,000 more than the box office has seen in many moons. Hipp (4,900; 25-50). Slip week combinations here keeps this spot warm at \$14,500.

Circle (1,400; 20-30). Gill's band and "The Dark Swan" topped \$4,000. Park (2,900; 25-40). "Forty Winks" kept up good safe, \$7,000.

TOPEKA PICKS UP

Gives "North of 36" \$3,100—Novelty's "Three Days, \$3,400

Topeka, Kan., Feb. 24. (Drawing Population, 70,000.) "North of 36" beat "The Wagon" for the week, doing \$3,400. At popular prices, but the general opinion here was "36" the better picture.

"The Red Lily" flopped and faded after three days at the Coxy, replaced by "Along Came Ruth." **Estimates for the Week**
New Grand (1,400; 40-75)—"North of 36," big draw, showing to about \$3,000 more than "Peter Pan." Slightly above \$3,100.

Novelty (700; 40-75)—Vaudeville picture, most beaten for the first half, \$3,400.

Orpheum (800; 30-50)—"Pleasure Mad" (first half), "The Blue Bird" (last half), doing \$2,400. Coxy (400; 25-15)—"Red Lily," first three days, good business on Novarr's name, but fell off and was supplanted by "Along Came Ruth," \$1,500.

WAMPAS ELECTIONS

Los Angeles, Feb. 24. The Wampas held their annual election last week with Harry Brant chosen president; Tom Engler, vice-president; Bert Dorris, secretary; and Robert Dornan, treasurer.

The Board of Directors consists of Pete Smith, Al Reeve, Ray Coffin and Pat Dowling.

The Ball Committee announced that a pool of \$15,000 was turned on this year's dance.

NOVELTY "SHORTS"

Chicago, Feb. 24. Production has begun on a series of short subjects at the Rotherbach plant here. The releases will number 52 if the initial subjects are okay.

It is reported the promoters have been seeking the services of "names" to act as the stars of the attractions. Berthelie will direct.

GOING WEST

Nicholas Schenck, general manager of the Loew vaudeville theatre, left for the Pacific Coast Sunday evening in company with his brother, Joseph M. Schenck.

BOSTON QUIET

"Devil's Cargo" Takes \$20,000 at Orpheum—\$6,500 for "Salome"

Boston, Feb. 24. (Drawing Population, 900,000.) Business around town in the picture houses was about normal last week, with none of the houses showing much change one way or another.

About the only feature of the situation was that "Salome of the Tenements," at the Fenway, proved to be rather a flop. With "The Dixie Handicap" (Metro-Goldwyn) at the State, Loew's big uptown house had a good week, while the Orpheum, run by the same people and located downtown, did better than \$20,000 with "The Devil's Cargo."

"The Lost World," the First National picture, which is now in its fourth week at Tremont Temple, is said to be going along in pretty fair shape and is still being given a big advertising and publicity campaign.

Last Week's Estimates
Fenway (1,500; 50-75). House did but \$4,500, with "Salome of the Tenements."

State (4,000; 50-75). Did \$17,000, last week with "The Dixie Handicap."

Modern (750; 25-35-40). Did \$5,000 with "Salome of the Tenements" and "The Devil's Cargo."

Tremont Temple. "The Lost World" (fourth week). Fair business.

Is Not to Wed Star
Hartford, Conn., Feb. 24. Leslie P. Arnold, one of the American round - the - world aviators, denies he is to wed Priscilla Dean.

\$20,000 AT FOXES, PULLY, WITH

"BIG AND BOLD" PICTURE PROGRAM

"The Swan," Though Panned, Drew \$27,000 to Stanley—"Greed" Started Well but Dropped Off—Did \$13,500—Many Openings This Week

Philadelphia, Feb. 24. The opening of "Greed" at the Stanton was the liveliest note of last week. It started here like wildfire, drew largely to advertising and big advertising. The picture's first three days were very big, but thereafter didn't stand up, with Saturday less than some of the earlier days. However, the week gross of better than \$18,000 was one of the best the house has had in a long time. "Thief of Baghdad" is underlined, with "Greed" probably leaving after two weeks, but with a chance of sticking out three.

Last week the Fox bill, elaborate and expensive, crashed through, great style, hitting between \$19,000 and \$20,000, a fine figure for the house. "The Girl in the Red Dress" and "The Girl in the Red Dress" were on the bill, together with the feature picture. The film program is sure to help the house, which is beginning to mean a lot in the film situation here.

"The Swan" has a very good week with "The Swan," despite notes that panned the picture and plenty of censure from the public, especially during its recent successful run at the Garrick (left). The Stanley people were not so fortunate in having the picture to book in right at the top of the show's engagement here, and if the picture had been topped itself, would probably have mopped up bigger than it did. At it was, the \$27,000 looked very sweet.

These three houses—Stanley, Fox and Stanton—had a monopoly on the big business, the others trailing.

"Romola" Closed Weekly

"Romola" completed its month at the Aldine with the low figure of \$8,000, the weakest feature the house had in a long time. It had some matinee strength with the women, but for general appeal fell down. The picture was closed after the fourth and last week of its second showing at the Arcadia with about \$2,000; fair for this tiny Chestnut street house, who has been in the same way with "Christine of the Hun, Ery Heart."

This week's attractions include "The Girl in the Red Dress" at the Stanley, in "Coming Thru," "The Lost World," opening a stay of at least six weeks at the Aldine.

Priscilla Dean's Aid by

Personal Appearance

Helps Draw

Buffalo, Feb. 24. Business at Buffalo picture houses has been rolling along at top speed for the past fortnight with last week continuing the high gross.

The Lafayette Square was well in the front by reason of the personal appearance of the star of the feature and a strong vaudeville card. This house celebrates its third anniversary next week with one of the heaviest vaudeville programs it has yet had.

Last Week's Estimates
Hig (2,400; \$5). "Thief in Paradise." Although featuring no stars, was able to hold over for entire week to excellent business. Lopes Hotel Statler Orchestra additional feature, partly responsible; \$11,000. Lower (3,400; \$1-60). "Chu Chin Chow" and vaudeville. Business here about same as preceding week, with several new shows. \$18,000. Lafayette Square (3,400; \$1-60). "Siren of Seville" and vaudeville. Priscilla Dean in person served to bolster business. \$18,000. Listed the services of a number of local amateurs and cluags kept the interest alive. Estimate \$19,000.

"U" House Staff Changes
Thomas D. Soriero, general manager of theatres for Universal, has announced the following house changes. Horatio Atkinson is now manager of the Broadway-Strand in Detroit, and Neal W. is handling the Rialto, Washington.

"Isn't Life Wonderful" at the Arcadia

"Isn't Life Wonderful" at the Arcadia; "The Dancers" at the Fox; and "In Every Woman's Life" at the holding over. It's the biggest batch of openings of the past two or three months.

The booking of "Isn't Life Wonderful" in so small a house as the Arcadia for first run seems, at first glance, surprising, but it is figured that the picture will draw a highbrow for one of the "big three."

The program at the Fox is again elaborate, though not so expensive as that of last week. The big card, drawn by the picture, is Grace La Rue. "The Girl in the Red Dress" a vocal act; the Original 10 English Rocket Girls, and several short film features and instrumental numbers round out a bill that has "The Dixie Handicap" as its film feature.

Estimates for Last Week
Stanton (1,700; 35; 50-75)—"Greed" (Metro-Goldwyn). Advance booking, \$18,000. A picture that is being considered amazing in view of how elsewhere. Belief is that it was put out entirely on strength of fine exhibition campaign. Parties who panned it, but business went to \$27,000.

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Aldine (1,500; \$1.85)—"Romola" (Metro-Goldwyn). Last week, and very much off, \$8,000 quoted. "The Girl in the Red Dress" with big advertising and exploitation. In for six weeks at least.

Fox (3,900; 98)—"The Dancers" (Fox). Picture fairly well liked, but bill put house over big for week. Orville Harrold, Nathan Franko (directing orchestra), Merced, and other big and outstanding features. Almost \$20,000 on week; very big.

Kerion (1,100; 60)—"Christine of the Hun, Ery Heart." Party last week's business, with \$2,000. "In Every Woman's Life" this week.

Arcadia (600; 60)—"Janice Meredith" (Metro-Goldwyn). Last week of second showing for this little good. About \$2,000. "Isn't Life Wonderful" this week for luck.

WARNERS CHARGE CONUSION AGAINST F. P. AND METRO

Special Meeting Called of A. M. P. P. on Coast—
Jos. M. Schenck Will Pass on Two Claims for
Actors' Services

Los Angeles, Feb. 24.

The first task to confront Joseph M. Schenck upon his return here Thursday will be a special meeting of the Association of Motion Picture Producers to settle the controversy between Warner Brothers, Metro-Goldwyn and Famous Players over the services of Pauline Stark.

Warner Brothers recently opened negotiations for the services of the actress with executive of Famous Players, notifying the latter she was under contract to them for another year. The following day Metro-Goldwyn advised Pauline Stark had been placed under a two-year contract by them.

Harry Warner became indignant and at a meeting of the Association of Picture Producers protested loudly against what he called a collusive manner of doing business between Metro and Famous. The session was an exceptionally warm one, with Warner and Louis B. Mayer almost coming to blows until calmer minds interfered. A suggestion was made that a special committee, of which Schenck is to be chairman, would decide the matter on Thursday.

Mr. Warner states he is strong for the association, but will fight to a finish any matter which would allow him to take advantage of him in business negotiations, such as he asserts Metro officials did in the Stark deal. It is expected that Schenck will also be called upon to decide the Metro-Famous tangle over the services of Monte Bell, whom Famous asserts they have under contract, while Metro will not release the director.

AERIAL APPEARANCES

Kingsesser Will Fly at "Key" Cities
in Lieu of Appearances

Captain Kingsesser, French flying ace who recently defeated his first American picture which Associated Exhibitors will shortly release, has agreed to make "personal appearances" in the "key cities" by making a series of aerial stunts. Kingsesser expects to do further picture work but will wait first and see how the American audiences accept his initial release.

Film Man in Dynamite Fake on Probation

San Diego, Cal., Feb. 24.
C. C. Pratt, former manager of the Plaza theatre here and implicated with Max Brunshtein and William Fife in the procurement of a fake bomb at the United editorial rooms recently, was placed on probation by the Superior Court. Pratt is to report regularly to the probation office for the next two years. The "fake" was a prop internal machine conceived as a publicity stunt for "Dynamite Smith" (Charles Ray) that was booked for the Plaza which caused a panic in which several persons were injured.

ROUTED THEATRE BANDIT

Chicago, Feb. 24.
Al Bachman, assistant manager of the Randolph, and a cashier saved about \$500 of theatre's money when he routed a burglar who attempted to break up the cashier at the Randolph street entrance of the theatre.

The supposed highwayman stepped in back of the cage and pressed a gun against the cashier's head. She sounded the alarm and the police connected with the inner office. Bachman, ran out of the theatre shouting and the burglar lifted his feet and disappeared in the crowd.

Council Revokes Permit

Ulenstown, Pa., Feb. 24.
After a permit had been given for a war feature to be shown Sunday, March 15, under the auspices of Veterans of Foreign Wars, the City Council last week met and revoked the permit.

Ince Estate Liquidation And Colvin Brown

Los Angeles, Feb. 24.
The liquidation of the business left by the demise of the late Thomas H. Ince, which, it is believed, will take at least two years to complete, will possibly have to be handled by someone other than Colvin Brown if the plans of certain stars in this quarter come to pass. Brown arrived here yesterday ostensibly for a series of conferences with the widow of the producer and the executor of his estate, but already there are rumors that Mary Pickford and others are trying to secure his services to act as special general representative in the estate.
Brown has been a member of the Ince forces for a number of years and was the official eastern representative for the producer-director. He handled the contracts with the releasing organizations and placed the Ince product with First National, Producers' Distributing Corp. and F. B. O. during the last two years.

Mr. Ince, it is understood, is anxious to have Brown remain at the helm of the Ince affairs in the east for the next two years at least, so that he will be able to carry on his supervision of the liquidation of the affairs of the Ince estate insofar as the productions that are now in the hands of various releasing organizations are concerned.

It is understood that Brown has been offered a position in the east and that his trip here is for the dual purpose of having a talk with Miss Pickford as well as conferring with Mrs. Ince.

TOM MIX ABROAD

Los Angeles, Feb. 24.
Tom Mix is to make a tour of Europe. He has applied to the Federal authorities for his passport and intends leaving New York April for a trip through Europe, winding up, if his plans go right, by seeing Japan and China. Mix is to make the trip with "motion pictures as his object."
To the Federal authorities Mix gave his birthplace as El Paso, Texas, and the date Jan. 8, 1878. That makes him 47.

PA BILL FOR OPERATORS

Harrisburg, Feb. 24.
State licensing of motion picture projectionists and apprentices with professional inspections of projection rooms, better ventilation and better lighting are contained in a two bills just presented in the Pennsylvania Senate by Senator Kunkel of Westmoreland County. The bills apply to the entire State except for a trip through Europe, which are Philadelphia, Pittsburgh and Scranton, which have their own inspection boards.

The one bill amends the act of May 1, 1909, and sets out the rules and regulations of the Department of Labor and Industry. The other bill provides for licenses, apprenticeship and is compelled to pay 13 cents application for examination and \$4 additional if they pass. Non-theatrical projectionists would have to pay \$5 for a license and \$2 for a certificate. No person under 18 can receive a license, but apprentices between 17 and 18 years of age will be licensed for \$5.

Licenses fees and fines are to go into a separate state fund for the payment of inspectors.

ADMITS CHILD—ARRESTED

May McMahon, 32, a cashier employed in the Central Movie theatre, 771 Ninth avenue, was held in \$500 bail for further examination with \$300 arrangement before Magistrate Goodman in West Side Court on a charge of admitting a minor to the theatre without being accompanied by a guardian.
Officer McCarthy, Chicago Phillips, 7, enter the theatre and then arrested Miss McMahon. She denied the charge and asked for an adjournment.

Cincy's New Negro House

Cincinnati, Feb. 24.
A new Cincinnati theatre for negroes is planned. This became known when Attorney Eli Frankenstein purchased the old Season-god homestead at Gilbert avenue and Beebe street for \$100,000. The theatre will have a seating capacity of 1,200.
Motion picture will be the type of entertainment offered.

FAMOUS' SUITS

The legal department of Famous Players-Lasky Corp. has a number of important matters demanding its attention at present.
The grand jury in the Suffolk County Superior Court, Boston, has returned two indictments in which F. P.-L. is a defendant as a result of an explosion of films in a Tremont subway car Jan. 8, when an accident occurred and 34 passengers were injured, including Paul Panzer, the captain of the film train.
One of the indictments charges the picture corporation with the unsafe removal and disposition of picture film while the second charges unlawful delivery of explosives for transportation.

Timothy A. Doherty, Paramount film shipper in Boston, appeared before the Suffolk court and pleaded not guilty to two similar indictments and supplied bail of \$500 on each count.

In the U. S. District Court at Cincinnati Famous has filed suit for \$15,000, alleged to be from Philip Morton, Cincinnati pillar, for breach of building contract.

Famous contends that Morton was to have erected a building at Fifth street, near Pike, for a film exchange, but that it was never finished by last Nov. 1, but that the building was not constructed according to contract, had inferior materials and was not done by the specified time.

The Famous organization claims it was forced to take other quarters and make alterations costing \$15,000, hence the damage suit.

Mother of Baby Star Collapses and Dies

Los Angeles, Feb. 24.
Ingeborg Rickman, 44, mother of Lucille Rickman, Wampas baby star, who had watched and nursed her daughter after a nervous breakdown seven months ago, collapsed across the bed of the sick girl on Saturday and died a few minutes later before the arrival of a physician. Her death was attributed to a lung hemorrhage. Funeral services were held today.

Much fear is felt for the recovery of Lucille, who is said to be in a serious condition as the result of the shock of her mother's death. The local authorities in the office of Police Dan O'Brien of San Francisco, are raising a fund to take care of the sick girl.

PAULINE FREDERICK'S BOND

San Francisco, Feb. 24.
Pauline Frederick, now starring in "The Lady" at the Curran, has agreed through her local attorney, Louis B. Nichols, to post a bond of \$35,000 to act as a stay of execution on the attachment obtained by George E. Joseph, Los Angeles, for \$25,000 recently awarded him. The court will hold one relative to commission.
Miss Frederick has planned to sail for "Australia," March 2, and the legal steps taken by Joseph are for the purpose of getting the settlement of the case before the star's departure from this country.

Duties played up the controversy, especially on the visit of a process server to Miss Frederick back stage, where the star, in accepting the service, is alleged to have repeated a line from the play "Now or never."

INJUNCTION WITHDRAWN

After being granted a temporary injunction against the Astor Theatre, Inc., the First National Pictures, Inc., withdrew its motion for a restraining writ, pointing out that to the fact the matter has been adjourned it was a waste of time.
First National has its picture, "The Lost World" at the Astor, New York, for an indefinite run with a 10 weeks' minimum at \$5,000 weekly rent. The film company objected to the Shuberts employing the electric signs to advertise "Artists and Models" at the Casino.

METRO'S DIVIDEND

The board of directors of Metro-Goldwyn Pictures Corporation has declared a quarterly dividend of 1% per cent. on the preferred stock of the company, payable March 4 to the stockholders of record at the close of business, Feb. 23.

"Zeetuben" for Broadway
The new naval battle epic "Zeetuben" now showing through the Canadian provinces, is scheduled to play Broadway within the near future.

TIME LOWERED FROM CHICAGO TO COAST

Santa Fe Putting on New
Train—U. P. May Also
Cut Running Time

Los Angeles, Feb. 24.

Lowering the present running time between Los Angeles and Chicago nine hours the Santa Fe will put in operation on March 15 a new limited train, according to Passenger Traffic Manager James B. Duffy.

The new train is to be added because of the expected heavier rush of tourists this summer. The running time will be two nights and two days. With the inauguration of this new limited the Santa Fe will have six trains leaving and six trains coming into the Los Angeles depot between here and Chicago. All other trains are to be speeded up.

It is reported also that the Union Pacific, running in paws over the Southern Pacific line into San Francisco and Los Angeles from Chicago, also intends cutting down the running time by eight hours, but with no date mentioned.

Heretofore these three roads (with the S. P. operating the Sunset Route as well) have been reported under a traffic agreement as to cutting scale.

Whether this time reduction is under the agreement or the agreement has expired is not mentioned. The scale part is officially set.

There has been great rivalry between the U. P. and Santa Fe on dining service with the Santa Fe having gotten the better of the traffic as a rule through its alleged superior meals.

Railroad men have claimed for a long while that both roads could have reduced their running time between Chicago and the Coast had they carried it easily. Chicago could have been cut 10 hours; others make the assertion that 16 hours could be taken off.

Kaplan Bros. Held On Robbery Charge

Haverhill, Mass., Feb. 24.
Kerris J. and Keville Kaplan, sons of Max Kaplan, lessee of the Strand theatre here, were arrested on a charge of robbery, thus adding another chapter to the litigation among members of the family over the theatre. Julius F. Morse, Dorchester treasurer of the Strand, made the complaint that resulted in the arrest of the Kaplan brothers.

Morse came to the Strand to get the day receipts, approximately \$200. Carrying a bag containing the money, he was set upon by two men, who wrested the bag from him and fled. Morse chased them into the Nichols Hotel, but too late to get the bag or money.

The men, who proved to be Kaplan's sons, gave the money to the hotel manager, saw it placed in the hotel safe, took a receipt for it and ordered it to be held pending a court order as to its ownership. Morse and the Kaplan brothers were taken to the police station. Following Morse's recital of what had happened, the two Kaplans were held on charges of robbery. They were released under bail of \$1,000.

ACTOR COULDN'T COLLECT

Johnny Walker last week couldn't convince Judge Wendell and a jury in the City Court that he was entitled to collect \$1,250 from the Malcolm Strauss Pictures Corp. for days' salary and transportation to Hollywood.

Walker alleged he was engaged for a Strauss film production, but Judge Wendell directed the jury that the picture actor had failed to prove the existence of a contract.

SCHULBERG'S PRODUCTIONS

Los Angeles, Feb. 24.
B. P. Schulberg is expected from New York this week. Upon his arrival several film productions are scheduled to be started. Included in the scheduled productions is "Sirenando," based on the stage play of the same name and dealing with a civil war plot.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

RUBIAN NATIONAL ORCHES-
TRA (24)
Music and Dancing
20 Mins.; Full (Special)
Sensit, Chicago

Chicago, Feb. 21.
This is a foreign organization that has been touring Mexico under the direction of the Mexican government in a concert series. They have recently migrated to this country, playing picture theatres. As a musical organization for those who understand the requirements of the three stringed instruments which are used exclusively, they deserve sufficient entertainment from a novelty standpoint. However, as a costly presentation where sure-fire entertainment is sought, the orchestra is not there.

Backed by an elaborate house setting, they furnish three classical numbers with the same style employed for the first number. A mixed team of Russian dancers execute a fair routine. The "Second Hungarian Rhapsody" takes up more than half the running time of the program, utilizing 25 minutes. The orchestra could stand considerable condensing with the numerous passages repeated. A rendition of a pop number would undoubtedly help.

A special publicity campaign has been launched into the past history of the men, who are said to represent various professions, and coupled with some ballyhooing might develop this combination into a freak drawing card. As it now stands, their possibilities for consecutive work are very slim, due to the amount of money necessary for transportation, combined with any kind of a salary, which makes it an expensive presentation.

"A SPANISH SONG" (4)
Singing and Dancing
8 Mins.; Full (Special)
McVickers, Chicago

Chicago, Feb. 21.
An effective presentation using a large Spanish floor for a back ground, with two female singers situated on a high pedestal with the heads the only portion of their body visible through two scrimmed roses.

The singers, Bessie Kaplan, mezzo soprano, and Louise Koerner, soprano, handle the idea most effectively. Entering through the huge opening of the stage, Boris Petroff and Dorothy Berke scored with a Spanish fox-trot. Their torchbearers capability, plus good showmanship, enabled them to procure spontaneous applause. For a closing, the girls came back with Petroff and Berke singing their respective positions.

The presentation proved its worth from an entertaining standpoint and drew considerable comment from the audience.

HOUSE REVIEWS

CAPITOL, LONDON

London, Feb. 12.
After more publicity than any building dedicated to the entertainment world has ever had in this country, the Capitol Cinema opened its doors Feb. 11. This huge superstructure, which is one of the finest every-body eases at its magnificence, stripped of its "dope" glory, is revealed as a very ordinary thing. The opening night found some hundreds of "guests" waiting for admittance, men and women dressed for the occasion, outside in the cold, and the interior of the theatre until some 10 or 15 minutes after the given time, they were told by a commissionaire to go around the corner. Arriving round the corner, they were told into the building to the stalls or circle in the same way as pit or gallery seats at its seats in a big theatre for the premiere of a Christmas pantomime.

The inside of the Kinema has been raked to make a fine view of the stage from every seat, but there is nothing exceptional in the Capitol except the publicity it has received.

The screen alone stands out as a thing of superiority. This appears to float in a gently colored sky. There is no ruggedness, not a picture coming out of nothing. The setting for the screen is likewise good, being the last word in sim-

JOE THOMAS SAX-O-TETTE
Musical
17 Mins.; Two (Special)
Strand Theatre, Brooklyn
Brooklyn, N. Y., Feb. 22.

The Joe Thomas Sax-O-Tette has been touring the picture houses as a featured presentation turn. It has always met with good response and the reason therefor is evident from the Mark-Strand, Brooklyn, N. Y. presentation. It is a bright interlude for any picture program, combining a fine sense of musical and comedy values into an irresistible offering. The comedy end depends chiefly on Archie Nicholson. In clown costuming, the quintet opens with a trumpet ensemble number, credited to M. L. Lake for the arrangement. After the opening, the reed instruments are featured.

The sax work is brilliant, instrumentally proficient and elaborated with a keen sense of comedy. His prop laugh stood him in good stead when the bits of business were lacking.

The "Ten for Two" number with Nicholson handling the bass, really afforded instrumental comedy opportunities. The big boy of the quintet (Joe Thomas) handled a sax solo number in good style, the comedy end by Rudy Wiedoff, being specially composed for the sax. A "conversation" number on the reeds clicked an was well liked. They encored with a jazz number and drawing card. As it now stands, their possibilities for consecutive work are very slim, due to the amount of money necessary for transportation, combined with any kind of a salary, which makes it an expensive presentation.

The Joe Thomas Sax-O-Tette is sure fire in picture houses and vaudeville. In the latter field, they would be welcomed as a novelty among musical band acts being different in their style of working. The film houses are naturally favored by the act because of the well-known better rate of remuneration. For a production interlude, the act should also click. Abel.

"A CANARY SERENADE"
Musical
15 Minutes
Rivoli, New York

Here is an idea not worked out for the full audience value. The idea is a good one. It has for its principals two violinists, both clad in feathered costumes to represent canaries. They are housed in gigantic golden bird cages on either side of the stage and present a picture of some slight bird imitations in the music.

Had the whole been worked out more along the lines of the bird filtration that has been done in vaudeville now for any number of years past, at least by two acts, although whistling has been used for the bird stuff instead of violins, the presentation would have gotten over more effectively. Fred.

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or virtue in the two leading characters and the brilliant performance of Charles Duilax as Louis XI.

Jole.

WARFIELD, S. F.

San Francisco, Feb. 16.
A whole of a show with a corking good feature, "An Man Desires," was presented here. The main item of the stage presentation was the appearance of E. Max Bradford and his Versatile Orchestra. Bradford is styled "King of the Coast" because of the fact that he made himself famous in northern California with his "ether" entertaining. For the past few months he has been touring the one-night stands and picture houses of the northern and central section of the State. The Coast people crowd thought that they would be a good buy, and Marco, of the Fanchon and Marco outfit, decided to try them out in the Warfield.

Marco took the boys and surrounded them with a lavish and exciting show, after taking them on four encores. The way they registered at this performance was the means of packed houses on the opening night. The reporter does not figure that he is far amiss in predicting that the outfit will remain here for eight weeks at least. There are 11 men and Grand old in the orchestra. Half a dozen of them are more than musicians. Singing, dancing and entertain generally.

Preceding the Bradford turn was Myrtle Dingwall, light opera prima donna, and the "Blue Bird" song "The Firefly." The Warfield Music Masters, under the direction of Willard Flashman, due to the presence of the boys and their outfit, being bill, only served as accompanists to Miss Dingwall.

The balance of the incidental program consisted of X-chromograms weekly, and a Cross Word Puzzle film which has been in great favor at this house. Eng.

LOEW'S STATE, L. A.

Los Angeles, Feb. 18.
From a quantity standpoint the bill surrounding the Constance Talmadge feature, "Learning to Love," was all one could want. As far as entertaining value it did not fall very short of the satisfying mark. The picture house had a great idea for the presentation in the form of a "Radio" program.

The setting for the presentation was up to the minute in the smallest detail. But when it came to the so-called artist who presented the entertainment it was another matter. The majority of them were good, but the song pluggers, who have decided they should be actors, were liabilities. One was smart enough to put over his firm's number and get paid while the other just wanted to "hog" the stage, and did so in the role of mad.

Madelyn Hardy, "The Original Radio Girl," made quite a hit with her selection, and again when she accompanied Starr Russell, a cute little youngster who is programmed as the "Blue Bird" of the Radio. Miss Russell is one of the few women who sing over the place who can do likewise before an audience and get paid while the other just wanted to "hog" the stage, and did so in the role of mad.

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Bert Howard had a set all by himself for a rather - pop pianist. Howard probably impresses far better over the ether waves than in direct contact with an audience, and undoubtedly, after this week, he will continue to devote his activities solely to the broadcasting studios where he is well thought of. The Fox Hunt, which is a picture of the "American Krieger," Lipchultz gave the customers a treat by playing a score of request selections on his trusty fiddle.

A pictorial weekly and crossword puzzle preceded the comedy, "The Fox Hunt." This is a sure-fire joke and bound to please wherever it is shown, providing the balance of the program is standard. Eng.

McVICKERS

Chicago, Feb. 21.
This theatre is now under Balaban & Katz management, though the entire house staff, previously managed by Paramount, remains intact. The only noticeable change is Albert Hay Malotte, feature organist, who replaces J. Remington Welch. E. K. have not as yet taken an active part in the producing or managerial end, the latter running along with the same responsible for their individual departments. Neither is mention pertaining to E. & K. having taken over the management of the theatre made via the screen or program. The program offered was short,

snappy and entertaining. The overture consisted of the "Second Hungarian Rhapsody," with a piano cazenza by Otto Muench. Doris Morelle, in colonial costume with a colorful setting, offered an aria from the opera "Marius" in French. The music lovers appreciated it and her voice pleased the balance of the audience. "Topics" followed, after which Albert Hay Malotte made his initial appearance as the feature organist. His first offering was "Polka Dots" which was followed by "When You and I Were Sweet 17." The latter was first introduced by Doris Morelle. The audience enjoyed this combination of entertainment and responded heartily.

"A Spanish Song" (Presentations) was followed by the feature which in turn was succeeded by a two-reel comedy. The feature - screen attraction was "The Swan," which ran 45 minutes, with the comedy, featuring Walter Hiers, running 18. The entire program, consuming two hours and nine minutes, was good entertainment.

SENATE

Chicago, Feb. 24.
Nothing sensational about this week's program with the presentations and feature just furnishing fair entertainment. The outstanding item was the rendition of a popular number as played in various countries. The arrangements for this number are unique, with Spanish, French, Russian, Chinese and various other foreign airs intermingled. Art Kahn and his Columnettes, French, Russian, Chinese and various other foreign airs intermingled. Art Kahn and his Columnettes, French, Russian, Chinese and various other foreign airs intermingled.

The Senate is strictly a neighborhood house, but the program did not offer sufficient strength to prove a worth-while draw, with the usual matinee business being added. Following the overture and a weekly, Bert Davis, who bills himself as the "Crown of the Air," offered a pop number in a palace set accompanied by a pianist and several props. The number was too raggy and his efforts at comedy were few. He might survive as a radio entertainer, but as a stage or picture house attraction Davis' present vehicle will never suffice.

Topics, followed with Don George contributing an organ solo. The organ seemed to be off key, with the organist finding difficulty in manipulating properly. George rates with the leading organists in his field.

town, but his solo on this program failed to get over.

The National Russian Orchestra (Presentations) occupied 20 minutes, and "The Golden Bell" screen feature, wound up an ordinary program.

NEWMAN

Kansas City, Feb. 26.
The stage entertainment at the Newman this week was the management's third annual edition of the de luxe novelty "Grand Opera Versus Jazz," with a big company in addition to the Newman's own concert orchestra making a presentation that would be impossible for any manager in a much smaller town to even contemplate on account of the cost.

"The Top of the World" was the feature on the screen and given an hour and 15 minutes. In addition were a comedy and the news reels which with the trailers for the coming attractions constituted the silent part of the bill. The "Opera Jazz" was allowed 45 minutes but ran slightly over this on account of the refusal of the customers to allow the show to proceed after some of the numbers.

As a whole the opera had much the best of the argument, the audience being the judge, but as an alibi for jazz it can be said the management gave the classical operators much the best of the spots and the plugging from the announcer.

A noticeable thing was the work of the six Kelly Dancers, who stopped the show with both a jazz number and with a classic. If a dancer had been called to any part of the bill, dancing would have been the winner. Appearing for opera were Hazel Eden, Ethel Merton, Grace Blackoff, Virgil Bryan, Josef Hansenman, Marie Kelly Ballet and the Newman Concert Orchestra. Jazz was represented by Harry White, Alice Manning, Jimmy Dunn, Belle Oliver, Margie Barrett, Harry Kable and Gladys Myerson's Oleis Band.

The revue opened in "one" with a special drop representing a court room. Officers of the court appearing for opera and jazz were on either side. The announcer, in black robe and wig, called the court to order, announced the case and advised the audience it would be the jury. Leo Forbush's orchestra started things for opera with the "March of the Prophets," and followed with several bits from the classics. The musicians were given

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FILM REVIEWS

THUNDERING HERD

Famous Players-Lasky production of Zane Grey's story. Directed by Irvin Willat. Released in two reels at \$12.00. New York, Feb. 24. Running time, 19 minutes.

Here is the greatest western picture since "The Covered Wagon" and if anything it is greater. It is not greater than that Western epic at least from the standpoint of thrills. It is greater than that Western epic in its own composition, the orchestra assisting. Hughes came on again and sang "Smile Away Your Tears." "In Radioland With Little and Small" was a hit. This act uses a transparent radio set drop similar to the one in Harry Snodgrass' vaudeville act. A wing light shows the two men at a piano behind the curtain; everything else dark. Their five duets were very well received. In the finale, "Because They All Love You," Ted Snyder, Master Raymond and Fred Hughes assisting. "The Goose Hangs High" was the feature. "Raspberry Rhapsody" (Ben Turpin), a topical Bennett, and a trailer followed.

Ruchel.

gave him a great hand. He responded with a saxophone solo. The Missouri magazine consisted of three: International news stories and a crossword puzzle. The third edition of "Prince of Wales," by Roth and Walter Selms, followed by two solos, "I'm Tired of Dreaming" and "Any Old Place Is My Home." The latter next played a medley of his own compositions, the orchestra assisting. Hughes came on again and sang "Smile Away Your Tears." "In Radioland With Little and Small" was a hit. This act uses a transparent radio set drop similar to the one in Harry Snodgrass' vaudeville act. A wing light shows the two men at a piano behind the curtain; everything else dark. Their five duets were very well received. In the finale, "Because They All Love You," Ted Snyder, Master Raymond and Fred Hughes assisting. "The Goose Hangs High" was the feature. "Raspberry Rhapsody" (Ben Turpin), a topical Bennett, and a trailer followed.

an ovation. Margie Barrett followed and made a brave attempt to get "em going for jazz, but the patrons seems to have their minds made up for the "high brow" stuff. A duet from "El Trovatore" proved popular. It was given in costume and with special settings.

Jimmy Dunn then introduced the Seven Syncopeation Sisters from Sunny California. The girls were compelled to play two numbers of the snappy stuff before allowed to proceed into the number introducing the Kelly Dancers. This clever dancing six stopped things and it commenced to look like the jazz lovers were in the majority, but "The Last Rose of Summer," vocal, got almost as much applause. Harry Kessel sang "When I See You in My Dreams" and was followed by the Kelly dancers, again in the "Faust" ballet, another jazz stopper, and considered by many the very best on the bill.

White and Manning were next and their comedy and clever dancing proved the laundry wags. Miss Manning is much cleverer than many seen in the "big shows." Jimmy Dunn, following with some patter and a song or two and then the quartet from "Rigoletto."

For the finish the entire company went in a jazz version of the waltz from "Lulu," a novelty well liked and which made the verdict of the jury just about evenly divided as to the merits of the two classes of entertainment.

Euphes.

MISSOURI

St. Louis, Feb. 21.

Only five units on the program here this week, all good. The two-hour and four-minute "Lulu" with the overture, "Orpheus in the Underworld" (Offenbach), Master Raymond Baird conducting. The boy is a marvel and the audience

A syndicate of theatrical men headed by Jacob Silverman of London, Pa., and Jacob Schlutzky of Waynesboro, Pa., has purchased the Maryland and Colonial theatres at Hagerstown, Md.

The "Drusilla With a Million" picture, by E. B. O., has had its title changed to "Sudden Riches."

LATEST BARTHELMESS ANOTHER KNOCKOUT

New York said:

"A perfect comedy."

Tribune

"Dick simply great."

Graphic

"Healthy and wholesome."

Times

"Barthelmess a comedian of the first water."

Evening Post

Inspiration Pictures, Inc.

PRESENTS

**RICHARD
BARTHELMESS**

IN

NEW TOYS

From the play by Milton Herbert Gropper and Oscar Hammerstein, 2nd.
As Produced on the Stage by Sam H. Harris
Supported by

MARY HAY

Scenario by JOSEPHINE LOVETT

JOHN S. ROBERTSON PRODUCTION

A First National Picture

Here is the greatest western picture since "The Covered Wagon" and if anything it is greater. It is not greater than that Western epic at least from the standpoint of thrills. It is greater than that Western epic in its own composition, the orchestra assisting. Hughes came on again and sang "Smile Away Your Tears." "In Radioland With Little and Small" was a hit. This act uses a transparent radio set drop similar to the one in Harry Snodgrass' vaudeville act. A wing light shows the two men at a piano behind the curtain; everything else dark. Their five duets were very well received. In the finale, "Because They All Love You," Ted Snyder, Master Raymond and Fred Hughes assisting. "The Goose Hangs High" was the feature. "Raspberry Rhapsody" (Ben Turpin), a topical Bennett, and a trailer followed.

The credit for the wallop goes to the director, Irvin Willat, who certainly has turned out a masterpiece of screen art in this production. It is a western that carries its thrilling power of this nature, but it won't be long when the screen will have a woman western star and her name will be Lois Wilson. Jack Holt is doing some of the best work that he has ever done before the camera. Noah Berry is lighter in tone playing the heavy than usual because of this creates a much better impression. Hutton with his adroit comedy assists perfectly, but there is another member of the cast to whom all credit should be given, Eulalie Jensen. Miss Jensen plays the role of a heavy that is willing to stick a knife or fire a shot into anyone that crosses her path in the manner in which she registers it makes her stand out remarkably. The rather youthful Maxine Elliott Hicks with only a rather small bit handles it authentically well to warrant notice.

But it isn't the cast, the director, the story or the photography that makes "The Thundering Herd" a truly great picture. It is the thrills. They come along in the snow scenes and are without doubt the greatest punch wallops that have been seen on the screen in a long long while. So thrilling are the crashes of the wagons, the falling and kicking of the horses that women in the audience gasp as they come to pass.

The story of "The Thundering Herd" is that of the group of buffalo hunters that invaded the territory which were the feeding grounds for the great herds of bison that formerly roamed over the plains. They were professional killers who were after the hides. They are first introduced at a small trading post where they are packing the wagon trains together for the final drive to the killing grounds. All sorts, from the killers who are professional hunters, the fortune seekers who have left their farms in Illinois and Indiana to gather wealth in buffalo hides (for hides brought \$1 each in those days) and a good day's kill might mean 200 hides; to the fugitives from justice, some with a hangman's noose over their heads if they were ever caught and the stick-up boys who were also on the hide out.

In one group from Illinois are father and son, wife and daughter represented with an old buffalo hunter, his nephew, a pal and a younger man. In another there is a young girl, her step-father and a woman he married after the girl's mother's death together with three men of shady character.

It is with this set of principals that the story concerns itself. The girl is anxious to get away from her evil companions. The young man with the other party falls in love with her but after saving her from the grasp of the dance hall proprietor of the trading post loses sight of her for her step-father starts off that same night. Later the two again meet with the result that they are once more parted through the step-father getting the drop on the youngster and then after trying his hands to the point of his middle, starts his horse off and fires a shot into the hero. But on the final day of the very things happen fast. The Indians aroused because they are starving as the herds of buffalo have been driven off by the white hunters, rise and start on the war path. A messenger rides to all the little wagon trains and bids them to be ready to make a stand against the savages. That message comes a little late to the train of the Illinois party, but soon enough to start the hero on the trail for the girl he loves.

Meantime in that camp a double murder has been committed by the woman of the leader, and he in turn kills her when she tries to stab him in a jealous rage, with he being killed by the other remaining party in order to save the girl, her rescuer in turn remaining behind

to fight off the Indians so that she can make her escape. With the savages on her trail she drives a four-horse outfit better skitter across the snows, while the hero comes cutting across country to come to her rescue, but it is the thundering herd of bison started on a stampede south because of the snow that intervenes and cuts her off from the savages, so that the hero can just ride up in time to pull her to his horse from the path of the oncoming buffalo. That relates a few of the first thrills.

Then for the big stuff. A wagon train unable to reach the meeting place surrounded by galloping Indians and a fight for life, with the rescuers coming in wagons and a horseback over the ice and snow, with horses slipping and falling, wagons skidding in complete circles across a lake of ice and crashing into each other, horses falling into dead falls covered with snow and all the while the fight with the Indians going on. It is a wow of a rise to the rescue, one that has the audience right on edge and it finished with some of the best Indian battle stuff that has been shown in a long long while.

In the finish the lovers are reunited and all ends happily with a corked silhouette of an Indian on his pony on a hill top watching the wagons wind a way.

Then comes an inserted letter from the Department of the Interior intimating that the picture in reality there were no buffalo killed or any cruelty inflicted in the making of the picture, which was a mighty good idea for a lot of fanatics might have started letter writing to the papers and to Washington protesting against the in-

humanity of man to dumb beasts in order to achieve a picture that has box office angles.

No matter what happens or where you are if you get a chance to grab "The Thundering Herd" do so and play it for all that it is worth, for it is certain to get the big money. There are few pictures I want to see twice but this is one of them.

Fred.

Miracle of the Wolves

Produced under the direction of the French Government. Retailing the early history of France. Directed by Raymond Bernard. Released in two reels at \$12.00. New York, Feb. 24. Running time, 18 minutes.

James P. Cagney.....Eugene Perry
Robert Catteran.....Ronald Jones
Joseph X.Charles Dulin
Charles the Bold.....Yanni Marcou
De Chateaufort.....Gaston Mada
Maitre Fouquet.....Georges Maxm
Becke.....Armand Bernard
Tristan l'Hermite.....Philippe Herist.

"The Miracle of the Wolves" heralded heavily as a super-special made in France was viewed for the first time at the Criterion Monday night by an audience that far from filled the little theatre even though the box office was announcing to late comers that the house was entirely sold out. It had many empty seats and those that viewed the picture failed to grow enthusiastic over it.

There was nothing to grow enthusiastic about. The big scene from which the production derives its name resolves itself into seven police dogs, well trained in protection and the fight they put up

"Betty Compson's Best Role Since 'The Miracle Man'"

—NEW YORK MIRROR

WITH
WALLACE MACDONALD
THEODORE KOSLOFF
SHELDON LEWIS
(Released in 20 Reels, 2 Reels & 1 Reel)
A Paramount Picture



BETTY COMPSON
"NEW LIVES FOR OLD"

Adelaide Heilbrun's adaptation of the famous Parisian stage success. Directed by Clarence Badger.

Play the Big Hits. Book the Second Famous Forty

Paramount Pictures

COUNTRYWIDE RADIO RENEW WITH NEW ORLEANS AS BASE

Variety's Local Correspondent Listens In on Dr. Love's Peach Instrument—From New York to Des Moines and Miami

New Orleans, Feb. 21.
A country-wide report of the entertainment furnished by radio on one evening, as heard at the home of Dr. W. A. Love in New Orleans, with cognizance taken of the broadcasting elements.

The radio program of one evening, while lacking somewhat in the usual diversity and variety, rated superlative in some of the individual offerings. The orchestras and bands were doing their utmost to whet the avid appetites of the fans, atoning in part for the absence of novelties and essential comedy. Early in the evening the New York Philharmonic concert orchestra was playing at Carnegie hall in New York city, loomed as the most important entity. They ran through several numbers expertly. The Philharmonics were broadcasting from WEAF, and their notes emerged rounded and clear.

Ella Welfing Welker, possessed of a splendid soprano, rendered an aria for her confab at KOA, the General Electric station in Denver. Miss Welker's voice disclosed rare tonal qualities, especially in the upper register. Words of commendation were her accompanist, Florence McKay.

Dominating the middle west was WEEL, Edgewater Beach Hotel, Chicago. For some time, its amusement providers were the Indiana Male Quartet and Frederick Agard. The quartet was prominent for quite a while, reaching a peak with a ratty ditty called "McDonald Farm." Frederick Agard carved an onomic niche for himself with an appealing rendition of "That Soothing Melody."

Texas Stations
Down in Texas the stations were complaining of "interference." The announcer of WCAP in Fort Worth related he had received a telegram from Birmingham complaining.

Over in Arkansas the University of Arkansas, KFQC, was indulging in a band contest. What tuning in Fiddler No. 1 had just ran the air with a horrible example of his technique, which made it unanimous to tune right out again.

From Elgin, Ill., Tall Taylor regaled the listeners with one of his newest songs. It sounded like a great plug for the Chicago publisher.

A lecturer of the American Legion was holding the fort at KFBU, Bristol, Okla., and shooting verbal explosives with both barrels. He pleaded for the boys who he gone across. Jim Hatch was the orator.

College Sermon
Coocadia College, KFUC, Lutheran Seminary at St. Louis, projected an impressive sermon, the subject being, "What Must I Do to Be Saved?" Out in Milford, Kansas, KFKE, where they ought to know better, an off-key orchestra was furnishing a cross-country puzzle as to just what they were playing.

There was an Elks' carnival at Des Moines. It was the night of the Elks' charity ball. The station is WHO.

WFAT, the United States Playing Card Company station at Cincinnati, bade "good night" soon after. It has a powerful, excellent broadcaster, which gave full vent to the strains of the Roger Young orchestra.

The organ solo of the Minneapolis-St. Paul organ shooting from WCCO must have been framed for the older folk. It was not so good as that furnished by the chap in Mooseheart, Ill.

That crack orchestra of all stations, Radio Serenaders, at Miami Beach, Fla., was displaying its prowess at the Fleetwood Hotel and reaching the heights with some jazzy selections. WMBF, W for Wonderful, M for Miami, B for Bob and P for Florida, explained the witty announcer.

O. M. Samuel.

TO USE RADIO "PLUG" FOR TOWN'S COMEBACK

Haverhill, Mass., Shoe Manufacturing Center, to Exploit Self Via Ether

Haverhill, Mass., Feb. 24.
Radio will be used as a means of attempting to revive the industrial situation in this city, a shoe town in Essex county. Once known as one of the most prosperous cities in this section, Haverhill has been going down grade due to poor local manufacturing conditions.

The Haverhill Shoe Manufacturers' Association and the Shoe Workers' Protective Union are therefore sponsoring a radio program to be broadcast from Station WEEL, Boston, on Feb. 27. Mayor McGregor, the Haverhill Chamber of Commerce and the Lions, Rotary and Kiwanis clubs will assist in the program. The program is part of an extensive and intensive proposed publicity plan to restore Haverhill to its position in the commercial world.

The hour between seven and eight o'clock on the night of Feb. 27 will be given over exclusively to "Haverhill Nights." The speaker on the program and every entertainer is a resident of Haverhill.

DOG STUFF

Albany, N. Y., Feb. 24.
All the dailies in the capital district featured the story about Chipawa, the 23-year-old Sioux chief and Kwanan Alaska, whose appearance at the Kenmore hotel carries with it a tale that sounds like a far-fetched press yarn. However, after editorial investigation by the local dailies, it was proved to be genuine.

Chipawa, accompanied by a big "huskie" dog, answering to the name of "Bum," entered the Kenmore with a message of greetings to Phil Romano, the orchestra leader at the hotel, from the Indians and French natives in his far off Alaskan village.

It seems that the band's periodical radio-castings via WGY were exceedingly welcome to the small group of fur-trappers in that territory which had pooled its resources for the acquisition of a radio set, and when Chipawa was commissioned to transport a valuable consignment of furs to New York, the villagers also urged him to stop off at Albany and extend their compliments.

He did so and put Romano and the Kenmore on the front pages of the dailies the day.

N. T. G. SETS PRICE

"Granny" Granlund is going out to "pull" a Roxy if it is possible. That is that "Granny" has been taken over by Kraft, the motion picture house booker, and he is now trying to capitalize Granlund as N. T. G., "The Voice of the Great White Way," for personal appearances in the section about New York City.

The plan is to have Granlund and a number of the entertainers from the WHIN station appear in the smaller towns around New York for local benefits and such for one or two evenings at a time. The price asked is \$600 a night for the appearance of the announcer and his party of entertainers.

FEATURED AT 92

Canton, N. Y., Feb. 24.
An old folks concert, started here recently, had Alonzo Thornton, 92, as featured violin soloist.

REGULATION PROGRAM FEATURES ON THE RADIO

Same Bands and Soloists Help "Kill" Same Pop Songs —"Rose-Marie" on Air

"My Best Girl" recently had the floor for being the song heard most over the radio, but "Tee for Two," "Whoa! My Sweetie Hiding," and "Till See You in My Dreams" are more often than "Best Girl" is. "All Alone" is right behind the other three songs. If the orchestra don't play them some pianist will, and if he doesn't somebody sings them.

An orchestra on one of the programs played "Rose-Marie," which has not been heard since Arthur Hammerstein stopped the broadcasting of songs from the show. Jimmy Mark and his White Way Entertainers did their stuff from two stations last week, Wednesday he was at WHIN. Thursday at WGBS, Wednesday the Ritz-Carlton and Thursday did their daily doses from WGBS. Eddie Myers' orchestra from WFB also did very well.

Minnie Stern did some classical piano playing via WGBS. Jimmy Clarke and his crowd did the same as last week. Clarke accompanied the Oakley Sisters and Joe Sherman on the piano, singing a few songs himself.

Leo Boyer and his Tangoland Frolics and some snappy dance music through WHIN. The announcer at WHIN also plugged the Jackie Coogan picture at the State, which is part of the Loew radio-advertising campaign.

Ruth Russell over WBAF Thursday played some wild piano solos, which came through clearly and sounded good. Jimmy Clarke and his crowd did the same as last week. The Combined Musical Clubs of Lafayette College, Newark, via WOR, were very good. The Glee Club has some fine voices, and the orchestra is a credit to the college.

The Melodians over WJZ and Nat Katz's Orchestra over WHN did very well. The Hotel Commodore Concert orchestra played for a while over WJZ.

Friday's Program
The Regalito Sisters, pianists, played some fine duets over WGBS. The Hitter Orchestra over WHN cleared. Ruby Cowan from the same station sang his own songs, finishing with a medley. The Ambassador Orchestra and Karen Anderson, pianist, had a nice program via WJZ. Bartholomew Doyle, through the courtesy of Johnny Hyde, recited "That Old Sweetheart of Mine" over WJZ. Phil Cole's Nebraska orchestra entertained with dance music through WHN. George Myers orchestra did the same from WFH.

Saturday's program pianist for Wellington Cross and Babe Ruth, sang some popular songs from WGBS. Bob Krul's College Club Orchestra from N. Y., Jazz and operatic selections over WJZ. Katherine Gausgel, soprano, accompanied by Alvin Hauser at the piano, sang songs with a clear, distinct voice over WFEP. Paul Epps' Revelers, through WFH, entertained with dance music. Edward S. Breck played classical piano selections from WOR.

Most of the artists are regular features at the different stations.

ROXY'S TOUR

Providence, Feb. 23.
Roxy and his gang of Capitol theatre artists, who walked off with \$13,500 a week's salary at the recent Shriners' Crippled Children Hospital Fund, benefit at the Metropolitan, here, are scheduled for another financial mop-up in New England. The gang is down to receive a minimum of \$1,000 per week during its tour of the larger New England cities early in April. The gang opens here at Infantry Hall, marches on to Mechanics' Hall, Boston, thence to Worcester, Springfield and Hartford, with all the indications that more cities and a few towns will be penciled into the tour.

Incidentally, the "sponsored by WEAF" story, which received such widespread publicity in the dailies, is now beginning to be regarded here as a clever press agent stunt on the part of somebody.

ABEL'S COMMENT

By ABEL GREEN

Something More Than Musicians

Some jazz musicians have ambitions exceeding the band game, judging by the few who are only employing jazz syncopation as a means to an end.

Leater Morris of Bennie Krueger's Brunswick recording orchestra, considered one of the best pianists in the business, is attending Columbia University, a dental college with one more year to go before earning his D. D. S. degree.

That the sacrifice is great in his fight for his degree may be gleaned from the long hours at the Parody Club, up to 4 and 5 in the a. m., with university classes starting but a few hours later. However, the week-ends serve as an opportunity to catch up on sleep. Al Epps, at the Hotel Astor last year, is another studying dentist.

Sam Taback, also a pianist, with Ben Bernie's "outside" orchestra, is studying law when not pounding the jazz keys. Harry Shilkret, Jack Shilkret the Victor artist's brother, is at Yale with an M. D. in sight and playing for his tuition as a jazz cornetist nightly in the New Haven cafes.

Ralph Reichenbach, Dux-Art piano roll recorder, is a lawyer, having paid his way up to being admitted to the bar last year as Ray Miller's pianist. However, Reichenbach's keyboard expertise makes his Dux-Art recordings highly attractive as a sideline.

A. I. Menin, who recently resigned as assistant United States attorney under Col. Hayward to open his own law office, was a jazz violinist at the Nassau Country Club some years ago, studying the music law tomes in spare moments.

One of Hearst's "Gags"

In connection with the hunt for Joseph X. Hearst, the defuncting Canadian music publisher, who has a \$10,000 reward standing over his head, some funny stories of his negotiations with prospective investors are told.

One is about a farmer in a suburb of Winnipeg, where the Hearst Music Company's home office was located. He invested \$7,000. When his wife learned of it she said she wanted to interview Hearst immediately and try to get his money back because that was all they possessed.

Three days later the farmer interviewed Hearst and demanded his money back. Hearst was agreeable, assuring him his company did not want any dissatisfied investor in the company. Hearst made out a check for \$7,000.

The latter wanted to know why he was being overpaid \$150 on his investment. Hearst explained that since he had used his money for three days, it earned a profit of 60 per cent in that period which, mathematically, entitled the farmer to the \$150 interest.

The sum too much for the investor, who changed his mind about withdrawing.

Bernie's Nifties for Elevated Brows

Ben Bernie pulled a flock of nifties Sunday night at a dinner dance given by the Knabe piano people to its recording artists at the Hotel St. Regis, New York. Before a musically elite audience, which included such celebrities as Mme. Jeritz, Moritz Rosenthal, Joseph Levine, Arthur Bodansky, orchestra leader of the Metropolitan Opera House, and Joseph Stransky of the Philharmonic, the jazz leader was in his prime with the six cracks.

He cracked particularly as a classic with the distinguished assemblage was a wheeze made by Bernie to Stransky and Bodansky that "We orchestra leaders should stick together and not 'plug' for the songwriters and the guys who write 'Yes, We Have No Bananas' and such tunes." Addressing the kapelmasters of such organizations as the Met and Philharmonic symphony orchestras in the argot of the jazz leader was considered very unique.

Berthold Neuer, president of the Knabe firm, was the host at the reception. Bernie's syncopated arrangements of stuff by Tschikowsky and other masters, played in dance tempo, were well received.

Two Record Specialists

Probably the two most industrious individual musicians in the business are Hyman Farberman, cornetist, and Sammy Lewis, trombonist, whose services for phonograph recording purposes with the various disk orchestras, taxes all their spare time. Farberman and Lewis, regularly with Bennie Krueger's orchestra, are prolific instrumentalsists with several different bands and on several different record labels.

The market for their services is another proof that specialization and many years' training has its financial results. There are quite a few "feature" orchestras being featured on the disks who must have their instrumental personnel picked by the brass specialists.

Farberman and Lewis' specialized knowledge of the niceties of phonograph work makes them much in demand.

Saylor Open for Come-Back

Oliver Saylor, who in his weekly radio reviews via WGBS, under the title "Footlight and Lamplight," has often attacked players and authors alike, has agreed to afford his "victims" the opportunity for rebuttal through the ether and from the same station, WGBS.

The Gimble's station agree that Saylor's attacks are entitled to a check of refutation or explanation of the facts for which Saylor might criticize them.

Olsen's Tripling

George Olsen and his music are probably the champ band "doublers." They are currently playing three simultaneous engagements, tripling from the Ziegfeld Follies to Keith-Albee vaudeville and the Club Moberly after theatre. If "Kid Boots" hadn't gone out, Olsen would be quadrupling both Ziegfeld productions with vaudeville and the cafe.

Record Dealers' 50 Per Cent Profit

The new Columbia records' wholesale prices which now affords the dealer 50 per cent profit on each disk, is looked upon to add impetus to future Columbia disk sales. With it may come a larger turnover and an increased royalty income to the music publisher.

"BLUES" VICE SACRED SONGS

Stipple Wallace, who is featured on Okeh records, is a former church singer at Houston, Tex. Miss Wallace gained outside recognition through her rendition of spirituals but her entire record work is now devoted to "blues numbers."

BREN STAGING ELKS' SHOW

Danville, Ill., Feb. 24.
Danville Elks have engaged the Joe Bren Producing Company to handle their annual minstrel show Feb. 24-25, in the Palace theatre. Proceeds from this annual show go to the Elks' Christmas fund.

SPECHT'S NEW MANAGER

T. D. Kemp, Jr., in Charge—New Orchestra for London

T. D. Kemp, Jr., is now general manager of Paul Specht, Inc., in addition to managing Whitley Kaufman's Victor recording orchestra.

Kemp is a University of Alabama alumnus and holds a degree in electrical engineering. He comes to the band from the Westinghouse Co.

A new Specht orchestra, the Melodians, sails to open at the Piccadilly Hotel, London.

BALTO'S LARGEST STATION

A new powerful broadcasting station will be erected by Cohen & Hughes, Baltimore Victor record wholesalers.

BAD and ORCHESTRA REVIEWS

QUIGLEY-BENSON TIEUP

PAUL WHITEMAN CONCERT

Philharmonic Auditorium
Los Angeles
Los Angeles, Feb. 17.
Paul Whiteman and his band came back to Los Angeles to one of the most enthusiastic audiences that gathered inside the walls of a theatre here in ages. The Philharmonic Auditorium was the scene of Whiteman's opening concert appearance, and it was packed from the orchestra floor to the fifth balcony.

The program comprised eight listed numbers, but there were numerous encores, and the final Whiteman acknowledged with forty-five extras.

For an opening Whiteman used a quintette of his players to exaraply the old-time blattant jazz. He followed this with a similar time made, to quote the program, "less blattant by modern scoring." Item two consisted strictly of comedy selections in which Whiteman, as comedian, held the limelight and scored.

The third selection was devoted to the adaptations of standard selections to dance rhythm, and included "Pat Moon," "B. B.," "By the Waters of the Minnetonka." This sort of melody was right to the taste of the vast audience and the orchestra broke into applause in the middle of a number. Fourth was a sort of pot-pourri of American musical pieces. They were three in number, "Persimmon Blues," "A. A. B. C. for Missus Schuyler," and "Sea Breeze." Of the three last, alone, scored.

It was in the fifth set of offerings that Whiteman struck his stride and led the audience to the pinnacle of its enthusiasm. These numbers were "Limousine Blues," "All Alone," "Indian Love Call," "Wonderful One," for which Whiteman played a violin solo, and "Linger Awhile."

Here came intermission, after which was a suite of serenades from Spain, China, Cuba and the Orient.

Finally, to his concert Whiteman offered "Rhapsody in Blue," with Harry Belafonte doing the solo work at the piano.

BENNIE KRUEGER and ORCHESTRA (10)

Parody Club, New York
Bennie Krueger, acknowledged one of the foremost saxophone soloists in the profession, heads his own orchestra which records exclusively for Brunswick and is one of the most popular bands at the key and other "outlets" functions.

Krueger's sense of dance music is of the popular order, his own personality up front plus his crack record work, all contributing for the general favorable impression.

Krueger has a combination which, in Sammy Lewis, trombone, and Hymie Farberman, trumpet, boasts of a particularly instrumental lunarian in the dance orchestra field. In Lester Morris, pianist, the band has a corking keyboard artist.

Perry Blittzer, the other saxophone soloist; Bennie Bloom, cornetist; Herman Kaplan, violin; Dick Sherwin, bass; Willie Farberman, drums, and Bill Arenburg, banjo, complete the line-up.

Krueger personally is only 25 and presents an extremely youthful front that seems to "take" with the customers at first sight. His comedy sense of direction with the clown twirling of the digits and his own syncopating exaggerations in keeping with his solo red jazzlike, distinguishes him as a "personality" among band leaders.

That Krueger can give 'em ultra dance music is already proved. In the cafe they're in, in many picture houses, they have a new house record at the Missouri, St. Louis, to their credit.

Vaudeville is possibly their only untried field and that, if doubling from the cafe permits it, should welcome the Krueger organization.

THE RENDEZVOUS 10
Who Offered to Supply on Their Movie-
pistol Shot at the Henderson Cafe, New
York, Are Featuring Sam Brown's "FLOR-
IDA," with Earl Bessie. The Rendezvous
is the Albe Factoria in the Nashville. One
of the Number's Many Chances Is the Arthur
Lane Arrangement. You Can't Miss It If You
Play!

FLORIDA
By GREEN and GREER
Published by
Robbins-Engel, Inc.
1628 Broadway, New York City

LOU MENIN and HIS ORCHESTRA (7)

Mah Jongg Inn, New York
Lou Menin's orchestra is an excellent illustration of the fact that present day, progressive Chinese restaurants are becoming more discriminatory in their tastes for dance music. Where formerly, the average Oriental restaurant was content with a makeshift combination, today the tide of the times and the other little details, the Mah Jongg Inn, incidentally, is the largest Chinese restaurant in New York.

Lou Menin is the leader-violinist. Jack Burgess and Robert Robertson, who are making the family of aces, are important in the unit. Otto Zeeman, banjoist; Paul Roth, trumpet; Jack Crosby, traps and Henry Levenson, pianist, complete the personnel.

For a restaurant or cafe dance floor, the septet delivers in great style.

HUGO FREY and HIS STRING ORCHESTRA (6)

Janan's Hof-Brau, New York
Hugo Frey, the veteran composer, Victor recording artist and pianist, heads the string ensemble which plays dinner music at the Hof-Brau from 8 to 11:15, while the Commanders fulfill their theatrical engagement with "Elsie Janis' Puzzles" show at the Fulton. The versatile Commanders play from 6 to 8 and 8 to 10 at the Frey orchestra sandwiched in between their absence.

The Frey organization possesses the same charm that made Joseph Smith's orchestra so popular a few years ago at the Hotel Plaza, New York. Frey was pianist and technical director of the Smith combination at that time.

Frey's demand is of a type not often encountered in cafes or restaurants excepting in the smart hotels on the east side of the town. It is decorous and yet danceable. The cello, bassoon, violin, piano, banjo and drums make a happy combination for delightful dance music.

JIMMY CARR and HIS ORCHESTRA (10)

Silver Slipper, New York
Jimmy Carr's band is made-to-order for the cafe dance floor. His third annual return to the Palais Royal, Atlantic City, during the summer proves his consistent popularity with the same management and patrons. A fourth is slated for this summer.

Obviously, therefore, their engagement at the Silver Slipper is not much of a gamble for the house. The band also doubles vaudeville, which brings to the cafe floor an unusual quality of showmanship of which Carr makes the most. Carr bills himself M. D. (Doctor of Melody). His band dishes up a likely brand of dance music. The brass section is strong, with Al Moore and Irving Solow, trumpet; Maurice Wiley, trombone; John Buckley, tuba; Ted King and Tom Kras, saxes; Howard McDonald, drums; Sam Brown, piano, and Harry Girdle, banjo. Carr himself conducts and handles the violin, in between times interspersing vocal bits.

Carr follows Charles Dornberger and his Victor band into the Silver Slipper and is clicking regularly.

Miller's Film House Premier
Ray Miller and his orchestra start their picture house tour March 7 at the Missouri, St. Louis.

The film theatre itinerary, under Brunswick's personal supervision for exploitation purposes, will be extended into the spring up to the time Miller opens at the Beaux Arts, Atlantic City.

Ethel Waters Signed
Ethel Waters, now at the Everglades Club, New York, and who has been making "blues" records for Paramount, has been signed to make a series of "blues" numbers for Acolian.

Chicago, Feb. 24.
The Quigley-Benson, Inc., affiliation as a music publishing enterprise is a direct tie-up between a publisher and a bandman for exploitation purposes.

Where Isham Jones is financially interested in the Milton Weil tie-up, it is only an individual tie-up. Jones also places manuscripts outside of his own firm.

Tom Quigley, however, has affiliated with Benson, who controls a number of Victor recording combinations, in an effort to cash in on the Benson-Victor angle. The Benson orchestra under Don Bestor's direction, the Jack Chapman Hotel Drake band and others insure a "plug" for the new Quigley-Benson combine.

Quigley is president and general manager of the new firm, and Benson vice-president. Ralph A. Foote is secretary-treasurer, with Jerome Levey also interested.

The Canadian courts have sustained Tom Quigley's title to the American rights of the bankrupt Hearst Music Company's catalog. The United Trust Company of Wisconsin, receiver for the defunct publishers, questioned the legality of the transfer of the rights for which Quigley paid \$10,000 last December. Attorney Walter Ader, of Chicago, went to Winnipeg to argue the case for Quigley.

Quigley was formerly general manager for the Hearst Music Company. Its late president, Joseph X. Hearst, blew after his concern went to an unglorious although not unsuspected finale. When that occurred the Canadian police became intensely interested in Hearst's whereabouts, but up to date have failed to locate him. There's \$1,000 reward awaiting someone who will tip off the cops just where Joseph is at present.

MRS. WIEDOEFT DIES

Los Angeles, Feb. 24.
Pauline Wiedoeft, 37, wife of Herb Wiedoeft, leader of the Brunswick orchestra at the Cinderella, died in this city on Feb. 21. She had been ill several years.

Her husband and five-year-old son survives.

Traymore's New Band

Mel Morris, Paul Whiteman's booking executive, has placed a new organization in the Hotel Traymore, Atlantic City, grill room. This is the first time in quite a while the hotel has featured its dance music.

Playing for Ponies

Chicago, Feb. 24.
The Orlo Orchestra, under the direction of Dan Russo and Ted Fiorito, will play the grand march for the entrants of the Kentucky Derby, May 16, at Louisville. The orchestra has been engaged by the management of the Edgewater Beach Hotel, where they are currently appearing, to make the trip. The band is reported to be getting \$2,300 for the one day with all expenses, including rail fare and accommodations paid for his business operations.

Mr. Nicholson sought to recover a large sum of money from another music publishing house in New York which was listed as a creditor. The bank official was quickly convinced that being music publishers themselves they could hardly have "ordered" any other merchandise from the Hearst Company.

Ben Bernie's "Bernices"

Ben Bernie's "Bernices" may play a show, vaudeville, hotel or cabaret, but wherever they land it will be an all-girl orchestra.

Ben Bernie is giving the information his personal attention besides playing his third return engagement with his own Roosevelt Hotel (New York) orchestra at the Keith Palace in the metropolis this week.

NAT'L MUSIC WEEK IN MAY

Chicago, Feb. 24.
The first week in May will be observed as National Music Week all over America. The National Bureau for the Advancement of Music, the active head of Music Week, has just issued a book titled "A History of National Music," which gives in detail what has been done to advance the cause in the United States.

PRINZ LEAVES RAINBO

Chicago, Feb. 24.
Le Roy Prinz, has been relieved of his position as producer of the Rainbo revues. His dismissal was unexpected, Edgar Schooley will replace Prinz.

Schooley was chief producer for Ernle Young during the time of the Marigold and Edelweiss Gardens.

LOPEZ RESUMING CONCERTS

William Morris has routed Vincent Lopez and his orchestra on a limited concert tour of three to four weeks, starting April-22. This will follow Lopez's Keith-Albee vaude work.

The band is slated to open at the Palace, New York, March 9.

CAN. GOV'T SUE FOR "EXCESS INCOME"

Receiver Alleges Such 'Income' Was Padded—Hearst Reported in Brazil

J. B. Nicholson, president of the Traders Trust Co., Winnipeg, was in New York last week investigating some of the alleged "big accounts" which Joseph X. Hearst, the music publisher, now a fugitive from justice, had on his books as part of his business operations.

Mr. Nicholson sought to recover a large sum of money from another music publishing house in New York which was listed as a creditor. The bank official was quickly convinced that being music publishers themselves they could hardly have "ordered" any other merchandise from the Hearst Company.

The receiver in bankruptcy is now suing the Dominion of Canada to recover a large sum of money which was paid the Canadian Government by Hearst as "excess income" on the allegation the "income" was padded and the large taxes paid thereon as part of the scheme to defraud prospective investors by impressing them with the large dividends earned by the company. The receiver wants this money back for the benefit of the creditors.

Hearst is reported as somewhere in Brazil.

Whiteman-Victor Sales

Paul Whiteman and his concert orchestra's current itinerary in the Coast territory is proving a tremendous spur to the Whiteman-Victor record sales at that territory. The Victor company has effected important tie-ups with all its coast dealers who are heavily exploiting the Whiteman advent into that section.

Whiteman is also "canning" prolifically at the Oakland laboratories with the assistance of the traveling Victor recording units.

Muncie, Ind., Feb. 24.

The highbrows of Muncie turned down Paul Whiteman and his orchestra, claiming it was too jazzy for the new Ball Auditorium, given to the city by the Ball Glass Works. The hall is in the hands of some ex-members of the Mafinee Music Club which passes on all attractions.



"The Best Instruments In the World"

In France, Al Moore was in charge of music and musical organizations in the U.S. Navy. When he organized his own band, he quite naturally named it the U.S. Jazz Band and they have been together now for five years without a leaf.

Listen to what Moore has to say about instruments: "During the time that I had charge of the naval musicians, I found that Conn instruments were much preferred to any other make. My band, the U.S. Jazz Band, is completely Conn equipped. To my way of thinking they are the best instruments in the world and during my time in Europe I had the chance to examine all the well known foreign makes."

That goes for all the big stars and traveling organizations too—most of them use Conn's, and there's a reason. Let us tell you about it; no obligation. Write today, mentioning instruments that interest you.

C. G. CONN, Ltd., Conn Bldg., Elkhart, Ind.
Sole Makers and Dealers Everywhere



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CABARET REVEALS

HOFBRAU-HAUS

August Janssen's uptown Hofbrau, 512 11th street and Broadway, New York, and its formal opening last night. It is on the site of what was originally the most spacious chop suey place on Main street—the Bamboo Gardens, which went into bankruptcy until the Janssen interests took it over.

The commodious interior has been handsomely redecorated, with two sure-fire features as the prime attractions—the food and The Commanders. The band, under Irving Aaronson's direction, doubles with Elsie Janis' "Puzzles," and is commanding the unusual figure of \$3,000 for its 11 members at the Hofbrau. Its versatility and general entertainment leave no doubt as to the worth of the organization.

The integral components of The Commanders, with its expert jazzists, legman specialists, the sensational stonaged "Charleston" stepper and the solo and ensemble vocalizing by John D'Alessandro, the baritone, and the quartet harmony, makes this organization as unique and extraordinary for its general versatility and consistent entertainment. For a stage band its expert dance music is all the more surprising.

Hugo Frey, the composer and orchestra leader, veteran of the Elmsmith at the Hotel Plaza when Smith was in the height of his popularity, has the string ensemble, which will fill in between 1 and 11, when The Commanders are at the Fulton with the Janis revue.

Other special features the opening night were Miss Manley, a cute trick of a comedienne, and Billy Taylor from "China Rose." Miss Manley's solo work in the act, which includes double numbers with Taylor clotted. The latter whammed over with an eccentric dance number.

De Fay and Nanine, from "The Rat," showed an Apache dance that is away from the usual, while the band itself did its routine as a specialty offering outside of its dance work proper.

August Janssen, Jr., is actively directing the uptown Hofbrau-Haus, has the string ensemble in conjunction with the famous Hofbrau on lower Broadway. Abel.

PARODY CLUB

The new show at the Parody shapes up as a smart floor offering. The revue portion has a chorus of 10 and four female principals leading the numbers, but the show abandons the revue idea and develops into a straight succession of specialties.

Hal Hixon, a corking juvenile, eccentric and acrobatic dancer, remembered as formerly in the Ziegfeld "Follies" and with the "Midland Rounders," is coming out in ceremonies. He first introduces Bennie Kruger (Band Reviews) and his Brunswick recording orchestra for their instrumental specialty, a "hot" number, "Copenhagen."

Eddie Chester, working under cork, is a comedy stepper featuring a likely strut. Chester is a Parody familiar, having worked

there with Lewis. All his dance specialties are backed by chorus ensembles.

Hope Minor, in "Peter Pan" costume, got over an acrobatic trick specialty in a nice manner. Dick Omond from "Big Boy," a neat looking blond, followed with another dance specialty of the pee-jaw order. Viola Bolla, from the "Music Box Revue," was another dance specialty. Chester's cake solo preceded "Ukulele Herd" which was the entertainment feature of the show.

Edwards is doubling from "Lady Be Good," and was called back by actual demand of which the management took cognizance. Edwards' vocalizing to his own live accompaniment is popular with the regulars and disproves some carping criticism that Edwards, sans the cork, has not the personality when in blackface.

Hal Hixon's own acrobatic dance specialty whammed 'em. He changes from tux to street clothes for his "Acrobatic Legation," which is topped off by "dancing" on the shoulders of a "wow" salvo. Eddie Chester with the girls closed the first section. The chorus making three girls looked well in their abbreviated costumes.

When the show was reviewed Clare Carroll, peppy "Charleston" specialist, was temporarily out of town illness. Abel.

SILVER SLIPPER, N. Y.

Peggy Joyce Night Fri. (Feb. 20) was not quite capacity at the Silver Slipper, but got heavy, play, Countess Morner was the guest of honor.

The Silver Slipper (Broadway and 48th street) is one of the most popular of the cafes in New York. It appears equally to the casual drop-in, who don't both to "dress," as well as to the rouser and the "swells" who frequent the "exclusive" places.

The show is framed for duration and has a strong card in Harry Jones, a corking comedian, who officiates as master of ceremonies. Rose is likely timber for any place where consistent entertainment is appreciated. As for production as well as vaudeville, she has long since won his spurs in that field.

Rose introduced the show proper, with the backing of its staff in the specialty which had Jimmy Carr, the leader, also contributing a vocal solo. Carr in turn introduced one of his own proteges, a colored lad, Buster Miller, who is alleged the official scourge manipulator of the band as well as keeping the brass instruments in shining order. It is conceded that at any rate, young Miller is an extraordinary stepper. He does some "his dancing" on his hands, forearm and head.

The eight chorists comprising the S. S. "Beauty Brigade" were introduced by Rose Georgia. In a contralto, was the first of the principals to feature a solo. Miss Hall, the number number in the first section, called out three-ring circus, and clicked in both.

Beth Druce, with a toe jazz specialty, was Miss Marion Earling danced some more. Earling, a soprano of nice voice, got over Friml's "Indian Love Call" from "The Mikko."

Doris Vinton, a lovable miss, whose shy manner caught the customers' eyes, sang and danced. Her song-and-dance specialty, for which she was called for Rose's aid, libbing in great style. Dane and Ben, dance specialists, also worked Rose for his share sang "Peter Pan" and whipped over some of his pop ditties in great style. Probably what is most related by the "wise" bunch is his snappy extemporaneous play. He evidences this quite often.

The show is strong and entertaining, ably manipulated by Rose. Abel.

SILVER SLIPPER, CHI.

Chicago, Feb. 19.

A new floor show, produced by Roy Mack, opened at the Silver Slipper, Feb. 18. Eight ponies and six principals are used. The show is rather small here, but the show qualifies as good cabaret entertainment. A large attendance was recorded for the opening, with the show's last number winding up about 2:30 a.m.

Especially conspicuous was the costuming of the eight girls, for which credit is due Miss Lenore, a comparative newcomer to the local field, but who has already built up a name for herself.

The chorus numbers stood out above the principals, who, for the most part, did little more than fill in the gaps. Mirth Mack, of the show, was outstanding. Mark White, who is a table singer, contributed a few difficult steps in a dance that was fair. He soloed again later and repeated, in all essential details, his first offering. Others of the principals include Betty Burnett, Geneva Mick, May White, Phil Furman and Arnold Crawford. Tabula singer not in the show proper were Dot Le Roy,

Edna White, Dotty Austin and Billie Wilson.

Sol Wagner's orchestra give a strong jazz foundation for the show and were liberal with their carried-on in the dance intervals. Harry Lindson was at the piano for the table singing.

A tropical number attracted attention both by reason of the fantastic costuming of the girls as hula-hula ladies and the staging. The girls wore jet black wigs and wore lotus-toms. Some new twists to a sailor's costume and a cross-word puzzle outfit was unique, timely and showed imagination.

Summing up, the Silver Slipper has a neat little show, chiefly because it has a good chorus, tastefully costumed and well drilled.

SWANEE

Washington, Feb. 24. Washington had to wait for Meyer Davis to come along and give the town a ballroom of the sort that other cities of like size boast. Davis has done a good job of it with the "Swanee," as he has called the latest venture and has turned the basement of the new Earle theatre into a thing of beauty.

The scenic atmosphere of the place suggests a huge palace, the South Sea style, with many real orange trees, palms and flowering plants. Coupling these with the soft amber lighting the effect of the tropics is complete. The Group of Corinthian columns in myrtle green with antique gold capitals surround the huge dancing floor, which accommodates 1,500.

With the launching of the "Swanee" Davis not only gave the town something new in a dance hall but he also introduced its patrons to an orchestra under direction of a drummer. This made them all sit up and take notice. When caught this combination had been rehearsing night and day to be in readiness for the opening.

Before work yet ahead for the boys before they will be worthy of the "Meyer Davis Music" stamp. There was one thing, though, that they demonstrated very well in their night-rhythm. They had it and never lost it for a single moment. A dance orchestra with that as a foundation cannot help but work out right.

Sam Brown is leading this combination. Davis utilized him at the Club Chantier while awaiting the opening of the "Swanee."

In addition to this, there is Joe Smith, A. Van Look and Coleman Myers handling the saxophones; Vincent Downey and Otto Lehner, cornets; Lawrence McCaskey, alto; Harry Soler, clarinet; Fritz Juele, violin; George Myran, melophone, and George Murray, bass. These are, in the greater part, Davis musicians, having been hired for him in other combinations. Meekie.

MOULIN ROUGE

Chicago, Feb. 24.

Beth Miller and Margot Raffaro are the two bright shining stars in Ernle Young's Winter Frolics at the Moulin Rouge cafe.

Ernle Young, a striking brunette and brimful of personality, a new to the Chicago night life sector from New York. She sings, dances and does some astonishing stunts. Miss Raffaro, who makes her appearance with Pat Conway and his Ten Girls, is a dancer of vim and verve. She is one of the speediest in cabaret. In the course of her act she does some excellent high kicks.

Victrol and Annette and Wells and Winthrop round out the stellar portion of the cast. Coleman Goets was with the show recently. The Victrol and Annette interlude is one calculated to knock the late diners out of their seats. Victrol, as a hoisting jackie, is a demon, doing some kind of dance that is to be seen in any other act. Annette accompanies him with a near-Salome interpretation.

Wells and Winthrop are a duo of eccentric dancers who know their stuff and put it over with little loss of time.

The Smith Sisters, Babe and May, replace Goets as chorus leaders in the opening number. They are well known to Chicagoans. The bill is divided into three sections, with intermissions of an hour. The first section is somewhat weak and a little slow, but the last two are a real treat. Pat Conway, who comes out with the girls, is an effective soloist.

For March 4, Maestro Young announces a new show, entitled "Fashions Night," and featuring Earl Ricard.

IKE BLOOM'S DEAUVILLE POPULAR IN CHICAGO

One Place in Loop Where Special Attention Is Given Professionals

Chicago, Feb. 24. Ike Bloom's new Deauville cafe at Dearborn and Randolph, is speeding toward popularity with the show people, through the popular Ike himself and the value he gives in every way in his place.

When Ike Bloom had his cabaret on the south side the show people made his place their rendezvous after theatre. Ike has never forgotten it. Now that he is in the center of the Loop, with about the best cabaret show and furnishings there is here, Ike is the same Ike with show folk, giving his personal attention and always taking care of them.

The Deauville show at present is an Ernle Young revue, bright in looks and work, with the ensemble led by Frank Libuse and Mabel Walzer. Libuse is a comedian who's looking over by anyone in the business, and Miss Walzer works nicely with him.

Well dressed, as are all of the Young shows, the Deauville Revue, with its principals, is making the patrons come back frequently, for there is much ad lib matter nightly that is particularly aimed for the talent present.

Finger Prints as Official Booze Okay

El Paso, Tex., Feb. 24. Finger prints on sealing wax are now the mark of genuineness on liquor brought across the bridge from the Mexican side. The liquor across the bridge make an imprint on the sealing wax placed on the package they purchase. If the seal is broken upon delivery on this side, the sale is off.

Liquor in El Paso may be procured in any quantity but at no low prices, 77 and 83 for single quarts with \$75 a case for whiskey appear to be the prevailing rates.

By border order the bridge is curfew at nine o'clock at night. To offset that the dance halls of Juarez open at midnight, daily. While the bridge is officially closed at nine, booze and other things seem to get across somehow after that hour.

Female Cabaret Talent Barred From Mexicali

San Diego, Cal., Feb. 24. As a result of a communication from Mexico City, inspired by a desire on the part of the Mexican government to improve conditions along the international border, territorial and city officials of Mexicali have ordered that girl cabaret dancers and liquor "inducers" be barred from Mexicali cafes and ballrooms.

For many years it has been the custom for girls to loiter near the bars and assist the bartenders to separate customers from their money. Many complaints were recently filed by American citizens against this practice of drink plugging and it is believed the order from Mexico City is the outgrowth of the protests.

BALLROOM FOR NEGROES

I. Jay Faggen is personally supervising the erection of a new spacious ballroom for colored patronage, situated on 135th street and Seventh avenue, New York. Faggen has Negro capital interest and is in control of a sizeable block of the enterprise in exchange for his services.

Faggen supervised the erection of the Arcadia ballroom on Broadway where he collapsed out his interest to his associates.

DIES IN DANCEHALL

Leon Laskowitz, 36, was enjoying a dance at the Arcadia ballroom, No. 1688 Broadway, one night last week, with one of the hostesses when he collapsed on the floor. He was removed to one of the ante-rooms where he soon became unconscious. An ambulance was summoned from Bellevue Hospital and Dr. Allen pronounced Laskowitz evidently died from natural causes.

690 AGENTS AND 2,815 ARRESTS

All in One Month—But Many Investigations Totalling 4,320

Washington, Feb. 24. The prohibition agents are still making wholesale arrests. During the past month a force of approximately 690 agents, made 4,320 investigations, 2,815 arrests and assisted State officers in making 319 more.

The New York situation, since the repeal of the Mullen-Gage Act of that State is described by Commissioner Roy A. Haynes as follows:

The repeal has destroyed State co-operation as far as arresting facilities are concerned, and also has taken away the local courts, leaving the small Federal force as the only force that is properly equipped and authorized to enforce the National Prohibition law.

This has left the Federal Courts jammed with from 750 to 800 cases a month. Haynes adds that an effort is being made to have the present New York legislature enact an enforcement law and thus permit the great Empire State to take its rightful position with the other states of the Union in sharing the enforcement responsibility.

TABLET FOR PIONEER CABARET IN AMERICA

Site of Zera Semon's Pepper Pot, at Halifax, Named—Existed 35 Years Ago

St. Johns, N. B., Feb. 24. A proposal has been made that a tablet be placed on the site of what is believed to have been the pioneer cabaret restaurant of America. It was known as the Pepper Pot. 35 years ago in Halifax.

The owner and manager was Zera Semon, who has been a traveling magician, monologist in his own variety show touring Eastern Canada and New England, and organizer of a traveling repertory company. Semon was one of the performers in his cabaret. He specialized in feats of magic.

Afterward Semon established several cabarets throughout eastern Canada, all being patterned after the Pepper Pot.

Introduced as one of the talent was little Larry Semon, son of the owner. Larry, who subsequently became a cartoonist on Manhattan newspapers and leaped into films as a slapstick comic.

After quitting his Pepper Pot cabaret Zera Semon continued his road activities with his own variety show.

REOPENING MOULIN ROUGE

Mary Lane will reopen the Moulin Rouge, one of the padlocked cabarets of last year, caught in the wholesale closing stunt pulled by revenue agents.

Lane is a cousin of Jimmy Thompson, who was formerly associated with the Salva in their cabaret ventures.

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JACK CURLEY'S TOUGH BREAK

Wrestling Promoter Figured He Had Gold Mine in Zaiken, Russian

By Jack Pulaski

When Wladek Zhyzysko broke the platform and won the match from Ivan Zaiken last week he also broke Jack Curley's heart. The armory was filled with wild wrestling, bugs and outside some 4,000 howling mad followers failed to get in. It looked like a come-back for wrestling in New York, because the Russians were nitty about the giant Zaiken. When Ivan quit with a "pain in the ear it wasn't a circumstance to the pain he gave Curley."

The climax was a surprise, because it was figured the younger Zhyzysko was through, Zaiken was rated among the world's best abroad, defeating such grapplers as Aberg. He was a standard war and engaged in something like 5,000 matches.

Zaiken's popularity among his fellow countrymen here was not only because of his wrestling prowess, but the fame of his former standing in Russia. He was worth \$5,000,000, but lost all after the war. Taken up by the Grand Duke Vladimir, who became his patron, Zaiken became a sort of household pet with the former czar. He owned a chain of stores, also running flower mills. Quick to learn, he became interested in airplanes and is credited with fathering the Russian air corps.

There is another side of the romantic life of Zaiken. With two other youths he made his own way and the trio were later referred to as the "Three Horsemen." His companions were the famous Bartone, Feodor Chaliapin and Maxim Gorky. That is why Zaiken was feted here and regarded as a hero. Curley had the right "dope" in counting on Zaiken's draw, provided Ivan could win, or at last not quit. Maybe the big boy's tin ears can be mended, but never enough to keep Strangler Lewis away from them. Ivan threw Zibby out of the ring several times, which may have been instructions (witness "Big Munn's defeat of the Strangler").

How Good is Munn? "Big" Munn, ex-college strong man, is going strong out Kansas way, but stories drifting east to the effect he is not as good as rated. He tossed Lewis out of the ring recently and the Strangler retired to a hospital, they say. One story, however, is to the effect that Lewis was dying as a drawing card and was ready to go abroad for some fresh money, there being no one in sight to beat him here. That would dovetail into a return match with Munn, provided, of course, Munn wouldn't lick the college giant, Munn wrestled last season and attracted no attention.

KRAMER WINS; HERMAN DRAWS

Canadian Roy Knocked Out in Eighth—Garcia Lucky

By Con Conway

Danny Kramer of Philly knocked out Leo Kid Roy, Canadian featherweight champion, in the eighth round of the 12-round semi-windup at Madison Square Garden Friday night, and Babe Herman and Bobby Garcia went to a 12-round draw in the final.

Herman seemed to be in front but the judges gave Garcia a draw on his aggressiveness. It could have been for no other reason for Herman hit him with everything but his right hand, and was his master at all styles of fighting.

Garcia's left gun was a right to the kidneys and an occasional right uppercut when in close. Herman speared him with left jabs and nearly tore his head off with right uppercuts. Herman also crossed innumerable rights to the body, but couldn't split the tough soldier, who seems to be a Joe Joe Grimm of the featherweights.

Garcia showed unwavering courage but if an ability to take an unmerciful beating, by walking in effects clean punching and superior boxing, the Camp Holabird youth was entitled to an even break.

The fight marked Herman's second under the management of Jimmy Kelly, who is determined to force Kid Kaplan to give Herman a shot at the title. Kaplan is accused by Herman's friends of running away to the west coast to get away from Babe after the latter's knockout of Bill De Foe. Herman is a much improved fighter and, in the opinion of this writer, will lift the crown from Kaplan's curly dome if they ever meet.

Roy Looked Dangerous

Danny Kramer polished off Kid Roy after a bad start. Roy looked dangerous for a few rounds, crossing several times with rights that shook up Kramer and opening up the old cut over Kramer's eye, which cost him the fight with Kaplan in his recent featherweight elimination tournament. In which Kaplan won by a technical knockout after Kramer had been blinded on one side of the face.

However, Kramer began to slow Roy down with wicked short body punches, meanwhile stopping the Canuck's rights by clever blocking and himself shooting short lefts to the Canadian's jaw. It was one of these left hooks which knocked Roy out in the eighth. He tried to get up, but was too far gone to make it before the final count. Kaplan looks a better fighter than in the tournament and is blocking his jaw better. He was a cinch for a right cross before Friday night. From now on the Philly southpaw should make plenty of trouble for the featherweights, and with his ever popular socking style will find plenty of employment around here during the open air season.

There was a slim turnout of fans to see the bouts.

OBITUARY

All Memorial Cards under Obituary, forwarded by persons having no credit account, should be accompanied by remittance for the insertion. One time for one inch (14 agate lines), \$7. Larger space pro rata. To avoid delay in publication, remittance must accompany copy.

MILTON NOBLES, JR.

Milton Nobles, Jr., 32, son of the late Milton and Dolly Nobles, died in Chester, Pa., Feb. 23, as the result of internal poisoning, which the police there diagnosed as suicide. The remains were brought to New York City Monday and funeral services will be held today (Wednesday) from the Campbell Funeral Church, Broadway and 66th street, at 11 a. m.

The deceased was born in Brooklyn. Until his death he had resided with his wife, Norma Fennelworth, also of the profession, and his mother at his home, 135 First place. Prior to his death he had been appearing with a road

fessional dancer and was one of the pioneers in exhibition dancing in Broadway cabarets, where he appeared with Grace Field as a partner.

In addition to his scores he wrote several popular numbers, probably the best remembered being "When You Haven't Got No Money You Needn't Come Around."

MARGUERITE ANDERSON

Marguerite de Forest Anderson, 37, acknowledged the world's greatest stultid, died at the home of Maude Rockwell, Los Angeles, Feb. 17. A few days prior to her death Miss Anderson was found ill and penniless by Miss Rockwell in a cheap hotel of Los Angeles and moved to the home of the latter. For the past two years Miss Anderson made a valiant struggle to overcome ill health, and poverty; but for greatest work of ability to secure engagements.

Prior to coming here Miss Anderson achieved considerable success and fame by playing concert and vaudeville engagements in London, New York and Boston. In London she had played a number of times at Covent Garden and

in cherished remembrance of LORETTA ROSS (formerly of Four Byrnes Girls) who departed this life February 22, 1925. Always remembered by her sister, DOT ROSS

Queen's Hall and was a member of the private orchestra of the royal family. Chaminade and other celebrated musicians asserted she was the greatest violinist in the world, according to clippings, she had in her scrap book.

Miss Rockwell supervised burial and funeral arrangements. Burial took place in Los Angeles Feb. 23.

BEN BREDE

(Tascot) Ben Brede, professionally known as "Tascot," died at the Englewood Hospital, Chicago, Feb. 19, from cancer of the stomach at the age of 55.

The deceased was well known to the profession and was the originator of coon shouters. He was

IN MEMORIAM

of our beloved cousin EDDIE MACK who died February 16, 1925. May his soul rest in peace DOOLEY and SALES

always remembered for his rendition of "When You Come Home Bill Bailey" and other negro melodies. He was also awarded the Police Gazette Medal in a contest held at Tammany Hall for coon shouters.

He is survived by a wife and five children, two of whom are active in show business.

MARTHA MORTON

Martha Morton, playwright, in private life the wife of Hermann Conheim, died Feb. 18 after a short illness of heart disease, at her home, 245 West 90th street. Miss Morton was born in New York city Oct. 10, 1865. Her first play, "Helene," also known as "The Refugee's Daughter," was produced in 1888. Two

In Loving Memory of My Wife

Dorothy Drew Johnston who departed this life February 19, 1925 Albert E. Johnston (Musical Johnstons)

years later she won the New York "World" prize in a playwrighting competition with "The Merchant of Venice." In 1906 she wrote "A Bachelor's Romance" for Sol Russell, receiving \$125,000 in royalties. She also wrote plays for several stars. Her first novel, "Val Sincere," was recently published by Dutton.

FREDERICK CLAYTON

Frederick Clayton, 48, who had been appearing with the Ella Kra-

mer Stock Co. for the past four years, dropped dead from heart disease in Connellsville, Pa., Feb. 18. Clayton had appeared as usual in one of the principal roles in "Jim's Girl" at the Arcade theatre, there the night before, but later complained of feeling ill.

A widow, Mrs. Estelle Clayton and daughter Virginia survive. The funeral was held in Connellsville Feb. 20, with interment in Hill Grove Cemetery.

ANCY MCNULTY

Ancy McNulty, 32, former actor and more recently a stock director for Thomas Wilkes, died at Calabasas, Cal., Feb. 13. The deceased has been suffering from tuberculosis for the past 11 months, and had been living in the Santa Monica Mountains.

Prior to engaging in stock directing McNulty had appeared in several productions for A. H. Woods and other eastern producers.

A sister, Marguerite McNulty, also of the profession, wife and a six-year-old son survive.

DOROTHY DREW JOHNSTON

Dorothy Drew Johnston, 48, prominently identified with musical comedy roles, died Feb. 19 at her home in New York city, following an operation for cancer. Mrs. Johnston was the wife of Albert E. Johnston.

She had been on the stage for 30 years, and at one time appeared with Weber and Fields. The funeral was held from the Bowdoin undertaking parlors, 671 Eighth avenue, Feb. 20, with the body shipped to Montreal for final interment.

MAURICE BOOM

Maurice Boom, 70, died Feb. 17 through infection resulting from the jacking of a boiler. The veteran showman was traveling, apparently when afflicted, erysipelas being the direct cause of death.

Boom was formerly well known in the outdoor field, conducting his own fair agency one time. He was employed in the New York office of the World Amusement Company.

Mrs. Marion Reardon Fitzgerald, wife of Thomas A. Fitzgerald, proprietor of the Phillips theatre, Springfield, Mass., died in the Mercy Hospital, Springfield, Feb. 17, from pneumonia. The death followed the birth of a daughter two days previous.

The father of Charles Raymond died Feb. 18 in Boston. He was the manager of the Riato, Washington, D. C. The younger Raymond was on his way to Los Angeles when his father died. It required 24 hours to locate him en route.

The mother of Marvin Welt, Chicago vaudeville agent, passed away at 10 a. m. Feb. 21, at 21, after an illness of three months. Marvin Welt and the rest of the family were at her bedside at the time of her demise.

The mother of Walter Dubarry, manager of the Savoy, Flint, Mich., died Feb. 18 at the home of her son in Flint. The remains were shipped to the family homestead at Kensington, Ohio, for burial on Feb. 19.

Mrs. Robert Etrie died last week in Philadelphia. Her husband is the manager of the Ambassador, Westchester, N. Y. Etrie, a son, manages the Apollo and Strand, Martinsburg, Va.

John Sweeney, 70, father of Betty Barrow (Vall and Barrow, vaudeville), died Feb. 21 of heart trouble. He was born in New York city and was interment in Newark, N. J., Feb. 24.

The brother of the comedian, Tom Waters, died Feb. 13 in the Miners' State Hospital, Fountain Springs, Pa., as a result of a fall on an uncovered sidewalk.

Mrs. J. Sheridan, the mother of Billy Reeves Sheridan (Reeves and Truett, Sisters) died Feb. 9 at her home in Howard Beach, L. I.

The mother of Ben Boyar, office manager for Lewis & Gordon, died Feb. 5, at her home in New York City.

James P. Grant, father of Grant Gardner, died Feb. 16 at Greenwich, L. I. He was 87 years old.

The father of Frank Lynch, who had been appearing with the Ella Kra-

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Con Conway

THURSDAY, FEB. 26

BOUT.	WINNER.	ODDS.
Jack Delaney vs. Tiger Flowers.....	Delaney.....	2-1
George Godfrey vs. Tui Jackson.....	Godfrey.....	2-1
Geo. Levine vs. Vinc. Florigone.....	Levine.....	even
Bob Lawson vs. Geo. Jones.....	Lawson.....	9-5

FRIDAY, FEB. 27

Sully Seamon vs. Archie Walker.....	Seamon.....	7-5
Valgar vs. Alex Hart.....	Valgar.....	even

SATURDAY, FEB. 28

Jack Bernstein vs. Basil Galliano.....	Bernstein.....	7-5
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SCORE TO DATE

Selections, 49. Winners, 35. Draws, 8. Losers, 6.

SELECTIONS FOR SIX-DAY BIKE RACE (MARCH 1)

Winners, McNamara and Horan; second, Walther and Spencer; third, Gergette and Boloni.

Ping Bodie Makes Up

Los Angeles, Feb. 24.

Ping Bodie, former baseball player and picture actor, is not going to divorce Anna Bodie after all despite he filed a complaint for divorce in the Superior Court alleging that she had been very cruel to him.

Bodie filed the suit on Dec. 31, 1924, but as he and his wife have two children friends decided to bring them together.

The couple are living together again and the suit has been stricken from the trial calendar. The couple were married in 1908.

K. K. K.'S INTERNAL STRIFE MAY CLOSE ALL KLANTAUQUAS

Klan Headquarters So Announce—Dispute Over Profits—More Than \$500,000 Spent on Project—Meeting of Kleagles Next Week

Chicago, Feb. 24.

Internal strife in the K. K. K. may cause the withdrawal of all Klantauquas this year, it was announced here at the order's headquarters, despite nearly \$500,000 has been spent on this project.

It was planned to send one or more of the organizations into each city in the United States, but now it looks as if the entire scheme will be waylaid. At least, this is the outlook until the heads of the order come to some agreement and decide what shall be done with the profits of this form of show business.

Last year the order cleaned up considerable money on their Klantauquas. It was this fact that prompted the organization to go into the business on an enlarged scale this season. A meeting of all the Grand Kleagles has been called for next week when it will be determined whether the Klantauqua business will be continued.

BUSINESS ONLY

Los Angeles, Feb. 24.

Bathing beauties, jazz bands, California oranges and entertainment features of all kinds have been banned for the National Business Show which is to be held at the Ambassador Auditorium week of March 3.

Waldo T. Tupper, one of the sponsors, asserts it will be for business people only who will come there to study business methods and nothing else. Therefore he does not think that their minds should be distracted.

CHERRY'S EARNED VACATION

Chicago, Feb. 24.

Wilbur S. Cherry, general agent for the Rubin and Cherry shows, will shortly take a much needed vacation.

By his infatigable work for the past two years, Mr. Cherry succeeded in doing what no other agent has ever done, viz., book the two biggest fair circuits in the country for one show.

WHAT THE WORLD WANTS

Variety Bureau, Washington, Feb. 24.

Each week the foreign purchasers realize more and more just what Uncle Sam has to offer them, "big store." The Department of Commerce is seeing to that through the government's consular representatives and trade envoys.

The department requests that the nearest branch office be addressed and that the country be first mentioned in the commodity and last the code number, this in the same order in which they are set forth below.

Purchasers

Among the purchases the current week are:
Brazil toys (13898); Canada, electric advertising signs (13876); phonograph records (13902); China, automobiles (13911), hostery, gloves, cotton and wool underwear, shirts, soft collars (all 13929); Ceylon, automobiles and accessories, hats and shoes, phonographs, rubber goods, playing cards (all 13870); France, automobile accessories (13873), radio sets and parts (13879); leather goods such as cigarette cases and novelties for jewelers (13887); New Zealand, bead ornaments, hair ornaments, dress accessories, vanity bags and novelties (13897); Uruguay, moving picture camera (13901).

Selling Agents

Among those desiring to act as selling agents only appear the following:

Chile, leather and cloth gloves for women (13884); Dominican Republic, cotton hostery (13920); Egypt, photographic supplies and chemicals (13893); Germany, automobiles and accessories (13874); Haiti, paper

REPORT SHORTAGE OF REPERTOIRE ACTORS

Holding Off for Better Break—One Agency Actually Embarrassed

Chicago, Feb. 24.

The local dramatic agencies are complaining of a shortage of repertoire actors who can and will do song and dance specialties. The actors are holding off signing up with test being held in the weeks until warmer weather by playing houses in the larger towns.

One agency, doing a large business with shows under canvas, has found itself actually embarrassed for talent.

Several repertoire organizations have already begun their seasons, the policy being to fill in the weeks until warmer weather by playing houses in the larger towns.

BILLS IN PA.

Harrisburg, Feb. 24.

Bills intended to clean up the county fairs of the state, which the Pennsylvania Department of Agriculture endeavored last year to do by withholding state subsidy from the fairs, are appearing in number in the legislature.

Maryha G. Thomas, member of the House from Chester county, is sponsoring a bill, supported by the Department of Agriculture, that would make impossible the giving of any state funds to a fair association which permits immoral, lewd, obscene or indecent shows along the midway.

The bill, however, would not "prohibit horse racing, or trials of skill or the giving away of articles for which no consideration is received." Fairs that live up to the provisions of the measure would be entitled to receive annual a sum not exceeding \$2,000 from the state, the money to be used towards the premiums offered for Pennsylvania produced products. The bill carries an appropriation of \$250,000 for the payment of the fairs.

Senator Samuel A. Salus, of Philadelphia, has introduced a bill that would hit one of the staples of the circus and the fair—the red lemonade. His measure would make impossible the sale of any lemonade or other drink any place in the state unless in bottled form. The bill looks like a bottlers' first aid.

A bill that might be a companion piece of the Thomas Bill is that introduced by Representative Thomas J. Burke, Philadelphia, which would rule off the fair grounds all gambling devices. It makes it unlawful to manufacture or assemble, sell or use any punch board, drawing board, slot machine or device for gambling.

FLORES EXORATED

Roxbury, Mass., Feb. 24.

Theodore A. Flores, balloonist, his wife and a physician, have been freed of the charge of performing an illegal operation. They were arrested in the Flores' home here several weeks ago.

To the Show World and Public

THE SHOWMEN'S LEGISLATIVE COMMITTEE

Has never been disbanded, but still functions for the original object and purposes for which it was organized: namely, Sponsoring Clean Amusements.

HARRY G. MELVILLE, President

MIKE T. CLARK, Secretary

THOMAS J. JOHNSON, General Counsel and Commissioner

155 NORTH CLARK ST.

CHICAGO, ILL.

THE S. L. C. AND HOW IT STANDS

Exactly the present status of the Showmen's Legislative Committee will be properly a matter of analysis. There is still a Showmen's Legislative Committee is a declaration of its president in a statement issued to the trade papers as an advertisement and published in this issue of Variety.

While the dates for the annual convention of the S. L. C. were duly set for last week and in Chicago, not over six members responded. That leaves open the question of a sufficient quorum to transact business of any nature. Provided there was no regular meeting held through absence of quorum, the matter of the title of president conferred upon Harry Melville by the December meeting of the S. L. C. in Chicago again comes up, since Mr. Melville has made the positive statement that the December meeting at which he was elected president was illegal.

Shadow of Tom Johnson

Behind all of this stands the shadow of Thomas J. Johnson, former commissioner of the S. L. C. and now announced as its counsel. To the outsiders in Chicago last week the thought forcibly presented itself that the absence of S. L. C. members must in part be traced to the shadowed connection of Tom Johnson with the organization. Into this entered the evident desire of President Melville to retain Johnson in some capacity and meanwhile to present reasons for his retention, ostensibly as counsel.

Just why Tom Johnson should care to remain where he is seemingly not wanted and after his failure to accomplish one tangible result for the S. L. C. seems beyond the common knowledge, nor was that so subtly explained by Mr. Melville as the reasons for Johnson's retention. In addition there appeared no doubt but that any number of the absentees had determined to be first assured of Johnson's removal before they would revive interest in an organization of outdoor showmen, unless that organization is a newly formed one without the Johnson association.

Liability of Members Under Contract

This phase of the S. L. C. brings up a point that its showmen-members should deliberate over. It may be assumed that Johnson has a purpose in remaining with the S. L. C. What that purpose really may be can remain Johnson's secret since he has not disclosed it. There is no ban, however, on attempts to penetrate the veil. Johnson and Melville have hung over the S. L. C.

A surmise is that Johnson relies somewhat upon the contract for five years entered into between himself and the S. L. C. By rightful vocation Johnson is an attorney. It may be presumed the S. L. C. has not the better of any provision of the Johnson contract. Believing through Johnson that Johnson assumes his yearly salary or guarantee as commissioner or counsel of the S. L. C. is virtually guaranteed by the original members or those members who may have signed the contract on behalf of the S. L. C. with him, the present situation resolves itself into this possibility.

As an outsider in a matter of this kind, it might be suggested that members of the S. L. C. desiring to properly withdraw from that organization and in a manner to prevent liability for its debts of any kind or character, that the member consult his own attorney as to the best ways and means, even so demanding a copy of the Johnson contract and a copy of the present constitution and by-laws of the Showmen's Legislative Committee.

This is urged upon the showmen-members of the S. L. C. as a precaution against future trouble and possible loss, since it was the opinion of those familiar with the S. L. C. "meeting" last week that the S. L. C. was no meeting; was merely a body of men which may be within his contractual rights, and that Melville is not the legally elected official president of the S. L. C.

Not Acting in Good Faith

The Melville regime has not acted in good faith. At the December meeting a special committee was appointed to call upon the representative trade papers in New York. These papers were "The Billboard" and Variety. The committee called upon each. In Variety's office the committee made the positive statement that as "The Billboard" and Variety were opposed to Johnson and as the S. L. C. wanted the support of these two trade papers, it had been decided that if the papers would trail with the outdoor men, Johnson would be dispensed with. The committee made other statements.

Old Stuff May Return

With Johnson remaining in office, either as commissioner or counsel, the old danger arises. In view of that Variety requests that any showman knowing, hearing or securing any letter written by Tom Johnson or signed by the Showmen's Legislative Committee or any member of the committee with reference to the outdoor show business or any show in that field, send that letter or a report of it to Variety.

"Letter writing" was the principal broken promise made by Tom Johnson in the winter of 1924; lack of legal representation was another, Johnson almost ignoring emergency calls made upon him for advice or services by members of the S. L. C. encountering legal difficulties during their travels last season.

Throwing Dust

To place Johnson as "counsel" and say that his duties will be so limited is just throwing the dust. With the S. L. C. headquarters in Chicago and every show owner on the road, without a committee of showmen to operate the organization, who would naturally step once again into supreme authority? Tom Johnson. There are men and capable ones in the outdoor field who can run the S. L. C. but they have not been invited to do so. With this net result—that the entire situation at present in the S. L. C. looks like a Tom Johnson frame, directed by him and put over by someone else.

That the meeting last week was adjourned doesn't mean a thing for the coming season. It is unlikely that the showmen will again get together before the season opens. Certainly not during the season and possibly not next season.

Meanwhile, where has there been any provision made for funds to operate the S. L. C. with for a year? From where can Tom Johnson reasonably expect to be remunerated? From what and when? And Tom Johnson is no philanthropist, not that guy with a tea shop in Indiana.

Curious Situation

It is such a curious situation that unless the showmen-members of the S. L. C. have resolved individually or collectively to continue to pay dues and pay back dues, should conclude what to do—resign or continue and take legal advice about either.

As a final word—the outdoor showmen want as leader or counselor a man who is evidently standing in the way and obstructing the path of organization and benefit to the outdoor showmen in this country? That man is Tom Johnson. If as big as he has claimed to be, he would have stepped out long ago when he found a feeling existing against his continuance with the S. L. C. or any other society representative of the carnival field.

SMALL CARNIVALS MAY JOIN FORCES FOR OWN ORGANIZATION

Movement Reported Starting in Detroit—Claim S. L. C. Not Sufficient Protection and Larger Shows Always Given Preference

Chicago, Feb. 24. It is reported that the smaller shows, including those of 10 cars and under, are contemplating the forming of a separate organization of their own instead of joining forces with the Showmen's Legislative Committee, as they believe their interests will not be sufficiently safeguarded by the organization.

They stress that last year nothing was done to help them or benefit them in any way. That when it came to a controversy over dates the larger shows were always given preference over the small outfit.

It is stated the movement has its inception in Detroit and that several of the shows wintering in that vicinity are in favor of it.

HAAGG SHOW ON THE RAILS?

Owner of Wagon Circus Seeks Pilot

Chicago, Feb. 24. The Mighty Haagg Show, now a wagon circus, but which several years ago was one of the successful railroad shows, may again become a 30 car show traveling over the rails. Its owner, Ernest Haagg, is now looking for some one who will pilot the show for 1924 as a railroad organization.

The Mighty Haagg shows was the first circus to visit the Prince Edward Islands. At that time George Meyer was guiding. A fortune was made in one year by Mr. Haagg who decided to take the show overland when Meyer left. Ever since the Mighty Haagg Show has been traveling by wagon. It has made its owner several small fortunes. Now he is reported as anxious to make one more killing before he retires. Already the call has gone out for a general agent, and it has made him also looked over a number of cars of different circuses, but as yet has made no purchase.

Robinson Circus at Marion, Ind., April 21

Chicago, Feb. 24. The John Robinson Circus will open its 1925 season at Marion, Ind., April 21. The American Circus Corporation, owners of the show, are reported as desirous of having the organization begin its season in Cleveland and there may be a last minute switch.

The show is in its 102nd year.

MOSS LEASES RENDEZVOUS PK.

Atlantic City, Feb. 24. Rendezvous Park, an amusement park owned by the city, has been leased by Joseph Moss, local cabaret operator, who will operate it next summer.

In taking it over Moss pays \$40,000 rental and expects to keep the park until the city builds its new convention hall there.

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NAT'L FAIR ASS'N

Chicago, Feb. 24. A. W. Fehren of Wausau, Wis., is the president of the National Association of Fairs. G. R. Lewis, State House, Columbus, O., is secretary-treasurer.

Membership in the association consists of active members who have voting powers and associate members with no voting powers.

Active members shall be any regularly organized fair, either county, independent, district or state fair and associate members shall be corporations, associations, organizations or individuals who are interested or connected with fairs in any way, namely, amusement associations, carnivals, fireworks companies, riding device men or concessionaires whose business standards meet the approval of the executive committee.

KENNEDY SALE DECLARED OFF

Lachman Not Satisfied With Bill of Sale

New Orleans, Feb. 24. Another angle has been developed among the many in connection with the disposition of the late Con T. Kennedy's carnival by the government which has seized it for income tax due.

Following the purchase at auction for \$11,000, ordered by the collector here with the shows, bought in by a representative of Dave Lachman, Lachman presented himself at the office of the collector with a certified check for the amount. His attorney upon reading the bill of sale of the property prepared by the collector's office, declared it incomplete and advised Lachman not to turn over the check.

The collector thereupon declared the sale invalid, refusing Lachman time to be communicated with the parties having claims against the late showman and who had filed such claims with the collector.

Government Still Holds Shows
At present the matter of the shows and their ownership remains as before with the equipment in the possession of the government.

It was through the claims having been filed by creditors of Kennedy that the intention was made not to take the title proffered by the government on the ground that the bill of sale did not give Lachman a clear title to the property. Lachman's attorney advised him to view the creditors in order that if he operated the Kennedy shows, he might do so without fear of civil process at any time or place.

No report here of the outcome by either side.

The Kennedy shows were said to have owed about \$22,000 besides the government's claim for income tax. The latter, through penalties, had reached \$100,000. The government settled with the Kennedy interests for \$10,000. After this settlement had been reached it was rejected by Mrs. Kennedy, whereupon the auction sale was ordered.

"Lucky Boys" and Christy

Chicago, Feb. 24. The Christy Show, as was the case last year, may be followed by a number of the "lucky boys" this season. The "lucky boys" do not work—at least on the Christy show—when the show plays near a large town. They do, however, work, and strenuously, in the smaller towns.

In Chicago, which is the central point for the fortunate fellows, there has been a general exodus since the visit of two well-known showmen.

The boys who stood about the corners and relied on Cicero for ready money are all out of town. To all inquiries they are out of town for the spring, summer and fall.

CLOWN'S WIDOW DEAD

Paris, Feb. 24. The widow of the American colored clown known as "Chocolate," who was the father of the English clown Pottier for many years at the Nouveau Cirque, died here last week. She left a son who is now playing the Cirque Medrano under the same name as his father.

A. C. C.'s Circuses Feature Everything But Animals

Chicago, Feb. 24. The John Robinson Circus will feature its riding and menagerie acts this season. Last fall the American Circus Corporation, of which the John Robinson Circus is a part, purchased all the wild animal acts from the Ringling, Barnum & Bailey Circus. It lead everyone to believe that all shows belonging to the corporation would feature wild animals. This is not the case, however.

The Hagenbeck-Wallace Circus will feature a lavish "introductory spec," while the Robinson organization is relying on its horsemanship and fair riders to win the major part of the applause and newspaper notices.

The Sells-Floto Circus will continue to feature a mixed program, which include several animal acts.

Fair Men in Meeting

Chicago, Feb. 24. The International Association of Fairs and Expositions held their February meeting last week, got into regular session on Wednesday. President Edwards, in his opening address, taking up the matter of the postponement of the school in fair management, the reason being lack of suitable quarters at this time of year at Chicago University, where the school was held in 1924.

There was no regular program laid out to be followed at this meeting, so the matter of fixing the date for the 1925 regular annual meeting was taken up. It was decided to hold this year's sessions Dec. 1 and continue the same for three days.

The matter of dates of members was taken up and Ralph Hemphill, secretary, gave out the information that on April 1, the bulletin of dates would be supplied to members.

George R. Lewis, secretary of the new National Association of Fairs, was called upon to speak on the new association. He gave a brief outline of the purposes of the organization.

Members included Elroy S. Thompson of Brockton, Mass., who presented the Brockton Agricultural Association for membership.

It is understood that the business done by booking agencies and attraction people at the fair convention last week was the biggest on record. It was more generally distributed and the smaller agencies this year will do better trade.

It seemed to be the consensus that fair men were spending more money on their grandstand attractions than ever before, and paying more attention to their night show, by booking pretentious fireworks spectacles and displays.

Lightly Attended

The closing last week of the fair men in Chicago was the poorest attended in many years by showmen. It would seem that they see little reason to go to the added expense of attending the meeting in February, when the business with the majority of fairs can be and is settled at the December gathering.

Not more than a dozen carnival men were present at the convention last week, in spite of the fact that the Legislative Committee was supposed to settle matters of importance to them generally. In addition to the absence of showmen, there was a lack of interest in the doings of the Legislative Committee, some showmen who were in Chicago not even attending its meetings.

A. C. C. Side Show Mgrs. On Straight Salary Basis

Chicago, Feb. 24. All side-show managers of the American Circus Corporation will work on a straight salary basis and not on the past on a percentage. Up until last year a side-show manager received 10 per cent. of all door receipts.

This season all the big winnings will go with the corporation, and managers receiving a straight \$100 a week salary. It protects the managers from a losing week and banishes one of the highest paying circus positions.

EXTEND CH. ENGAGEMENT

Chicago, Feb. 24. The Ringling, Barnum & Bailey Circus, which management has shown at Grant Park 24 days this season. Last year the show stayed 18 days.

JOHNSON IS BOSS OF COMMITTEE; FEW CHANGES

Old By-Laws Held To—Mike Clark, Secretary and Beckman, Asst.

Chicago, Feb. 24. The Showmen's Legislative Committee is practically in the same position it was in last year, except that there is a new president, a board of directors with limited powers and all subject to the dictation of Thomas J. Johnson.

The by-laws printed and circulated by President Melville were not adopted at the meeting last week in Chicago, but the original constitution of the organization was reverted to and the legislative committee is in statu quo.

Mike Clark has been elected secretary and all information on legislative committee matters is furnished by him and Fred Beckman, but from all appearances it is and will remain a Johnson organization with the members subservient to the commissioner.

RINGLING WILL HAVE ICE ACT

Will Use "Rink" No Matter What Temperature

Chicago, Feb. 24. The Ringling, Barnum & Bailey circus last season disposed of their wild animal acts because of the labor entailed in erecting and dismantling the steel arenas. This season, however, the show will use an ice skating act which will entail nearly as much labor as the wild animals.

Ice skating in a circus is new and novel. For this reason it will be used by the show. Plans are now being perfected where it will be possible to have the ice in place for both shows, no matter what the temperature.

The act will be used on all the one day stands, as well as the larger week and two week city spots.

Ill. Pari-Mutuel Bill

Chicago, Feb. 24. A meeting was held last week in Chicago by fair men interested in bringing up the matter of pari-mutuel machines before the Illinois Legislature.

It was decided to recommend the 1923 pari-mutuel bill with certain changes.

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The heavy rain had no ill effect on business at the Majestic; the house holding the usual capacity the first show Sunday. The bill is not a well balanced affair, with a wait preceding each of the four first turns. The Great Lester walked away with the comedy hit, Throop and Phillips running a close second. The first dramatic offering, in a long time was offered by Porter J. White and Co. The vehicle was somewhat of a novelty with the

audience receiving it most favorably. Alphonsie Company, a pretentious, the main turn, opened, dispensing a few laughs. The figures are well manipulated, providing good entertainment.

Edward and Dean, man and woman, classical singing act, filled in adequately in the deuce spot, old time melodies dressing the turn accordingly. A special set was effective. Porter J. White and Co., in an old time dramatic sketch, was both capably handled and well received. Throop and Phillips (New Act) followed.

Pierce and Ryan, two men, comedy turn, with some singing and dance at the finish by the old

and company is introduced by a slide that hails him as the originator of "ragtime," but the major portion of his routine consists of dancing. He got over in great shape, but it was obvious that he carried his own Edward, as acts at this house are not accustomed to getting a reception.

Taylor and Rose, mixed team, with both doing eccentric Dutch, got over through the unique combination. Their talk is bright in spots and is interesting with some dancing by the girl and a comedy number by the man. It is a good combination for the intermediate houses. Clifford followed and scored. Stanton and Flynn are a conglom-

erated act, introduced by a slide that hails him as the originator of "ragtime," but the major portion of his routine consists of dancing. He got over in great shape, but it was obvious that he carried his own Edward, as acts at this house are not accustomed to getting a reception.

BUFFALO

By Sidney Burton

Majestic—"Next Door." Richard Herndon's new domestic comedy by Dorothy Parker and Elmer Rice, featuring James Spottwood and Wanda Lyon. "The Frame Up" next.

Shubert-Tek—"Sitting Pretty." with the Doty Sisters. Second showing of this one, which originally opened here. "High Stakes" next.

Hick—"Janice Meredith" (film). Lewis—"Broken Laws" (film). Lafayette—"Square"—Stinsons in silk.

"Playhouse"—Meet the Wife. Gayety (Columbia)—"Nitties of 1935."

Garden (Mutual)—"French Frolics."

For the second time within a fortnight burglars were discovered in Shea's Hippodrome theatre early Sunday morning. Police arrived, answering the burglar alarm, before anything was stolen, but the thieves got away. According to the police the burglars hid themselves in the building after the final performance Saturday night.

Geraldine Farrar is booked for one night at the Elmwood Music Hall Wednesday, February 25, with a company of ten to appear in "Caroline," the attraction will carry a full production at a scale of \$3 top. It is the first time that the Music Hall has housed an operatic production.

CLEVELAND

By PHIL SELZNICK

George Maschke has been appointed treasurer of the Hanna, succeeding E. C. Hubbard, who followed F. J. Gilbert, former manager. J. V. McStee of Baltimore was sent to manage this house and the east is also sending in an assistant treasurer, name unknown.

The Chicago Opera finished four performances at the Public Auditorium Saturday to around \$100,000. This gets the local backers out of the hole. First time that has happened here.

Ray Putnam, dancing sax player of Emerson City's orchestra, slipped on a show last night. He may be a young lady New Year's Eve. Three weeks later—Mrs. Putnam, but no one knew it until last week.

Rose's Midgents opened the deceased Colonial for two weeks, doing four shows daily at 50 cents. The Midgents' found the entire show. If they get over in this house they should be crowned champions of all the universe.

NEWARK, N. J.

By C. B. Austin

Shubert—"Ziegfeld Follies." Bruders—"The Lounge Lizard." Proctor's Palace—"Vaudeville, Lewis's State—"Excuse Me" and vaudeville.

Newark—"A Broadway Butterfly" and vaudeville.

Brantford—"The Lady." Rialto—"Salome of the Tene-ments."

Fox's Terminal—"The Dancers" and "The Wise Virgin."

Goodwin—"A Man Must Live."

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Miner's Empire—"Bathing Beauties." Lyric—"Laffin' Thru."

The Strand is running daily change of features again. The Pablans must be out a lot on this house but they are following their regular policy of holding a theatre rather than letting a competitor get it.

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—Donaghy, Tribune

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CHICAGO

CORRESPONDENCE

A matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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KANSAS CITY	42	SYRACUSE	42
LOS ANGELES	40	WASHINGTON	39

"Gronle," had a tendency to drag. Blue-Bird Revue, mixed quartet, followed with more classical singing, displaying good voices. The girl is elegantly dressed and scored on its stilt singing.

The Great Lester scored with his vertiginous variety. Davidson's Louisville Loons, novelty orchestra, closed. It is above the average.

With Van and Schenck playing a return and Jack Norworth, John B. Hymer and Co. and McGushion Twins also on the bill, the Palace presented an astonishingly strong bill this week.

Van and Schenck are big favorites here. The S. R. O. Keaton, who opened early and indications point to its use for the remainder of the week.

Norworth, with Dorothy Adelphi at the piano, was in fourth place. He has a nifty new song or two and a new line of patter in his dialogue with Miss Adelphi. John B. Hymer, in third place, with his comedy, "Tom Walker in Dixie," pleased immensely.

The McGushion Twins in their "Let's Dance" number, come fifth. They are assisted by Eddie Franklin, Chic Stanley and Dubow and Ross (male team). The act, playing without special set, does well, nicely. Babb, Syrell and Lorraine open the bill. A surprisingly good act, one of the best hoofing turns, in fact, seen here in some time.

Paul Nolan and Co. were second. This comic juggler gets his hands on the come-back here. He has Charles Olcott and Polly Ann, with Eddie Lambert at the piano, featuring Olcott's specialties, were sixth.

They are followed by Ensign Al Moore and jazz orchestra, featuring "Boony" Honey, Jack Spersel and Fred Vogt. The band is good, but the specialties are the best part of the act. The Herbert and Bolt trio, slow motion athletes, closed.

Loop.

The American show for the last half of last week was strictly hokum. Business was exceptionally good for the first performance, due to the appearance of J. C. O'Connor, hypnotist, who has scored his subjects do a sleep in a neighborhood window. He brought her out of her six-hour sleep at the first performance Thursday, which accounted for the capacity business.

Clifford, like the rest of the hypnotists, works on the line of Pauline. He employs practically the same routine and speech, only he is a better showman than most. Blaise and Blaise, double contraction turn, made a weak opening, barely getting over. Ben Harney

creation of nut comedy and succeeded in registering. The boys have a lot of nerve and that's about all. A pop number, warbled by the boys, the girl at the finish, was the only legitimate feature of the turn.

Island Frolics, novelty dancing turn, closed. The act, which does some snow show dancing, with the four girls employing a conventional routine, is commonplace.

It is a corking setting and will answer the purpose of flash in the smaller houses.

"Alabama Land," a southern singing and dancing act with two men and two women, carrying a special act, closed. The Kodie act, for the half week. The act was fast, the women having voices and the male duo being excellent hot-footers. It was well staged and went over nicely.

Paul, Levan and Miller, rough-house acrobats, opened the bill. They were rapid workers and got hand. Allen and Norman supplied with a take-off on the magician stunt and re-jumping interlude. One of them worked from the audience. A bit rough but the patrons ate it.

Leon Vavara, at the piano, proved the individual bit of the bill. As a monologist he was a bit timid. His specialty included classical and last with trick variations. Nat Jerome and Co. presented a sketch of young married life, a variation on the "Able" theme.

It ended with a Yiddish father-in-law and an Irish mother-in-law. The house laughed with them.

Doris Duncan preceded the "Alabama Land" number with songs and a Capt. Kidd skit. Vavara, came back to work with her at the piano.

Norman E. Field, general manager for Jones, Linick & Schaefer, has recovered from his recent illness and is at present recuperating in Bliox, Miss.

Cyril Samuels, secretary to Aaron J. Jones and Ralph T. Ketterling, is convalescing at the Grant Hospital following an operation for appendicitis.

The Academy had a fairly good show the last half, although shy on comedy. Arthur and Eugene opened. If Arthur is the man, the billing should be changed, as the woman does the real work. The man gets a few legitimate laughs doing a blackface butter. The woman, garbed in tennis costume, does some clever juggling with plates and clubs. The act is a dandy little opening turn.

Rinn and Virginia, man and woman, deuced with a draught musical offering that was fair but needs pepping up. Dave's Entertainers, four men on stringed instruments, with a girl doing a Hawaiian dance for a finish, proved an acceptable small time act of its type. They are a special order.

Next to closing Moss and Layere, man and woman, exhumed some prehistoric gas which go back before the flood. The man is clever and the girl is okay but they need better material. The off-color wheeze about pajamas should be cut.

Five Dancing Girls were an average closing act.

The opening bill at the new Indiana theatre, Indiana Harbor, was "Shine Troops," Norman and



E. F. Albee, Brooklyn, This Week (Feb. 23)

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At the Piano
BILLY GRIFFITH

NEW ORLEANS

By O. M. SAMUEL
Tulane—"Passing Show."
St. Charles—"Cheating Husbands"
(Saenger Players).
Strand—"Hot Water" (Harold Lloyd).
Liberty—Janice Meredith.
Tude—"Fighting in France."

Last week the Orpheum patrons were regaled with one of the smartest shows of the year. The applause winning heroine was Lillian Gresham, who had Louis Lazarin and Mario Palermo assisting. Yung Wong and youthful "yongwongers"



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centered to success right at the start. The Orientals had everything in the acrobatic bag of tricks, with much to spare, besides.

Keller Sisters and Lynch scored a ten-strike, notwithstanding the "deuce spot." Fred Ardath held them captive during his "seance." Ardath's inebriate was voted a bit of art, the laughs rolling into veritable tempests at times. Ethel Grey Terry and playlet went over solidly, being one of the few sketch triumphs of the year. That old master, Willard Mack, has not forgotten the "crook pulse" as applicable to the theatre, making every minute a rapt, engaging one. Lillian Gresham and two boys began meekly but in a twinkling outdid and were the hit of the show without question.

McKay and Ardine were in a soft spot. McKay's nifties found willing ears. Ottilie Ardine is growing apace, for McKay is now compelled to speed considerably to keep abreast of the meriment she creates on her own. McKay and Ardine were prime movers in an after-piece, which was "hoked" a trifle too much. Kerinka and Gezart showed a few intricacies in the extremely light fantastic, especially the Gezart personage, who brought memories of Mordkin at times.

There were five acts at the Palace the first half last week, with only three acquiring interest. The other two proved a bitter pill, so bitter, in fact, they fairly wrecked the entire program. They were a handicap that could not be overcome, especially so in that they followed each other, and happened to be placed so as to militate strongly against the composite impression. Joe and Sherman Trennell did very well in the opening position. Laura Ordway, doing the worst act of her career, was a severe "flon." She ran along interminably, with the house getting colder all the time. The Rosellas were neglected utterly. A musical act 10 years back, they had jokes and melodies of the vintage of them. Wilkens and Wilkens had a hard time following, never quite reaching their stride.

RETURN ENGAGEMENT

Second Appearance in Six Months at

B. F. Keith's Palace, N. Y., This Week (Feb. 23)

Next to Closing

IRENE RICARDO

"WHOA PAGLIACCI"

By JOE YOUNG

Direction CLAUDE BOSTOCK

Reynolds and Donegan, with pretty skating interlude, surpassed the others in point of esteem.

The customarily "soft" audience at Loew's Crescent refused to enthuse for the program last week, which was considerably below standard. There wasn't a flash or "punch" in the entire proceeding, with business below par.

Aerial De Groves opened with work fast and showy. Raymond and Kaufman had little to offer. They featured much "blue" material, which failed to gain response. They seem capable of doing an act. Cook and Vernon found little favor, too, paying little attention to the minutes, their act lacking tempo entirely and dragging along. Toney and Norman created a stir with their familiar offering. The loose dancing of Toney was liked. Miss Norman was a hit on her own. She is really stepping out ahead of her compatriot. Eclair Twins and Billy Wells were just a closer; dancing, changing costumes, and going through the conventional fare the patrons have watched too often.

The Little Club, the south's finest, has been ordered padlocked in 60 days.

The Mardi Gras season again finds this city filled to overflowing with visitors.

VARIETY BUREAU
WASHINGTON, D. C.
THE ARGONNE
Telephone Columbia 4690

By HARDIE MEAKIN
National—Ziegfeld's new "Louie the 14th." Next, Marilyn Miller in "Peter Pan."
Poli's—Willie Howard in "Sky High."
Columbia—"The Great Divide."
Metropolitan—"A Thief in Paradise."
Risito—"The Tenth Woman."
"Dicky Bird" Sparrow, as he is known in Washington, and whose job it is to manage the Strand, celebrated his birthday all last week.

Harold Bassett has been made house manager for Universal at the Rialto. Bassett comes to Washington from Providence.

The Gayety got its illuminated runway going this week with "Step On It."

ST. LOUIS

By J. LOUIS RUEBEL
American—"The Second Mrs. Tanqueray" (Ethel Barrymore).
Shubert-Jefferson—"DeWolf Hopper Comic Opera Co."
Empress—"The Hotnotot" (Woodward stock).
Orpheum—Vaude.
Rialto—Vaude.
Grand Opera House—Vaude.

Gayety—Harry Steppe (Columbia).
Garrick—"Hello Jake Girls" (Mutual).
Loew's State—"Cheaper to Marry" (film).
Missouri—"The Goose Hangs High" (film).
Delmonte—"After Six Days" (film).
Grand Central—"New Toys" (film).
West End Lyric—"New Toys."
Capitol—"New Toys."
Kings—"Cornered" (film).
Rivoli—"Cornered" (film).

Lee Shubert conferred with his local manager, George H. Lighton, last week relative to a site for the Shubert house which will be built to replace the Shubert-Jefferson, lease for which expires Nov. It seems pretty certain the new playhouse will be at Eighth and Pine streets.

Larry Conley, Grand Central trombonist-composer, is working on a new musical playette for April, a Southern fantasy with new Dixie songs.

The regular weekly theatre hold-up last week was staged at the Plaza theatre, two bandits holding up the cashier and getting \$46.

MILWAUKEE

Davidson—"Greenwich Village Folies."
Garrick—"Able's Irish Rose" (4th week).
Palace—Vaudeville (Orpheum).
Miller—Vaudeville (Loew).
Majestic—Vaudeville (Junior Orpheum).
Pabst—German stock.
Empress—"Miss New York, Jr." (Mutual).
Gayety—"Pecock Paraders" (stock burlesque).
Wisconsin—"Coming Through."
Alhambra—"The Great Divide."
Garden—"Without Warning."
Merrill—"The Tomboy."
Strand—"The Devil's Cargo."

The Chicago Opera Co. opens a three-day engagement in the Milwaukee Auditorium March 13.

Billy Grady, former Fox and Krause burlesque comic, has organized a tabloid company, Bill Grady, to play suburban houses. The company numbers 10 people, and is known as "Billy Grady's Daffodil Girls."

Bee Beryl and Peggy La Ponte,

Fox and Krause chorus, have joined the "Kute Kutes" (Mutual). George Dyer, comic, same stock, has joined the "Beauty Parade."

Wrestling has now been installed as an added attraction at the Empress Mutual (burlesque) house, every Tuesday night.

Jack Stanford, straight man, has entered dramatic stock in Great Falls, Okla.

Joseph Greenwald ("Able's Irish Rose"), in a stage aside, mentioned an appetite for a Jewish meal. He received a large box from Milwaukee Jews, filled with a complete Jewish dinner from "soup to nuts."



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Direction PAT CASEY

B. F. KEITH'S HIPPODROME, NEW YORK, THIS WEEK (FEB. 23)

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Tilyou & Rogers
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Royal Gascolignes
Karyl Norman
Baby Peggy
Intermission
Maurice Diamond Co.
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Thanks to Mr. Mark Luescher and Mr. John Shultz for return engagement at NEW YORK HIPPODROME after a nine months' tour of the Keith and Orpheum Circuits.

Direction **ALF T. WILTON**

FRED MACK, Associate

HENRY REGAL and CO.

ATLANTIC CITY

By **MORY EISEMAN**

Apollo—"Starlight" (Doris Keane).
Virginia—"Coming Through."
Colonial—"Captain Blood."
Capitol—"He Who Gets Slapped."
Savoy—"Yande."
City Square—"Teeth."
Liberty—"Battling Fool."

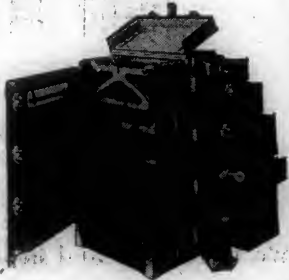
An entire new system of lighting the Boardwalk will be inaugurated

by Public Safety Director William Cuthbert.

Joseph Moss, proprietor Beaux Arts, signed the lease for Rendezvous Park and paid the first installment of rent this week. Moss will operate during the summer.

Washington's birthday week, and business was the best that amusement men have had since last summer.

The Winship Wardrobe, "The Trunk with Doors" (Illustrated), is used by Galli Curoi, Mital, Mae Wirth and many other leaders in the theatrical profession.



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LOS ANGELES

Variety's Office Address.
322 Chaffin Bldg.

Far better than the usual run of bills was the program at Pantages last week. It was not considered a show which would create a furor but simply developed into good entertainment as it progressed.

Opening the show were **BILL Genevieve** and **Leo**, in a comedy cycling offering. Leo seemed to be the outstanding feature of the turn, which brought the approbation of the mob out front. In the duette spot came **Hattie Athol** and **Sister**. For some reason or other Pantages holds Hattie down with respect to the amount of numbers she uses. Just three were permitted here and another would not have been an imposition as far as the customers were concerned. **George Yeoman** and **Lizale** were programmed for the third spot but did not appear. **Robert McKim** and **Elsie Williams** repeated for the second time in five months in the comedy skit, "The Bachelor's Bride." The act is a good vehicle for this duo, replete with humor and opportunities for ad lib that put it over in great shape. However, it would not be a bad idea for Miss Williams to try and move in something more substantial than this vehicle as she has the ability.

Harry Slatko's Revue, consisting of Slatko, Eva Bully and a six-piece jazz band, were next. Slatko and Miss Bully are capable at footwork, with the former being a light comedian as well. Their share of the work is well executed, with the musicians demonstrating versatility in their line. Several of the boys have ability to do a bit of comedy, and were they permitted to do so individually they might enhance the value of this turn, which is a meritorious one.

Low Cooper, with a cork make-up, was on next. Cooper is a treat for the audience here, as they have not seen a single of his type and routine for many a moon. It was gravy for Cooper and he mopped up the change the show was **Olympic Desvall**, assisted by three male aids and a score of dogs and a trio of ponies. The act is a flash, with the big feature, being the acrobatic antics of one of the men. Just why this man hides himself away in an act of this kind cannot be conjured.

There was very little on last week's Orpheum bill to stir the enthusiasm of the two-day patrons. The bill got off to a fairly brisk start with the acrobatics and con-tortion feats of the **Luster Brothers**. Then it sagged in the number two spot with **Billy Dooley**, "The Miffed Sailor," aided by **Merna Tibbets**. Dooley opened tame, and because the crowd didn't respond he began remarking "How did the first act go?" and a few more. That sort of thing won't spur any audience to applause, and to make matters worse he began to get peeved and muffed repeatedly on his rope twirling. Dooley can't tell jokes and he can't sing. Dancing is his forte and he should stick to it.

Corinne Tilton followed. When she got into her drunk number the house was with her. She closed to plenty of laughter and a nice round of applause.

The outstanding act on the bill was **Billy House** in "Teddy." House is big, fat and funny. "Oh Teddy" is a musical hodge-podge with a juvenile and three pretty girls and a character woman. There's a thread of a plot, but no one paid any attention to it. It was House's comedy, his wise crack, shimmering

shoulders and "Mammy" song finish that put the act over with a bang. The supporting cast included **Anne Green**, **Beulah Burke**, **Wally Davis**, **Ruth Basset**, **Blanche Blake** and a dog.

Frank Keenan in a revival of his sketch of former years, "Man to Man," written by **Oliver White**, gave a great performance, but the best that can be said for his support was that it was fair. **Harry Fenwick** and **Margaret Keenan** were the players.

Al Fields and **Johnny Johnson** captured a bunch of laughs with a collection of parody songs and a burlesque on a radio broadcasting station. They pulled one real novelty in announcing that each would take the end of a long rubber band in his mouth, stretch it to the limit, and while holding the elastic pronounce such words as **Chicago**, **Omaha**, etc. They worked up much comedy and scored nicely.

Frankie Heath in a quartet of songs was next to closing. Her numbers were good, but she could stand some new material.

Odiva and her trained seals closed the show. It proved a tremendously interesting act and held the audience in their seats to the very close of the show.

SYRACUSE, N. Y.

By **CHESTER S. BAHN**

Wieting—"Able's Irish Rose," 3d week. Looks good for more. Last week's gross exceeded opening week.

Temple—Pop vaudeville.
Strand—"The Swan."

Robbins-Eckel—"A Man Must Live."
Empire—"Her Marriage Vow."
Savoy—"Midnight Molly."
Crescent—"Manhattan."

The Frank Wilcox stock will open Easter Monday at the Wieting, where it held forth last spring and summer. Dewitt Newing of Newing & Wilcox completed arrangements here last week.

Newing & Wilcox will invade Canada this year, taking the Empire in Montreal on a lease. It will be used in connection with the "Seduction" and "White Cargo" companies they are operating.

The Wilcox Company will have three new faces for the Syracuse season, **Helen Travers**, **Dorothy**

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Dicknell and Charles Ritchie are out. Josephine Fox, Ruth Abbott and Ralph Murphy, the latter a former Syracusean, will be the additional. Murphy is listed tentatively as director. He is now on the coast.

Returning will be Wilcox, Winifred Anglin, leading woman; Dorothy Holmes, ingenue; Adrian Morgan, juvenile; Edward Lynch, second lead; Hal Brown, character man.

Dalton B. Burgett has been installed as manager of the Regent, Elmira, N. Y., recently taken over by the Bernstein interests.

BALTIMORE

By "T"

Auditorium—"The Goose Hangs High."
Academy—"Dark."
Maryland—"Keith vaudeville."
Ford—"Saint Joan."
Lyceum—"White Cargo" (third week).
Palace—"Miss Tabasco," burlesque.
Gayety—"Step Along," burlesque.
According to Manager Leonard B.

McLaughlin, only Al Tolson and Gallagher and Shean in the "G. V. Follies" are the only attractions to top the "Rose-Marie" intake of \$35,000 at a \$5 scale.

Flo Ziegfeld stole some of Dave Belasco's stuff here last Tuesday evening. After the final curtain he responded to the insistent calls of a cheering house and was one of a quartet with Doris Faison, Leon Errol and Edward Royce, stepping to the vocal accompaniment of Miss Patson as the curtain finally fell.

Madame Alwina Valleria, grand opera diva, who died last Tuesday in Nice, was a native of this city and, according to Harold Randolph, director of the Peabody Conservatory, was the Marguerite in "Mefistofele" during the first engagement of the erstwhile Mapleson's Opera Company in this city.

MONTREAL

By RALPH CUSACK

Picture Houses: Palace, "Coming Through"; Strand, "Another Man's Wife"; Regent, "Temptation"; Belmont, "The Beauty Prize"; Rialto, "Gerald Cranston's Lady."
His Majesty—Mar. 1, "Capital Punishment" (picture).

Princess—Avon Comedy Four, Margaret Young, Al Herman, Larry Stoutenburgh, Castleton and Mack, the Laney, "An Artist's Treat."

Imperial—Lew Welch and company, Mimi and Fomme, Robey and Gould, Blanche and Jimmy Creighton, Robert Buchanan and Dorothy Brewer, France and Lapell. Film feature, "The House of Youth."

Loew's—Pop vaudeville. Film feature, "The Deadwood Coach."
Gayety—"Burlesque" "Broadway by Night."

Jerry Shea, a great favorite in the local theatrical and musical world, is to be associated again with the Capitol theatre. After several months in New York he returns as musical director of the Capitol theatre, resuming his duties this week.

The Vincent Lopez Junior Band is being held for a second week at the Capitol.

Nat Lewis

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McCormick Lulu
McDermott E B
McKnight Hugh
McNeil Dixie

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HOUSTON

By SUD BURMESTER
Stock has taken a big flop of late.
Starting with "Tarnish," the Ma-
jestic Players have played to steady
diminishing audiences at the
Palace. "Some Baby" last week
fared badly. This week "Shepherd
of the Hills" has no advance sale.
One big reason for lack of atten-
dance is the lack of music, absolutely
essential in these parts. Director
Baldwin put out the orchestra some
weeks ago. It is almost a certainty
to return.

The local censor board ruled
"White Cargo" could not be pro-
duced here. Mayor Holcombe in-
sisted that the play be given an ad-
vertised. The adverse comment on
the racial theme played havoc with
the attendance. The show did not
pay its expenses.

Karl Hoblitzelle, president Inter-
state Circuit, was in Houston and
stated that he had not definitely de-
cided on his all-summer vaudeville,
but was almost sure that his the-
atres would be open.

Bob "Casey" Greer's musical com-
edy tab moved into the Prince the-
atre this week, replacing the Virgil
Shiner Co.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Artists and Models."
Gayety—"Come Along" (Colum-
bia).

Empress—"Smiles and Kisses"
(Mutual).

Orpheus—Vaudeville.
Globe—Vaudeville.
Paradise—Vaudeville.
Mainstreet—Vaudeville pictures.

Lucky—Secrets of the Night!
(Hins).

Royal—"Janice Meredith" (film).
Newman—"Coming Through"
(film).

Garden—"A Pair of Sixes."

"Artists and Models" opened at the
Shubert Feb. 22. Top prices were
\$3.55, the same as asked for the
"Music Box Revue." This will prob-
ably be the last "girl" show for the
house this season, as the list of com-
ing attractions is announced as fol-

lows: "The Magic Ring," Ethel Bar-
rymore ("The Second Mrs. Tan-
queray"), William Hodge ("For All
of Us"), "The Nervous Wreck,"
Walker Whiteside and Jeanne Eagles
("Rain").

The National Food Show (Conven-
tion Hall) drew large crowds last
week.

The burning of the American
Royal Exposition building last week
has caused several changes in dates
for conventions for that building.
The National Flower Show will be
held in Electric Park March 21-28,
the dates originally set. It was
planned to hold the show in Con-
vention Hall and a specially constructed
annex, but other dates prevented.

SEATTLE

By DAVID TREPP

Henri C. Le Bel, organist, Blue
Moose, has been transferred to the
Pantages theatre. A local organiza-
tion, Jackie Souders' Orchestra, was
featured at the Pan last week.

The Vic Myers Orchestra, by spe-
cial arrangement of the Post-Intelli-
gencer, with the Brunswick-Balke-
Gendler Company, was on the
stage last week. The orchestra has
completed a month's engagement
here and is on tour to Los Angeles.

Perkins' Bill Hearing

(Continued from page 2)

protect the purchaser of copyright.
The producers do not want the au-
tomatic copyright.

Perkins' Bill Worse
Hess, characterized the 1909
copyright law as bad but said the
Perkins bill was 20 times worse as
it would take 50 years to have
courts decide what it was all
about.

Arthur W. Well, general counsel
of the Hays organization and au-
thor of the Dallinger bill, was get-
ting fairly under way with his tes-
timony when a recess was ordered.

Well characterized the Perkins bill
as so bad that he did not want to
even suggest amendments to it.

The morning session was enliv-
ened by cross examination of the

witnesses by Congressman Sol
Bloom (New York) and Congres-
man Frank L. Reid (Illinois).

Milton H. Russell will take over
the management of the Maryland
theatre, Hagerstown, Md., Feb. 23.
The present split week policy of five
acts and pictures will be continued.

The Guardian of a Good

Complexion

FOR THE STAGE

STEIN'S

ABSOLUTELY GUARANTEED

MAKE-UP

FOR THE BOUDOIR

Holds the Centre of the

Stage

THE LITTLEJOHNS

RHINESTONES

100 BRILLIANT RHINESTONES \$2.00

Sent \$2.00 for 100 brilliant stones with in-
structions how to attach same to any facial
material. Our patented method of attaching
rhinestones always has their constant use ever
since. Send your stone to us to be easily
attached. \$2.00 a pair.

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Accommodating

FACTORY

in the United States.

The only factory

that makes any and

all kinds of make-up

materials.

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San Francisco, Cal.

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"MARAVAN"

"COME ON NOW LINDY"

"SOUNDS FROM THE ORIENT"

ANNOUNCING TWO NEW "HITS" FOR 1925

"ON THE AIR"

RADIO FOX-TROT

Written by HARRY M. SNODGRASS, "King of the Ivories,"
the Most Popular Radio Entertainer in America,
that sold thousands of copies before it was of the press.
It's still growing stronger. COPIES FOR PROFESSIONALS.

"MY ALPINE GIRL"

ALPINE FOX-TROT

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published. You will agree that it's a "knockout." By the writers
of "In Memoryland." Special Quartet Arrangement—Special
Vocal Quartet. Professional Copies to Professionals ONLY.

SOUTH BEND MUSIC PUBLISHING CO., Inc., South Bend, Indiana

MARGARET

MC CARTHY SISTERS

DOROTHY

This Week (Feb. 23), B. F. Keith's Palace, New York

Direction HARRY WEBER

Making Her Debut!

at the

Fox Theatre—Philadelphia

GRACE LA RUE

Scores a Marvelous Triumph and Breaks All House Records

JACK EATON, Managing Director of Fox Theatre, Philadelphia:—"I have never heard more enthusiastic applause than each of Miss La Rue's charming songs received."

RECORD—Grace La Rue, the well known singer, gave a performance worthy of a fine artist and her singing was greatly enjoyed.

NO. AMERICAN—Grace La Rue is undoubtedly the headliner of the bill, with a repertoire of sentimental, crooning songs that won the favor of yesterday's audience. She is attractive and graceful and knows how to interpret a song with just the right feelings.

INQUIRER—Grace La Rue, internationally famous star of song, appears in a cycle of songs and again proves her right to the title which the programme gives her.

LEDGER—This ever popular songstress won an enthusiastic reception.

BULLETIN—Grace La Rue charmed the audience with her vocal selections.

BARNES' ACTS

(Continued from page 1)

considerable money in the American Circus Corporation, he took the show west. While there he saw the Barnes circus and also made friends with Charles Barry, squeeze-out a director or a producer.

trian director. Barry, who had been come under Odom's management producing for Barnes, left the show he was so placed that nearly all the acts of the Barnes show left to him.

Methed Used Unknown

Just what Odom or the American Circus Corporation did to get the acts is not known. Nor is it known whether it is a new sort of circus opposition that starts in the training quarters and relies on acouts and large bank rolls. In any case, the Al G. Barnes performers, and most all of Barnes' ideas as regards the opening "spec," etc., are now the property of the Hagenbeck-Wallace Circus.

In search for Ideas Odom turned to the Barnes circus. This season when the Hagenbeck-Wallace circus

The executive staff of the Barnes circus will remain about the same for 1925.

Barnes' New Program

The Barnes circus will have an entirely new program. It is the first time, since the founding of the circus, that such a complete change in program and personnel has been effected.

The change is hoped to give the show a new lease on life, and if possible carry it away from the hoodoo that for the past two seasons has dogged its tracks. The circus was reported as having made money last season, but the contrary was true, many thousands of dollars being lost.

6 BOTTLES OR 25c

(Continued from page 1)

they experienced a shortage of empty beer bottles, the manufacturers not being able to ship enough to fill orders. They wrote Furman to try and pick up some "empties," offering him 25 cents for each half dozen acquired. That set Furman to thinking and he achieved a "double break" for himself.

He advertised that the admission to his theatre had always been a quarter and it would remain so, but in lieu of currency patrons could

bring along six empty beer bottles. The very first night he played to \$28 in cash and 1,613 unsold pints. A true story, mates, every word of it.

The Little Shop

301 West 45th St., New York
GERTRUDE RUTLEDGE
(Formerly of Tom Moore & Sisters)
Specializing in Millinery, Linens and Hosiery
Professional Discount Extended

THEATRICAL CUTS
THE STANDARD ENGRAVING CO. INC.
225 W. 19th ST. NEW YORK

To the Friends of My Dear Departed Husband

It is with deep sorrow that I announce the death of my husband and pal, **EDDIE MACK**. I feel sure that his host of friends in the profession will also regret his passing on. It is hard to discuss business affairs at such a time, but this is also a notification that **EDDIE MACK'S CLOTHES SHOP** will continue in business. It has been left entirely in the hands of his pal and manager, Mr. **BERT BERTINE**. I wish to express my hearty appreciation of your patronage in the past, and trust that your calls will be as frequent in the future. I also take this opportunity of thanking the many friends who have expressed their sympathy both verbally and in correspondence. God bless you all.

(Signed) **MRS. EDDIE MACK.**

THE NEW 1925 MODEL IS HERE

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Showroom and Slightly Used Taylor, Hartman, Indestructs and Bal Trunks always on hand.

WE DO REPAIRING.

WRITE FOR CATALOG.

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ATTENTION We Have Only ONE Store. Make Sure of Name and Address Before Entering.

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Music Publishers

Wish to announce that, on and after March 1st, 1925, their

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will be located at

1118 Chestnut Street

Thomson Building, next door to Keith's Theatre

SHAPIRO, BERNSTEIN & CO., Inc.

WILLIE PIERCE, Phila. Mgr.

HOTEL HUDSON

ALL NEWLY DECORATED
\$8 and Up Single
\$12 and Up Double
Hot and Cold Water and
Telephone in Each Room.
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NEW YORK CITY
Phone: BRYANT 7125-29

HOTEL FULTON

(In the Heart of New York)
\$8 and Up Single
\$14 and Up Double
Shower Bath, Hot and Cold
Water and Telephone.
Electric Fan in each room.
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NEW YORK CITY
Phone: LEXINGTON 6990-3
Opposite N. Y. A.

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The Home of the Discriminating
Artist
100 High Class Apartments
100 Beautifully Furnished Rooms
BATHS BENSIBLE
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YOUR HOME IN BALTIMORE
HOTEL FRANKLIN
Eutaw and Franklin Streets
Strictly Modern and Sanitary

RATES
Single, with bath.....\$2.50 to \$3.50 per day
Single, without bath.....\$2.00 to \$3.00 per day
Double, without bath.....\$3.50 to \$4.50 per day
Double, with bath.....\$4.50 to \$5.50 per day

SPECIAL WEEKLY RATES
One Block from Maryland Theatre
Two Blocks from Auditorium Theatre
and Academy of Music
Within Four Blocks of Others

ARLINGTON HOTEL

WASHINGTON, D. C.
WE ALWAYS TAKE CARE OF THE
PROFESSION REGARDLESS OF
CONVENTIONS

SAMUEL J. STEINBERGER
Prop. Manager

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OF EXCEPTIONAL MERIT
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Janssen wants to see you!
DANCING—Quaintest Place in America—MUSIC
The COMMANDERS—Orchestra
Under direction of IRVING AARONSON
By Courtesy of CHARLES M. DILLINGHAM
Famous Hofbrau
ON BROADWAY North of 52nd Street
Table D'Hote Luncheon 90c De Luxe Dinner \$1.75 (No Cover)
Noon 11:30 to 4 P. M. Also a la Carte at All Hours
FOR RESERVATION PHONE CIRCLE 8141

JOEL'S One Moment West of Broadway at 41st Street
The Rendezvous of the Leading Lights of Life and the Stage.
The Best Food and Entertainment in New York. Music and Dancing.

Our Special: A Sirloin Steak and Potatoes (Any Style) \$1

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Special Rates to the Profession

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One Two, Three, Four and Five-Room
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323-325 West 43rd Street NEW YORK CITY
Private Bath, 5-8 Rooms, Catering to the comfort and convenience of
the profession. \$15.00 UP
STEAM HEAT AND ELECTRIC LIGHT

Housekeeping Furnished Apartments of the Better Kind

THE DUPLEX

330 West 43rd Street, New York—Longacre 7132
Three and four rooms with bath, complete kitchen. Modern in every particular.
Will accommodate four or more adults. \$15.00 UP WEEKLY.
Refer Communications to M. CLAMAN, 330 West 43rd Street

HOTEL ALPINE

Formerly REISENBERGER'S
68th St. and 8th Ave., New York
1 and 3 ROOMS; PRIVATE BATH
SPECIAL RATES TO PROFESSION
PHONE COLUMBUS 1000

KLAN'S \$200 GROSS

(Continued from page 1)
with the estimated receipts for the week not exceeding \$200.
The company was left stranded in the Hooder City but the salaries and railroad fares of the artists were guaranteed through a cash bond placed with Frank Dare, of Equity, prior to rehearsals. The company was brought back to Chicago and paid in full.

"The Light" was written by J. Lamb Perry of Fort Worth, and is said to have been presented there under a different title. Two Klan leaders acted as advance men, exploiting the show at every meeting with each member asked to pledge support. Some 30 men and women were recruited in each town to act as superns. W. J. Norst was the original promoter behind the affair but was ousted following the Detroit flop. Three actors with the troupe were Catholics as were two of the stage hands, whose number also included one Jew.

Topeka, Kan., Feb. 24.
Another test of Ku Klux Klan support came yesterday and today when "The Mysterious Way," a Klan play, was staged at the Grand for three performances.
Much teaser advertising had been used to create local interest and

YOUR NEW YORK HOME.
Peremond Apts
ELEGANTLY FURNISHED
2 and 3 ROOMS
KITCHEN & KITCHENETTE
Elevator—Mail Service—Phone—Etc.
114-116 West 47th St.
BRYANT 3673

LOS ANGELES, CAL.
HOTEL RITZ

8th and Flower St.
Special Rates to the Profession
Excellent Coffee Shop in Connection

another inducement was that the Klansmen in full uniforms would perform Klan rites on the stage.

"NELLIE REVELL DAY"
(Continued from page 1)

tional Women's Clubs wanted to make their annual convention date in June, at Portland, Me., a National Nellie Revell Day, when all of the 50,000 members would promote the sale of Nellie's book "Right Off the Chest."

Miss Revell has finished a sequel to "Right Off the Chest." It is "Fighting Back" and will also be published by Doran. "Fighting Back" will be in individual chapters without the continuity of "Chest." Its sub-titles will be "Fighting Back," "Convalescence" (Throes and Thrills), "Selling Yourself to Yourself," "Budgeting Happiness" and "Life's Great Crashers."

A Writing Fiend
With the writing spirit upon her, sufficiently so for Nellie to write herself right into bed for two days after finishing the spree, she turned out under a 30-day time limit from Universal the script for "Spangles," the 17th circus picture, in 14 days. The script carries 21,000 words.
Geo. H. Doran, Nellie's publisher, requested that she complete the manuscript for her new book by March 15. Nellie had it ready by Feb. 15. All that's left on Nellie's writing hands at present is a story of 80,000 words for the "Saturday Evening Post" Nellie Revell serial.
Miss Revell agreed to a low figure

JAMES MADISON
will for the present be located at Hotel Granada, Butter and Hyde Street, 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, Stearns and Graese and George Guhl.

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350 HOUSEKEEPING APARTMENTS

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1-3-4-room apartments. Each apartment with private bath, phone, kitchen, kitchenette.
\$15.00 UP WEEKLY—\$70.00 UP MONTHLY
The largest maintainer of housekeeping furnished apartments directly under the supervision of the owner. Located in the center of the theatrical district. All fireproof buildings.
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CHARLES TENENBAUM
Principal office, Hildona Court, 341 West 45th St., New York
Apartments can be seen evenings. Office in each building.

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MODERN FIREPROOF
11th and Pine Streets, St. Louis, Mo.
We want you to make this hotel your St. Louis home.
W. H. BAYFIELD A. C. LYOTD

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UNDER NEW MANAGEMENT
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.

TORONTO
HOTEL STOODLEIGH

BRITISH AND MUTUAL STREETS
The Going Home for a Week
SPECIAL RATES TO PROFESSION
Caterers—No Charge for Room Service
Write or Wire for Reservations

HOTEL WINDSOR
1217-1229 Filbert St.
PHILADELPHIA, PA.

Midway Between the Stations
Renovated and Refurnished
Through
EUROPEAN PLAN
Rates:
With Running Water.....\$2 per day
With Bath.....\$3 per day
Special Weekly Rates

from U for "Spangles" through her anxiety that there should be one story pictured faithfully setting forth Nellie's first love—the circus lot. Principals selected by U for the picture are Mary Philbin and Henry B. Walthall. Miss Revell may indirectly supervise the direction of the film, either from New York or in Hollywood.

Strong in Northwest
As an instance of the upheaval on the northwest in favor of Nellie Revell and "Right Off the Chest," Miss Cooley reported that when the Portland, Ore., branch of the women's organization held its general day recently, that was called Nellie Revell Day. The town was Nellie Revell and the department

MINERS MAKE UP

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STAGE
DANCING
Stretching and
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ALL STYLES OF STAGE DANCING
JOHN BOYLE
Boyle & Bennett, formerly Boyle & Brazil have taught dancing to Fred Stone, Ruth Reid, Tom Dingle, Ida May Churchill and hundreds of others.
Vaudeville Acts Staged
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NEW YORK CITY
The only exclusive theatrical hotel at moderate prices in New York City. Our rates are reasonable to the profession. Large rooms, with private bath, \$17.50 per week. Single room, without bath, \$15 per week.

RUANO APARTMENTS

800 Eighth Ave. (49th St.)
NEWLY FURNISHED
TWO ROOMS; BATH
Hotel service, weekly or monthly.
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stores making their window displays of the Revell volume, headed by the Meyer & Frank firm. This suggested to Mrs. Lydia Prichard, national president and former president of the Portland Club, the national Revell day. The national organization has its own organ, called "Independent Woman," and the Nellie Revell Day is being promoted through it.

That the title of "Right Off the Chest" is the only commercial matter permitted over the government's radio station KGG in "The Oregonian" at Portland, up and down the coast, was an instance mentioned by Miss Cooley of the strength of Miss Revell's "Chest" book in the far west.

TAYLOR'S CIRCUS TRUNKS

Do not fail to see our new, improved Circus Trunk. Stronger than ever, at the same old price. Write for Catalog

TAYLOR'S
208 W. 44th St. 30 E. Randolph St.
NEW YORK CHICAGO

SUNSHINE CARDS from the SUNSHINE GIRL

My new assortment of EASTER GREETING CARDS is now ready. Fifteen Beautiful Cards, no two alike, neatly boxed. \$1.00.
DOROTHEA ANTEL
600 West 186th Street
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E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. KEITH'S VAUDEVILLE EXCHANGE

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LOS ANGELES—418 CONSOLIDATED BLDG.

WHEN IN LOS ANGELES—SEE

MEIKLEJOHN and DUNN

EIGHTH FLOOR, MAJESTIC THEATRE BLDG.
WE CAN FILL OPEN TIME FOR ALL "THE OFFICE OF PERSONAL COURTESY"

WHAT DRAWS BEST?

(Continued from page 1)

popular prices. This picture was at the Shubert last fall for several weeks, but did not create the enthusiasm nor get the dollars expected.

Last Week's Estimates
Newman—"Top of the World" (Paramount), "Grand Opera vs. Jazz" stage attraction; (1,900, 40-50). Stage presentation given at all performances with special cast of 23. "Big money" show given by the Newman, the stage offering being the third annual one under the same title. Picture well liked. Business, however, failed to meet the anticipated mark. Close to \$1,000.
Royal—"Forty Winks" (Para-

mount); (920, 40-50). Only comedy on street. Reviewers gave it nice send off and business held up throughout week; \$1,000.

Liberty—"The Lighthouse by the Sea" (Warner Brothers); (1,000, 35-50). Rin-Tin-Tin heavily featured. House playing strongly for female patronage with 25-cent shoppers' tea matinee, serving the drink to all on the mezzanine. A little local interest in picture, as story was written by Mrs. Evelyn Campbell, formerly living here. Picture good entertainment, especially so for those who admire the dog actor. About \$4,000.

Mainstreet—"Love's Wilderness" (First National); (3,200, 50). Broderick and Felson, with Hill's Chicago "Blue Devils," headed five-act vaudeville bill. Corrine Griffith

starred in picture. This house continued to "back em" at many of the performances, and immense capacity was at most of night shows. Hit right at \$15,000.

Other first runs in town: "Love and Glory," Globe; "The Bandolero," Pantalone.

ACT "CUTS"

(Continued from page 4)

name of "God" used in the expression "God's Gift to Vaudeville."

Walth and Ellis—Do not use the name "God" in your act.

Irving Edwards—Leave out the line "Can you see my petticoat?" Also do not stall for bows.

Frank Dixon—Leave out the line "Sock in the puss."

Jack Benny—Leave out the line "I took my girl to see 'Ladies of the Evening' to see we can speak freely."

Murray and Maddox—Omit "Fingers to nose."

Maud Allen and Co.—Omit "Cockeyed."

Norton and Howard—Have lady wear full length stockings.

Davis and Darnell—Omit Cain and Abel story.

"50 Miles From Broadway—Kindly omit 'Hell,' 'Cockeyed' and have ladies wear full length stockings.

Morton and Glass—Omit "If my

father hadn't been so hashful I'd have been two years older."

Plicer, Douglas and Raft—Omit the story about the man looking through the transom at the woman in the bathtub.

James Lucas—Eliminate all vulgarities from Yiddish piece of business as well as mosquito song.

Roy Cummings—Eliminate verse regarding legs being slender and "My God" verse. Also baby always wet.

Bert Fitzgibbon—Omit all reference to vaudeville. Omit the word "Hell!" "Let's be high class with the socks."

Raymond and Geneva—Do not use the word "Jewish" and please do not refer to any other nationality.

BILLS NEXT WEEK

(Continued from page 11)

WINDSOR, ONT. 2d half
Capitol
Laddie & Gardner
Sheen & Phillips
Drew & Valla
(Two to fill)

BUFFALO 2d half
Lafayette
Savoy & Apollo Bils
Bill Utah
Murphy's Minstrels
Fletcher-Joy & M.
Coltane Family

ROCHESTER, N.Y. 2d half
Family
F & G DeMont
Mitzel & R. Deacors

SHARON, PA. 2d half
P & E Halls
This & That Rev
Columbia
Lieut. Thelton Co
Mack & Reading
(One to fill)

WARREN, PA. 2d half
F & G DeMont
(Two to fill)

C & L Dore 2d half
Alec & Darling
Dewey & Rogers
Coley & Jackson
LaVarr Bros & P

HOUSTON, TEX. 2d half
Ames
Parish & Peru
Billy Gilson
Grace Hayes
Harry Walman Co
Dooley & Sales

LITTLE ROCK, ARK. 2d half
Ameson & Nils
Oshan & Gerritson
Henry B. Toomer
Ray & Everett
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