

AMUSEMENTS

VARIETY

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NEW YORK CITY, WEDNESDAY, MARCH 4, 1925

64 PAGES

12 FILM STARS IN "BLOOMER"

FIRST AND SECOND NIGHT FREE LIST COST PRODUCER 200 SEATS

"Times" Tops List Getting 8 Sets for Both Nights—
54 Pairs Generally Sent for Opening and 46 as
Follow Up—Rotogravure Editors Included

A compilation of first night lists, taken from three producing firms and representative of the lists throughout New York city, reveal that for the usual premiere 108 seats (54) are official, sent to critics and newspaper editors of the city, and that on the second night of the performance, 92 seats (46 pairs) are distributed.

In the first night lists, four sets are sent to various papers to accommodate the feature writers and cartoonists, the papers receiving these

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HEARST IN LEGIT NOW SAME AS IN PICTURES

Hearst's Wash. Papers
Splurge Over Ziegfeld's
New Show

Washington, March 3.
"A rumbling in the wind" forecasts trouble for a few of the dailies here. Last week Flo Ziegfeld brought his latest, "Louie the 14th," into town and the two Hearst papers wrote of nothing else. The news, dramatic, society, music and feature editors devoted reams to praising the show.
Willie Howard in "Sky High" at Poll's, Henry Miller in "After Love—?" at the Belasco, and the regular vaudeville and picture houses were lost in the shuffle. All of the last named spend considerable money for space in the course of a season, and that is where the

(Continued on page 10)

SHUBERTS' WESTERN HOUSES

Chicago, March 3.
Locating sites for new Shubert legit theatres in Chicago and St. Louis is said to have been the object of J. J. Shubert's recent visit here. Upon leaving Chicago he went to St. Louis.

Locations in both cities are reported having been secured by the Shuberts with the theatre in each town to be locally financed.

MARY GARDEN MONTE CARLO'S MANAGER

Prince of Monaco Con-
sidering Her—Miss Gar-
den Breaks Record

Chicago, March 3.

Mary Garden, it is reported on good authority, may be the new general manager of the Monte Carlo Opera. Baron Gunsbourg has retired and the candidature of Miss Garden is now being passed on by the Prince of Monaco, who is considering whether the management of his famous opera house

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COURT DECISION PASSES TITLE

O'Brien, Malevinsky & Driscoll, acting for Ida Vera Simonton, the author of "Hell's Playground," who won the plagiarism suit against Leon Gordon and Earl Carroll, in-

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TWO LIQUOR PRICES

Bottleleggers in the Times square district have confessed of late to two sets of prices for illicit liquor. One set is for "good" and the other for "bad" booze.

Liquor handlers advocate that intending purchasers take the higher priced "stuf" and advance with the argument that such booze is guaranteed, also subject to return upon dissatisfaction with quality. Any remuneration of a "too high" scale is answered by the seller with the direct statement that if the consumer prefers "the other kind not guaranteed" it will

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WASHBURN HEADS SCREEN TOURING TROUPE

Cosmic Productions' Attempt
to Exploit Picture People
Runs into Flop at Kansas
City—Bad Check and
Sheriff Also—Stars Fled
When Dancing Time Ar-
rived—Got Out of K. C.
to Barely Make Next
Stand

18,000 EMPTY SEATS

Kansas City, March 3.

The whole theatrical and amusement town is laughing at the outcome of the four days' visit of the "Twelve Famous Hollywood Movie Stars," representing the flower of the Cosmic Production Company's "names."

The limited stay here was replete with surprises, parties, personal appearances, a show that flopped, a visit from the sheriff, with an attachment on the box office, automobile rides, a bad check given to an orchestra, and a last minute get-away to fill a date at a small Kansas town.

If the "doings" of the party were written into a comedy picture it should be a good one, and would at least give the "colony" at Hollywood a real laugh.

The bunch, which was composed of Cullen Landis, Phyllis Haver, Bryant Washburn, Anna May Wong, Helen Holmes, Carl Miller,

(Continued on page 34)

1ST SQUAWK ON RADIO CONCERT

For the first time in the history of New York radio broadcasting the first objection against the calibre of "concerts" has been registered with the New York Police department. While it's anonymous in substance yet the writer slammed Station WHN unmercifully.

The writer declared that WHN every night and far into the morning broadcasts jazz and girl stuff from clubs and restaurants which he stated was constituting a nuisance and annoyance, etc. He

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GYP TICKET STANDS UNDER CURRENT SECRET INVESTIGATION

New York's Prosecutor Has Own Force Buying Thea-
tre Tickets of Gyps—Violation of State Statute—
Hotel Stands "Digs" at 50c Premium

THOMAS' PLAY IN HOUSE OF SHUBERTS

"Handy Man" at 39th
St.—Thomas' Declara-
tion in "Telegraph"

Through pressure of Broadway bookings, "The Handy Man," first called "Odd Jobs," a play produced by the Sam Comley Productions, Inc. (reputed to be backed by E. R. Thomas, publisher of the "Morning Telegraph"), will open at the 39th Street, a Shubert theatre, next week. Comley is one of the business heads of the "Telegraph."

Recently Thomas defined "The

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BEAUTIES RACE IN KIDDIE CARS

Venice, Cal., March 3.
Venice has a new fad tickling eastern tourists and the "sand She-bang" of the beaches here. It is a kiddie car race, held daily on the

(Continued on page 12)

DIZZY DANCE RECORD

Los Angeles, March 3.
The world's record for pivot dancing is claimed by a local couple, Edward Reed and Cecelia Taylor, who entered a contest in the Palais Majestic in Burbank and did a continuous Dervish whirl around the floor lasting one hour and one minute, making 6,800 turns. Their revolutions are said to have covered a distance of over two miles.
The previous record for this sort of a stunt was 31 minutes, established in San Diego.
The contestants were on the point of exhaustion when they finished.

A secret drive for evidence has been started by District Attorney Benton's office against theatre ticket agencies believed to be charging more than the legal premium of 50 cents over the box office price, permitted by New York statute, also the Federal law. The state law provides for enforcement through the comptroller with whom bonds are filed by brokers.
It is understood the district attorney is acting on information supplied by agents of the comptroller.

(Continued on page 13)

MRS. VALENTINO CAUSE OF BREAK WITH WILLIAMS

Wife's Interference Re-
sented—Ultimatum
by Producers

Los Angeles, March 3.
Natascha Rambova, wife of Rudolph Valentino, will no longer dominate affairs as far as production of her husband's pictures for Rita Carlton is concerned. As a result of the high-handed way in which she endeavored to operate her husband's and producing company's affairs, J. D. Williams is reported to have balked, with the result being an ultimatum to Valentino his wife must not interfere with production or persons associated with the company, as they felt since they were making an investment of more than \$500,000 in each of his pictures they had a right to decide how it should be expended.
When this ultimatum was given

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COSTUMES

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VARIETY

FINAL HEARING AND COMMENT

ON WASH'S. "COPYRIGHT BATTLE"

Present Bills "Die" with Adjournment of Congress—
Variety's Local Correspondent Expresses Personal Opinions

Variety Bureau, Washington.
What could be termed "Round Two of the Copyright Battle" came to an end last week. Among the casualties can be included each and everyone of the various measures introduced both in the Senate and House of Representatives that proposed to make either slight or drastic changes in the present copyright law as enacted in 1909. Not only do these several bills "die" with the adjournment of Congress tomorrow (Wednesday), but it is doubtful if any will again be revived, this including the Perkins bill introduced by the Representative.

(Continued on page 60)

TEXAS' OCCUPATION TAX

Bill Introduced Covers Entire Amusement Field—Jump Tax

Austin, Texas, March 3.
E. L. Covey, of Caroe, Texas, representative in the Texas Legislature, has introduced a bill requiring an occupation tax on practically every form of amusement to be graduated according to the size of the city or town where the shows are given. Dramatic and musical comedy shows, motion picture theatres, opera houses, tents and airshows would be subject to this tax. The annual occupation tax is graduated as follows: Towns under 1,000, \$5; 1,000 to 2,500, \$25; 2,500 to 5,000, \$50; 5,000 to 10,000, \$75; 10,000 to 20,000, \$100; 20,000 to 30,000, \$125; 30,000 to 40,000, \$150; 40,000 and over, \$75. Counties, cities and villages are authorized to impose a tax of one-half the amount of the state tax. When a show moves from one town to another the occupation tax is to be collected for each move.

"Sunday" Bill Introduced As Congress Is Adjourning

Washington, March 3.
With but two days left before the present Congress expires, Representative William C. Lankford (D.) of Georgia introduced into the House yesterday (Monday) a bill providing for Sunday closing in the district. The Lankford bill is believed to be the only measure of its kind to be introduced in the House during the 68th Congress which finishes to-morrow. It is practically the same as the bill introduced in the Senate last session by Senator Ball, which bill has caused an avalanche of protests in the form of petitions from every section of the country. Mr. Lankford's bill is introduced by the bill at the request of the Lord's Day Alliance.

CORRECTS STATEMENT

Washington, March 3.
Contrary to the report sent out from Washington that a treaty between the United States and a number of the South American countries has been confirmed by the Senate, in which it was stated, that this treaty was one covering copyright and trade marks, State Department officials say that the treaty only applies to trade marks and does not touch copyright in any manner whatsoever.

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143 Charing Cross Road
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Director, JOHN TILLER

ADMISSION'S 10% DECREASE

Jan., 1925, Falls Away—
Govt. Takes Loss

Washington, March 3.
Another big decrease is reported by the Bureau of Internal Revenue in its report on collections under the 10 per cent admission tax. January, 1924, totaled \$7,500,000, while January of this year (1925) reached but \$5,900,000, a drop of \$2,500,000, or 33.3 per cent. The governmental fiscal year, July 1, 1924, through Jan. 31, 1925, an even greater percentage is shown. For this period, in 1924-25 the sum collected totaled \$46,107,720.94, while in 1924-25 it reached but \$39,927,330.03, a drop of \$24,179,390.91.

The repeal of the seat tax as well as the circus tax, etc., has cost the government approximately \$1,544,000 from July 1, 1924, through Jan. 31, 1925, as in that same period of time the sum of the money was collected under the then existing tax.

Coin operated machines show a big jump upwards; January, 1924, was but \$943, while that month in 1925 it exceeded \$98,000. The tax on Mah-jongg and other tile "ests," which caused a "near riot" in the Senate due to the opposition raised against the placement of the tax, yielded \$2,837.42 in January, 1925.

AGAINST PA. SUNDAY BILL

Harrisburg, Pa., March 3.
The House Law and Order Committee has acted decisively upon the first of the Sunday amendment bills introduced in the legislature this year.

It has reported out with a negative recommendation the Volts bill providing for local referendum votes on Sunday amusements and sports.

The Stavitski bill, repealing numerous blue laws, dated back to 1765, and providing for Sunday amusements and sports without the consent of the voters, will probably meet the same fate in the same committee.

LOWER PASSPORT FEES

Washington, March 3.
When President Coolidge last week signed the bill authorizing a modification in the visa fees or passports, a big cash saving was made possible for the professional American traveling tourers throughout Europe. The real purpose of the measure, however, namely the elimination of the vast amount of time required in getting a visa was lost.

Under the new law treaties will be ratified wherein mutual agreements will be made on the amount, ten dollars, has been the fee. It is believed that now it will be about \$2.

CENSORING BILL IN WIS.

Madison, Wis., March 3.
Motion pictures shown in Wisconsin would be censored by a state board similar to those in some other states, under a bill introduced in the assembly by Paul H. Raible, of Chicago.

Films used for study and in scientific work would not be included in the measure.

SUPPRESSING SIGHTS

Harrisburg, Pa., March 3.
Representative T. J. Burke of Philadelphia has introduced a bill prohibiting the exposure of bare legs of the uncovered body on the stage.

Jose Collins' Injured Toe

London, March 3.
Jose Collins is temporarily incapacitated through having stepped on a piece of glass on the stage show, which severed an artery in one toe.

Jean and her violin are as inseparable as Jean and her smile and winsome manner.

At present playing a week in sunny California for Ben Piazza. Friends kindly write care Van Dyck Apartments, Los Angeles.

JEAN MIDDLETON
Direction, EDW. S. KELLER

A. A.'s Figures

London, Feb. 20.
The Actors' Association is in a bad way and appears to be almost on its last legs.

The annual general meeting was held Feb. 17, some members of the press being rigorously excluded. This action did not, however, prevent the securing of the report and balance sheet, which shows that the general fund today stands at \$343; protection fund, \$942; death levy fund, \$665. These figures do not reveal any great fighting power.

Only a year ago the funds of the association, then showing signs of decline, stood: General fund, \$3,725; protection fund, \$1,635; death levy, \$498. Subscriptions have fallen off badly, showing \$3,995, as against \$15,516 in the previous year. During the year \$3,295 has been spent in the legal proceedings and \$6,849 in traveling and expense with regard to the association's attempts to boycott certain managers.

Toreador, Held for Abduction, Weds Heiress

Madrid, Feb. 25.
Bernardo Castiella, famous Spanish toreador, detained here by the police last week charged with trying to abduct a wealthy Mexican girl, aged 18.

The couple met in Mexico last year when Castiella was appearing there and after he returned to Spain the girl, infatuated by the toreador, persuaded her parents to visit Madrid. The family has been living in a palace at Salamanca, near Madrid, and several days ago the girl disappeared from home. It was learned she had joined Castiella, who was arrested. Following an investigation the parents withdrew their complaint and consented to the lovers being married.

The bride is reported to be worth over \$2,000,000 in her own right.

Musicians Refuse Radioing Of Musical Without Pay

Paris, Feb. 21.
Radio fans were promised a special performance of the comic opera "Les Dragons Villars" last week, but to their astonishment a lesson in English wafted from the Eiffel Tower.

It was ascertained the musicians at the theatre had refused to play for radio unless paid extra, hence the English lesson had to be substituted.

SHOT ON STAGE

Frankfurt, Feb. 21.
At Offenbach, near here, Fraulein Seipel, well-known German actress, was shot while playing in a melodrama, "Jugend."

One of the characters had to simulate shooting the woman with a rifle, and by accident a loaded cartridge was fired in the weapon. When the actor fired Fraulein Seipel fell with a bullet in her chest. She was rushed to a local hospital in a critical condition.

GET TOGETHER! PERKINS

By RANDOLPH PERKINS
(MEMBER OF CONGRESS FROM NEW JERSEY)

Variety Bureau, Washington, March 3.

At the close of the final hearing this session before the House Patents Committee in connection with the bill bearing my name introduced at the request of the Authors' League, I made the suggestion to the committee and those representatives of the various factions that the opposite factions get together and solve their differences. This suggestion met with the approval of the committee. If this idea is carried out and a measure presented for consideration by the next Congress, it will go a long way toward bringing out the desired legislation.

I would, however, like to take this opportunity through Variety to again appeal for such a measure, and now ask that the individual members of the various organizations get behind their respective executives and bring about an early start upon the work of drafting such a bill. Witnesses have appeared before the committee who I am confident are exceptionally capable of drawing such a bill, and if the work is carried out it will indeed simplify the work of the committee.

His Majesty's, which for so long sheltered the classic productions, has settled down as a musical comedy house. "Patricia," doing middling business, leaves to go to the Strand in March, but will be succeeded by "Lumber Love," a Canadian musical comedy, to be followed later by the latest Lehár opera, "Fraquita," with Jose Collins.

"Are You a Mason?" the frazzled old farce, has been provoking a few laughs at the Fortune theatre, where it is being abnormally advertised by Bromley Challenor. It left for the Kingsway to make room for "L. S. D." a revue.

The ever active Stage Society has scheduled "Stark Young's" "The Belshazzar" for its next production. The following one will be "Raleigh" by D. A. Barker.

The Chelsea Palace, doing badly as a theatre and vaudeville house for years, has suddenly struck off. Charles Macdonald's company is in for an extended season in a repertory of Bernard's plays.

The next by the Repertory Players is "Tunnel Trench," a war play by Hubert Griffith, the trill on the "Chronicle" and the "Sunday Observer." In reading it seems more war talk than war play.

H. M. Harwood, who owns the small Ambassadors theatre, is aiming at a consistent policy. He has eight plays in hand, and success or failure, intends to produce them there one after the other. For this reason he will transfer "The Belshazzar" now at the Ambassadors to the Royalty, leaving the theatre free for "Any House," the new play by his wife, F. Tennant Jones.

Those responsible for the production of "The Monkey House" at the New Oxford, one of the worst disasters so far this year are about to try to get some of their money back by touring and are now choosing the east. This is quite the usual thing and many a show is put on the territory of losing money by touring and has been sent straightaway into the provinces to make money.

Although touring melodrama and the smaller repertory shows are practically dead in the provinces, stock is growing in popularity and a good many of the big drama houses are running it. Both the Triam and the Strand are the two big stock houses, are dark, but Col-

We have all given a great deal of time in attendance on the hearings. They have been of great interest as well as instructive. Each faction, though apparently actuated by their own interests, have presented their testimony in a fair manner, and in the main, with consideration of the others affected by copyright legislation.

Congressman's Deep Interest.
It was a source of pleasure to me to act as sponsor for one of the measures considered. I introduced the "Perkins" Bill, H. R. 11235, because of my deep interest in seeing that the composers and authors should receive the greatest possible protection. However, I do not believe that in granting the greater such protection, that unjust hardships should be placed upon those responsible for the distribution of their work.

I stand ready, along with other members of the sub-committee appointed at the last hearing, Chairman Lampert and Representatives Field, Latham and Bloom, to co-operate in every way possible in an unofficial capacity to bring about the jointly approved measure.

These wishes are brought to Congress at the next session. I am confident that speedy action will follow, not only by the committee, but also by the House of Representatives.

LONDON

lins and the Hippodrome, Rotherhithe are doing big business. Most of the big provincial cities have one or more stock companies.

MOULIN ROUGE CHANGE

Paris, Feb. 22.
Hinted last month that Oscar Dufréne and H. Verna, managers of the Moulin Rouge, were anxious to also "control" the Moulin Rouge, it is now almost settled that directors will be in charge of the new music hall to replace Fabert. They have started negotiations with Mme. Mistinguett for a new revue there in October.

CHEVALIER FOR CASINO

Paris, Feb. 24.
Maurice Chevalier, who dropped out of the Palais revue due to illness at the end of January without announcement by the management, has now returned to the Palais, where he will remain until he leaves for South America.

Next season he will be featured by Volterra in the Casino de Paris revue.

SAILINGS

Feb. 25. (New York to Paris) Laura Burt (Minnetonka).
Feb. 25. (New York to London) J. J. Shubert, Nora Bayes, William Von Hoogsstraeten, Elly Ney, Marie Rosenthal (Leviathan).
Feb. 25. (New York to London) Herb Ward, Alce Duer Miller, Helen Hehrle and Mr. and Mrs. Howard Wurlitzer (Berengaria).
Feb. 25. (New York to London) Harry Weldon, Hilda Glider and Jobyna Howland (Miss Howland) disembarking at Cherbourg (Paris) (Berengaria).
March 4. (London to New York) Jack Haskell (Aguilana).
March 3. (New York to London) Fred Mann (President Harding).
March 10. (London to New York) Bert Montague (Leviathan).
March 14. (London to New York) John Lester (Berengaria).
ARRIVALS
March 3. (New York from London) Gilbert Miller, Samuel Goldwyn (Olympic).

A Message from Shore or Ship will guarantee a Room at

THE PICCADILLO

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

AUSTRALIA

Sydney, Feb. 4.
There has been no slackening off in attendances at the various attractions that began the new season. The majority of houses are doing very well, with some grossing at a little more than the others.

"Wildflower" will be transferred from the Royal to Her Majesty's shortly to make room for the dramatic version of "The Outlander," which did only fairly well. It will go on to Melbourne with Maude Fane replacing Edith Drayson in the lead. "Princess" will follow "Betty" in Melbourne.

Guy Bates Post is doing well with "The Green Goddess." This show will play right on until Easter and then go to Melbourne, with Dion Boucicault and Irene Vanbrugh taking over, the Criterion for a new season.

Thurston Hall has made good in "To This Is London" at the Palace. This came as a surprise, because just after the opening the company started rehearsals on "The Broken Whistle." This production has been put off and "London" will play right on until business falls off.

Mr. O'Reilly is doing well at the Opera House and should play well over Easter.

"The Ten Commandments," at the Prince Edward, is packing this house twice daily and the attraction should run over six months. This production is one of the theatrical surprises of the season.

Big business is being done at the Theatre with Frank vaudeville. The bill this week is one of the strongest shown at the house and includes Rupert Ingham, juggler; Melba Brown, comedienne; Feratille Three, colored; Oswald Williams, magic; Van Cello and Mary, novelty; and Juggling Harry Wells and Hilda Glyder held over and then sailed.

Business is holding up nicely at Fuller's. The bill holds Lyons and O'More, songs and talk; Ellen and Marjorie, tumbling act; Charles Lee, songs and talk; Lita Smith Band. Phil Smith's Revue took up second half.

MELBOURNE

"Good Morning, Dearie," is going along strongly at His Majesty's; Irene Vanbrugh and Dion Boucicault, both finishing a Harry Wells and "Trelawny of the Wells"; Maude Fane will appear shortly in conjunction with Al Firth in an English musical comedy, "Betty."

E. J. Carroll will present a speaking version of "Cappy Ricks" at the Alhambra theatre, which will be shown by produced by E. W. Morrison.

Maurice Moscovitch is making his first appearance in "The Outsider." The season has not been altogether too bright for this artist. Melbourne would like to see some of Shakespeare and the actor had to switch to a modern play.

The Fuller-Ward in "Cinderella" is going strongly at the Princess. At the Palace the "Midnight Frolics" is pulling fairly good business. The show is very clean and bright.

Business is still good at the Tivoli with the Middle School is headlining. The rest of the bill includes the Four Ortons, Femina Four, Birchalls, Anna and Louis Dewars, waltz, Rose, Rich and Calvin, and the Uniques.

Acts playing the Bijou include Harry Cliff, Dan D'Amico, Knop, Harrie Family, Maxwell Caraw, Knight and Brady, Grace Doran, Walter Vernon, Roy Gennett.

Harry P. Muller has been appointed manager of Tivoli theatre. Mr. Muller is also general manager for Williamson-Tait vaudeville.

The Six Brown Brothers have been a sensation over the Williamson-Tait circuit. The act comes into the Tivoli, Melbourne, this week.

Fuller-Ward are doing good business in New Zealand with the "O'Brien Girl" and "Tangerine" companies.

Wirth's Circus will make back to Sydney for its annual season around Easter time. The circus will have many fresh faces for their 1925 season.

Williamson-Tait's next big attraction will be "Kid Boots," with Josie Melville and George Gee featured. The show will be put on shortly.

and will be produced by George Highland.

Coleman and Alexandra have arrived here with their "Good Luck Girl," novelty which has played abroad for three years. The act will probably play one of the vaudeville circuits.

Long Tack Sam and his troupe will begin a tour of Queensland with Williamson-Tait before coming into Sydney. The act comprises a new troupe of jugglers and tumblers. From this country the turn expects to return to America.

Owing to a wave of infantile paralysis sweeping New Zealand at the present time, the authorities in Wellington have issued orders that children under the age of 16 must not attend theatre or picture shows until such time as the epidemic is under control.

MUSIC IMPRESSES

"Le Rosier," Operaetta, Opens in Paris—Cordially Greeted

Paris, March 3.
At the Folies Dramatiques the musical work of Henri Casadesu, "Le Rosier," with the book credited to Maurice Devilliers, opened nicely Feb. 24. It is a three-act operaetta that has previously been played in Belgium. The premier, here was marked by the reception tendered the musical score.

The script has to do with a man who proposes to his innocent nephew as a candidate for a virtue prize, but a girl compromises his chances and he finally marries another successful "rosier." The cast includes George Foltz, Jane Montagne, Harry Mass and Jean Morlet.

"Les Noces d'Emeraude," by J. Bonvassant and Jacques Maunus, with J. Cantelouve having written the music, will probably follow "Le Rosier."

Weldon Passes Through N. Y. Without Appearing

Many of the theatrical fraternity could not understand the presence in New York last week of Harry Weldon, the noted English entertainer. Mr. Weldon sailed Saturday for "Berengaria." He came to New York from a most successful tour of Australia, on his way home. It was his first visit in the initial American city.

Mr. Weldon said he had no intention of making a professional appearance, but might consider one for the future, if the contractual terms are favorable. He is a highly successful artist in England among the top-liners.

New York vaudeville agents have vainly tried for five years to induce Mr. Weldon to play here. He is said to be contracted for a considerable time ahead over there. M. S. Bentham has been one of the agents trying to sign Weldon to a big time contract and Mr. Bentham had a conference with the English star during his short stay.

Hilda Glyder, an English single, though an American and first publicly playing in New York, also came to New York on her way to London from Sydney. Miss Glyder likewise sailed on the "Berengaria."

Mr. Weldon said he had no intention of making a professional appearance, but might consider one for the future, if the contractual terms are favorable.

Barrymore May Move and Extend "Hamlet" Sojourn

London, March 3.
There is possibility that John Barrymore's "Hamlet" engagement will be prolonged, although the extension take place it will happen at some other theatre than the Haymarket and without Fay Compton as "Ophelia." Barrymore opened at the Haymarket Feb. 19 for a limited six weeks' run with the house sold out for that period.

The reason for Miss Compton's withdrawal is that she is scheduled to succeed "Hamlet" at the Haymarket in the Milne play, "Ariadne."

"BALLET MECHANIQUE" FUTURISTIC CONCEPTION

Musical Will Be Produced by 4 Mechanical Pianos Imitating Machinery Noises

Paris, Feb. 20.
George Antheil, American musician here, and Ferdinand Legor, French painter, are arranging to give the world more sounds of cubic nature as their next effort to be billed as a "ballet mecanique." The music will be played by four mechanical pianos, inspired by Picasso's drawings. The first ballet of about 25 minutes, is to be accompanied by a film exposing machinery in motion and the music is supposed to imitate the sounds of its movement.

No other orchestra will be necessary, so that the strictest economy is assured for the manager accepting this latest "invention."

Who the manager will be is not divulged.

LOPEZ IN LONDON

London, March 3.
Vincent Lopez may play here for a period of six weeks, starting in June with a band of 16 pieces.

Negotiations are now on to secure the Lopez unit for the new Capitol (theatre) in London. The music club in the basement of the building. The salary question is taken care of by both the theatre and the dance club jointly assuming the overhead and each paying half of the traveling expenses.

The Board of Trade has given permission for Lopez to play here for the six weeks, but sets that period as a limit and stipulates that the band cannot accept any private engagements.

Vincent Lopez and his augmented orchestra of 16 open March 9 at the Albee, Brooklyn, N. Y., instead of the Palace, New York, with the latter to follow March 16. The band will play at the Palace at least two weeks with the possibility of three or four. When it hits the Hip, New York, it will double with other Keith houses in conjunction with that date. The act figure is set at \$2,000 weekly.

Helen Trix's Own Revue, With Helen's Capital

London, March 3.
Helen Trix is producing her own revue in collaboration with Les Copeland. Copeland has been in Paris for some time, playing a cabaret there. At present he is appearing in London, where, besides singing blues songs and playing the piano.

Miss Trix and her sister, Josephine, will star in the revue, to be first produced in London. While it is reported Helen will make the production herself, it is also rumored she has found backing for the show from outside of the show business.

Converting Cabaret Into Ice Rink

London, March 3.
It is seven years since the Aquitania tomorrow (Wednesday) to engage American ice skater for the Grafton Galleries (exclusive cabaret).

Haskell will be converted into an ice rink at a cost of \$15,000. Haskell will stage an ice ballet and manage the entire enterprise. The Mayfair Club, in the Grafton building, will resume as a cabaret.

"BAMBOULA" OPENS MARCH 8

London, March 3.
"Bamboula," which finally been designated a house. It will go into His Majesty's March 18 with the staging by William Wilson.

Revue Twice Nightly at Oxford London, March 3.

"Kahki," an average touring revue, opened at the Oxford, yesterday, playing on a policy of twice nightly performances.

"Boodie" Possibility for Empire London, March 3.

Negotiations are on to have Jack Buchanan and his company, playing "Boodie," to open at the Empire very shortly.

BRITISH PARLIAMENT PROBABLY PASSING BILL TO PROTECT ENGLISH ACTORS

London, Feb. 20.

After several years, during which a bill has been twice introduced into parliament for the registration of theatrical employers, there exists at last a chance of success. The bill, which has been twice before the House, was the variety artists federation registration of theatrical employers (No. 2) bill.

This was practically in the form of a similar motion drafted by the Entertainments National Industrial Council. The present act is being presented by a committee consisting of members of the Society of West End Managers, Theatrical Managers' Association, Association of Touring Managers, and the Entertainments Protection Association. This latter organization includes members looking after the welfare of artists.

The bill is being introduced in the eyes of the home secretary (Sir William Joynson-Hicks) and it is openly against all bogus and fraudulent persons who call themselves theatrical managers or agents.

The home secretary suggests immediate steps be taken to put it forward as a private member's measure, and if it reaches a second reading the bill will be referred to a select committee. It is hoped Sir Walter de Frece and the Rt. Hon. C. W. Bowerman, a friend of the profession, will bring it before the Commons and secure its support.

The meaning of the term theatrical employer refers to any person including partnerships and corporations who by himself or through an agent engages or employs at any time three or more theatrical employees. The act will not apply to persons holding licenses for dramatic production, music, dancing, or cinema, from the usual licensing authority. This obviously applies to the owners or managers of buildings.

One of the great things this will do will be to put a stop to the prevailing habit of a certain type of manager who is forever getting new capital, going broke, and getting capital again for a new company. Concerns the artists and great difficulty in touching as the "company" is the employer and the general manager whoever they thought responsible turns out to be only, like themselves a paid employee, a thing, the world is invariably ignorant of until the crash comes. Nor will the act apply to people engaging artists for charity shows.

The "article" will be definitely defined as a "theatrical performer" and the definition includes any acrobat, singer, dancer, or other person engaged to act, sing, dance, play, or perform in any theatre, music hall, or other place of public entertainment or to rehearse with a view of so doing, as well as any person employed to take part in the preparation or presentation of a play, act, or other performance photographed or otherwise recorded as a picture or pictures or other optical effect, suitable or intended for being exhibited by means of a cinematograph or similar apparatus. The term "theatrical employee" shall also include "crowds" and chorists. By this it will be seen in the up-to-date definition of picture "actors" will have a protection long needed. There will also be no further legal arguments as to whether a "chorus girl is an artist" which up to now have proved a lucrative medium for the wasting of time in courts of law.

Offenses under the act include: Absconding with intent to defraud or to avoid the payment of wages, salary or other fees due. Recently failing to pay salaries, wages, remuneration, or traveling expenses; acting, as or purporting to be or holding out or carrying on the business of a theatrical employer either without being registered or after his certificate of registration has been cancelled by the order of the court.

The punishment for such offenses includes fines for each offense up to \$250 with or without a term of imprisonment up to six months. Convicted persons can be ordered to pay full costs and the convicting court can issue a declaration that the convicted person is not to be a theatrical employer, certificates can be canceled or suspended.

The passing of such an act would practically mean very much to the show world what Magna Charta did to the early British—there being a great resemblance in some managers and their attitudes to the show world and some of its barons while the "performer" stands for the down-trodden lower classes.

DEATHS ABROAD

Paris, Feb. 21.
Aristide Bruant, former popular Montmartre chansonniere, died Feb. 11, pneumonia, aged 73.
Edgar Demange, French lawyer and orator, died of heart disease, aged 71.
The decorated Captain Dreyfus at the famous trials in 1899 and 1894.
Jean Glavira, vaudeville artist, died at Dakar (Senegal), aged 41.

ALICE LLOYD ON WAY HOME

London, March 3.
Alice Lloyd is believed to be on her way home from South Africa. She is a year since Miss Lloyd left here to tour Australia. Due to her hit there, she engaged for the South African houses.
Miss Lloyd's two daughters joined her at Cape Town, cabled for by their mother.

PRINCES FLOOR SHOW

London, March 3.
The new floor show at the Princess restaurant, staged by Percy Athos, was noisily acclaimed upon its opening.
The entertainment is particularly noteworthy for its costuming and the effective lighting.

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TOM McKAY ALLEGED ORIGINAL OF CHARLIE CHAPLIN'S MAKE-UP

"Living Image" Brought Into Amador Suit in Los Angeles—Chaplin Denies Knowing McKay—"Old Pal, Charlie," Autographed Picture

Los Angeles, March 3. The right of Charles Amador to call himself Charles Chaplin and present a screen character in films that closely resembles the work of Charles Chaplin is being thrashed out here in Judge Hudson's court following a suit for an injunction filed by Chaplin.

F. M. Sanford, producer of the pictures in which Amador was starred as "Charles Chaplin," has been accused of being a "pirate" and of having infringed on the names of several prominent screen players.

During the course of the hearing Chaplin appeared in person as a witness.

Much testimony has been introduced about Chaplin's pants. L. G. Marriot, who qualified as witness because of the fact that from 1905 to 1913 he was engaged as a "film viewer" in England, and during that time viewed an average of 100 pictures a week, said:

"It's the hang of the thing. I don't know just how he does it, but he gathers them in front somehow as if they were hanging by a string. Nobody else does it just that way."

Marriot also testified that although he had seen scores of screen comedians and many vaudeville actors, he had never before the advent of Chaplin seen any one using the entire Chaplin make-up and character.

Amador was called to the stand and testified concerning his rise from a picture operator to a screen actor.

"I worked as an operator from 1909 to 1915," Amador said. "I believe I first saw Chaplin in films in 1914." He denied imitating Chaplin by wearing baggy trousers, dancing while playing a cane. His explanation was:

"I was not imitating Chaplin any more than numerous other actors who were using the wardrobe. Under my first contract with Sanford I was to use the name Charles Chaplin. It was Mr. Sanford's idea to use this name, but I consented to it. I received \$75 a week and 10 per cent. of the returns from the pictures."

Sanford admitted on the stand, under cross examination, to having seen Chaplin on the screen in his characteristic make-up about seven years ago, and that he afterward produced films with Billie West and later with Amador using a similar make-up.

Surprise for Chaplin
A surprise was sprung on Chaplin by Amador's attorneys when they called him to the stand and asked him to look at a living image of the Charlie Chaplin character, and see if he recognized who it was. This person was seated in the spectators' section of the courtroom and as the question was finished walked to the front. Chaplin looked at him for a moment and then said he had no knowledge of having ever seen him before.

The attorney then said, "Do you know Tom McKay?" The reply was in the negative. When further pressed, Chaplin stated that if he had known McKay in the past he had forgotten him.

The attorneys explained to the court that McKay and Chaplin had known each other before Chaplin became famous on the screen; that McKay had used the Chaplin make-up long before Chaplin adopted it, and that McKay had been the inspiration of Chaplin's characterization. At a time when both were members of the Fred Karno vaudeville act, "A Night in an English Music Hall."

In support of this contention the defense exhibited a photograph of Chaplin, alone, made years ago, which they said Chaplin had sent McKay. On the picture, which showed Chaplin wearing the old-fashioned Windsor tie, was scrawled "From your Old Pal, Charlie." It was also asserted that McKay had taken the idea of his character from McKay, who had really created it in the Karno act.

Then the attorneys assumed a "Trent method of procedure by endeavoring to go into Chaplin's private life and asking him if he

did not think that escapades in which an actor might indulge would injure his reputation with the public and lessen his popularity. Judge Hudson ruled that this was not admissible.

NEW ACT HAS ALL BOOKINGS CANCELLED

Muldoon, Franklin & Saranoff Dropped From Mt. Vernon Bill

For the first time on record an act was cancelled at Proctor's Mt. Vernon, N. Y., when Muldoon, Franklin and Saranoff were dropped after the Monday night performance. All further Keith-Albee bookings were withdrawn by that circuit.

The cancellations followed the appearance of Johnny Muldoon, the dancer in the act, after he had missed the matinee. Franklin and Saranoff had gone on in the afternoon without the absentee, who was reported as ill, following a phone call from his alleged brother who said Muldoon was suffering from "hemorrhages of the nose," and the act cut to 10 minutes instead of 20. Saranoff explaining to the audience Muldoon was sick. A few minutes later Muldoon arrived in a taxi, the driver of which claimed Muldoon refused to pay his bill and was in no condition to listen to argument. House attaches paid the fare and conveyed him to a local hotel where he was put to bed under the watchful eye of the carpenter carried by the act.

Muldoon was able to go on for the night show but was reported as so shaky he was forced to cut his most important dance. He also missed a dancing Miss Ray in another dance and had to eliminate the spins in a Russian number.

Following the cancellation Blossom and Higgins stepped into the vacancy. The Muldoon, Franklin and Saranoff turn is a new combination in an act owned and produced by Irving Yates, Loew agent, and Irving Fishman.

Saranoff is the violinist, last seen in vaudeville in a musical and singing turn with Yvette.

The incident marks the first cancellation following the recent drive of the Keith-Albee Circuit to discipline acts who deliberately miss shows for causes within their control.

Dancer Tries Suicide

San Francisco, March 3. Jilan Llewellyn, 24, who claims she is the daughter of a Turkish Princess and a member of the British aristocracy, made a suicide attempt in an apartment at 444 Larkin street.

After the loss of her parents and their possessions in the World War the girl took up a career as a dancer and had followed this until a year ago when she was hurt in an automobile accident.

Recently her compensation payments given her at the time of the accident had been discontinued and this, with other bad luck, drove the girl to an attempt on her life.

"PAYS TO ADVERTISE" SKIT

A vaudeville version of Roi Cooper Megrue and Walter Hackett's "It Pays to Advertise" is to be produced by Lewis & Gordon, with Grant Mitchell in the lead.

Howard Lindsay is making the condensation.

CALIF. BOOSTERS

Los Angeles, March 3. George Sackett, manager of the Orpheum, and James B. McKown, manager of the Hillstreet, have become real Los Angeles boosters, though neither is a native son. They are sending out greetings to acts scheduled to play their respective houses about two weeks before the acts are due here.

The greetings are in the form of a letter giving the location of their respective theatres; names of the transfer companies; time of rehearsals; names of all the heads of departments and a traveler's blue book, which gives information regarding sights and points in California.

The letter also suggests that if the managers can be of service to the performers during their stay socially or in a business way they are to be commanded.

"4 HORSEMEN" IN VAUDE

Notre Dame's Demos Backfield As Act—Open in May

Chicago, March 3. Elmer Layden, Harry Stuhldreher, Don Miller and Jim Crowley, commonly termed football's "Four Horsemen," will make their vaudeville debut in May via western vaudeville.

Ed Kough is responsible for recruiting the Notre Dame gridiron battlers as an act, which will be a singing, dancing and musical turn. Jimmy Connelman, of Washington University, St. Louis, another muleskin luminary, will make the act a gunitest.

A. & H. Adds 3 1/2 Weeks

Los Angeles, March 3. Three and a half weeks of vaudeville dates, mostly in Wisconsin, have been added to the Ackerman & Harris circuit according to G. W. Ratcliffe, local manager of the circuit, who has just returned from an eight-week trip over the territory extending between the Pacific Coast and Chicago.

The new dates are mostly three-day stands.

Fairly good combination vaudeville and picture house, at Long Beach, Cal., recently erected at a cost of \$300,000 and seating 1,350, will open on March 15. Five acts are to be used on a split week bill.

Ackerman & Harris are booking the house.

Jean Havez' Estate

Los Angeles, March 3. Application for letters of administration to the estate of Jean Havez, who died recently, has been made by his widow, Mrs. Ebba A. Havez.

Havez left no will. His property is described as consisting of personal effects said to be worth \$15,000 and real estate valued at \$18,500.

Saranoff is the violinist, last seen in vaudeville in a musical and singing turn with Yvette.

The incident marks the first cancellation following the recent drive of the Keith-Albee Circuit to discipline acts who deliberately miss shows for causes within their control.

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\$3,500,000 Home

It is estimated that when the Percy G. Williams home, for instant professional, at 1411, 1. I. receives its share of the late showman's estate, the home will be founded by a bequest of \$1,500,000.

William Grossman, of the trustees of the Williams' Estate, has incorporated the Percy G. Williams Home, shortly, at Mr. Grossman's instigation, a bill will be presented before the Albany, N. Y., Legislature to grant the home a legislative charter under which it will have a wider scope in its intended charitable work.

During the lifetime of Mrs. Williams, as the will of her husband provides, the estate will be held intact with one-half of the income accruing to a confirmed invalid.

The surviving son, Harold Williams, has been provided for in his father's will during his lifetime.

COLOR SHOW AT \$2,500 WEEKLY

Cabaret Troupe of 23 From Connie's Inn as Act

Bookers of the Keith-Albee theatres have been offered the Connie's Inn Revue (colored floor show) and Leroy Smith's band as a special vaudeville feature. The price asked is \$2,500 weekly.

The revue, with chorus and principals, numbers 23, while Smith's band has 11 musicians.

George and Connie Immelman (white) are brothers, with Connie, perhaps, the best known of the boys in the Harlem district. The inn is at 121st street and 7th avenue.

The revue was given special booking at Hurlst & Seamon's 125th street burlesque house, and business took a decided jump, equaling the house's record.

\$75 FOR TEACHING TRICKS

Los Angeles, March 3. Claiming that he taught "Mantek," a stage horse trick, as that Ruth Mix, daughter of Tom Mix, could appear in vaudeville and that he had not been reimbursed for his services, J. L. Treach, an animal trainer, filed claims against Mrs. Tom Mix, first wife of the picture star, for \$75 wages.

Mrs. Mix will appear before Deputy Labor Commissioner Lowy to give her side of the story.

BIG TIME'S ABOUT FACE ON RADIO

Recent Booking of 'Radio' Acts Upsets Bookers' Box Office Theory

The big time theatres are beginning to cash in on radio reputations and have executed an about face on the former theory that radio popularity doesn't help at the boxoffice.

The recent bookings at the Palace, New York, of Harry Richman and his Club Richman entertainers with the Eddie Edwards Band, Ben Bernie and Band, the coming engagement of Vincent Lopez and Band, all active radio favorites, has convinced the vaudeville people that in some instances the broadcasting may work the other way and help at the box office.

The appearance of George Immelman's Connie's Inn artists and the Leroy Smith Band at Hurlst & Seamon's 125th Street, where they augmented a burlesque house, jumped the gross almost to a tie with the house record. The colored artists have been broadcasting nightly over WFFB and have achieved unusual popularity.

Richman's Return Date
Richman is reported to have pulled business at the Palace and has been booked for a return engagement.

Of the radio artists mentioned, Seamon has refrained from broadcasting while playing Keith bookings, a clause in the Keith-Albee contract forbidding it, but it is understood the Orpheum Circuit, after booking Harry Snodgrass, the Leavenworth Prison radio pianist, at \$1,000 weekly is now preparing to allow Snodgrass to lay off periodically so he can broadcast.

Some of the veteran vaudeville showmen explain the never-attempted as the result of careful investigation of radio programs during the past season. Following the first flurry of alarm, the vaudeville people began analyzing the reactions to the air concerts and decided that with the mediocre programs given by radio the theatres were in no immediate danger.

On the other hand, it is reported the Keith estate bookers turned down Snodgrass as an attraction, claiming his popularity was a fictitious one and purely radio. He has been booking while playing Keith bookings, a clause in the Keith-Albee contract forbidding it, but it is understood the Orpheum Circuit in the West, where he is widely known.

THEATRE FELT QUAKE

Near Panic at Lincoln, Bloomfield, N. J.

Newark, N. J., March 3.

The earthquake caused no trouble in Newark theatres in a large part of the city it was not noticed at all. There was a panic in the Lincoln, Bloomfield, N. J. Some men yelled that the theatre was collapsing. An audience of 1,000 rushed for the doors. No one was reported as hurt but the police closed the house for the night.

Youngster for Pictures

At Graduating High Scale.

Mickey Bennett has been signed for five years by Sam Goldwyn at a graduating salary. The child phenom receives \$500 the first year, \$750 the second and \$1,000 weekly for the balance of the contract.

Mickey was signed following an appearance at the Franklin, New York, where he was appearing for the Keith-Albee Circuit. A representative of Sam Goldwyn caught the youngster while he was in the audience.

The youngster left for the coast last Tuesday to begin work on his first Goldwyn.

Bennett has been playing vaudeville in a skit by Ted McLean.

McKellar's "Jay Driver"

Helen McKellar is soon to make her vaudeville debut in "The Jay Driver," an Edison production in rehearsal, under the direction of Lewis & Gordon.

George McFarlane and Leslie Adams appear in support.

PERT KELTON

Keith's Palace, N. Y., April 6—E. F. Albee, Brooklyn, April 13. WARNING!! BUSINESS OF SWAYING OLIO DROP IN MY ACT FULFILLING PROMISES. Much appreciation to McCormack and Regay for some splendid suggestions.

Direction MAX E. HAYES

THEATRES ACT-BOOZING

YOUNGER STAFF MEN STEP INTO AUTHORITY

Trio of Ted Lauder, Mark Luescher and Eddie Darling Will Set Salary for New Acts, Giving Immediate Action—Special Department Created to Assist Acts at Expense of Circuit—Senator Henry Walters in Charge of Realty Operations for the Keith-Albee Theatres—Eddie Darling Supreme Head of Booking System

ALBEE-MURDOCK LET UP

A gigantic reorganization of personnel and booking systems has just been worked out by the Keith-Albee Circuit. It will have a revolutionary effect on all future bookings.

Under the new system Eddie Darling will be the booking head of the entire circuit but will not handle a book, resigning the booking of the Palace, New York; Albee, Brooklyn, and other former Darling-booked houses to assistants, to enable him to act as general supervising booker of the entire system. Darling will also decide upon the costs of the shows and other executive details.

Ted Lauder, Darling, and possibly Mark Luescher, Keith's publicity agent and director of the Hippodrome, will be a committee of three empowered to set salaries on acts. C. Deyton Wegfarth will head a new department, the duties of which will be the inspection of bills all over the circuit and the exploitation of acts needing production or augmentation.

The new order will enable E. F. Albee, head of the circuit, and J. J. Murdock, general manager, to devote their time to executive matters only, and will give the younger members of the Keith-Albee staff an opportunity to run the booking end of the business along the new lines.

Keith's general manager has been investigating intensively for the past two months, meanwhile allowing his assistant, Max Leary Thompson, more leeway in the administering of the routine duties of his department.

Others Affected
Others affected by the shift of duties and new booking scheme will be Senator Henry Walters, who will continue to devote his time to legal matters, but will also handle real estate operations, including the location and legal angles of new theatre construction.

One of the most important angles to circuits in the announcement is the method for setting the salary of acts which will do away with the present practice. In future new acts and acts desiring a showing will be booked into houses included in a special department now being created. The act, while playing, will be passed upon by Darling, Lauder and Luescher, with the triumvirate immediately accepting or rejecting and setting a value or salary upon its services. This will eliminate one of the chief sources of complaint from new acts amounting to eight or more metropolitan houses at cut salary during the "showing" period without having a salary set.

Aiding Acts
Another important angle will be the special contract department under Wegfarth, which will recommend certain changes in material, construction or production of acts when needed. Unlike former experiments, from now on the Keith-Albee Circuit will bear the expense

"NAMES" IN MIAMI AT ANY PRICE

Miami, March 3.
Practically any musical star or actor with a "name" can secure bookings here for the asking. The more notable they are the easier the engagement. Price is no object this season, the reality boys and the "heavy sugar" vacationists clinching the overhead for the entertainment before the places open their doors.

Last week a local café wired its Chicago booking representative to send them a "name" attraction with the salary secondary.

The tourist trade still is tremendous for this time of the season. There never has been a season like this. Hotel reservations in Miami or Miami Beach are at a premium, while Havana complains of a dearth of tourist travel.

"LIZZIE" MEANT WOMAN TO PANTAGES

George Yeoman in Jam Through Billing—Used It for 15 Years

Los Angeles, March 2.
Alexander Pantages just cannot keep from jamming himself with actors playing his circuit. His last one was with George Yeoman's appearing as Yeoman and "Lizzie" on the circuit until a week ago.

Yeoman had a 14-week and optional service contract with Pantages and was slated to play Long Beach which would skip Los Angeles and San Diego. Yeoman protested and was instructed to see Pantages in Los Angeles. This he did and was told that Long Beach was the place he would play. Rather than argue at the time with Pantages, he agreed to the terms and went to Long Beach and opened his engagement. The following day he came to Los Angeles and called upon Pantages and asked him to give him a release from the optional portion of the continuance of the contract.

At first Pantages balked but finally was persuaded by the actor to sign the release. After the release had been signed Pantages told Yeoman he would like him to play Los Angeles anyway and that he would also arrange a few dates to break his jump east. Yeoman thought that it would not be a bad idea and when he finished Long Beach was ready to accept the date. Then it is said Pantages made himself scarce so far as Yeoman was concerned and after the actor had remained around for five days after concluding his engagement at Long Beach and could get no word from Pantages as to his future, he left for Chicago.

GILDA GRAY'S \$4,000 A WEEK

Competition in Miami—Hotel Fleetwood Wins

Miami, March 3.
The local battle over the services of Gilda Gray finally has been concluded with the Fleetwood Hotel, the magnificent structure on Miami Beach, the victor and obtaining the dancing star as the shining light of the entertainment that is to be offered on the new roof garden opening tomorrow night.

Both the Hollywood and the Coral Gables developments were bidding for her in addition to the hotel. At the former Gilda Gray and her set of dancing girls appeared for nine weeks at the Golf and Country Club and attracted a whole of a business. She was originally signed for five weeks, and then the engagement was extended four additional weeks.

Tomorrow night at the Fleetwood there is to be an Inaugural Ball which is to mark the height of the local season. In addition to marking the inauguration of President Coolidge, it will likewise mark the inauguration of the ball room at the hotel. Gilda's salary is said to be \$4,000 weekly for the two weeks here.

As soon as the fortnight at the Fleetwood is completed, the star

will start on a tour of the Famous Players' theatre, opening a new house for the organization at Charlotte, N. C., following which she is to work her way to Los Angeles in the theatres controlled by this corporation.

The melodrama, "A Little Girl in a Big City," which was one of the popular-priced hits of latter days in the field where thrillers once abounded, has been secured by the Delbert Production through Jay Packard, and will be directed by Burton Kling. The picture is to be a release in the independent market. The same organization has also secured "The Police Patrol."

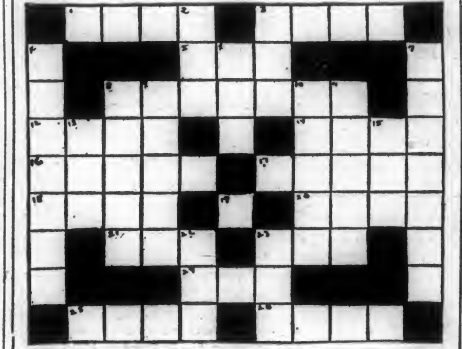
REV. JANE PRIEST IN C. S.

A visit to New York of Janet Priest, a former child prodigy and later a single in vaudeville, disclosed that she had been converted as a minister in the Christian Science Church, entitled to preach anywhere. She has been assigned a church in Boston as "Rev. Jane Priest."

Miss Priest left the profession when she married a wealthy young Philadelphian, whom she divorced and remarried and divorced, charging drunkenness. She took up Christian Science in the hope of reforming her husband. It was futile in that mission, but she continued and became a healer, recently going further and being ordained a minister.

Loew's Next Dividend
Loew's Inc. has declared its quarterly dividend of 50 cents a share, payable March 31 to stockholders of record on March 14.

Theatrical Cross-Word Puzzle Composed for Variety by ED. LOWRY



- | | |
|--|--|
| <p>HORIZONTAL</p> <p>1—A kind of light.</p> <p>2—Actors do it but seldom admit it.</p> <p>3—Captures.</p> <p>4—We get it in Montreal.</p> <p>5—The actor's.</p> <p>12—A show daily.</p> <p>16—A fruit (responsible for the most famous joke in show business).</p> <p>17—What Lee Miller was.</p> <p>18—A joint.</p> <p>19—Person we speak of most.</p> <p>20—We love to collect it.</p> <p>21—Makes great highballs.</p> <p>22—Great Northern Limited.</p> <p>24—Southern State (abbr.).</p> | <p>25—Actors brag of it (plenty in Haddon).</p> <p>26—Many are stolen.</p> <p>VERTICAL</p> <p>2—A sailor.</p> <p>3—A good commission.</p> <p>6—Bad way to go on stage.</p> <p>7—Fierceness.</p> <p>8—An actor who steals material.</p> <p>10—It leads to stage entrance.</p> <p>10—A prize.</p> <p>11—A rube.</p> <p>13—Oregon, Pacific and Northern (abbr.).</p> <p>15—To know (Scott).</p> <p>22—if we don't work—we don't—</p> <p>23—Dialog (slang).</p> |
|--|--|

Senator Murphy's Puzzle
Variety's first cross-word puzzle has brought 31 answers and one squawk to date from the riddle defers.
Postal regulations demand that in case of a tie in a prize-giving contest, the winners must each be awarded the equivalent of first prize. In this case two 2-year subscriptions. Figuring that the prize offered would be enough to keep the puzzle demons off this one and Variety would be "in" on Senator Francis Murphy's donation for his brainchild, Murphy's ace in the hole seems to have been that he made the puzzle such a pushover that almost all the answers are hitting it on the nose. If any more come in it looks as if Variety's entire circulation will be donated to paying off the syndonym funds for the next two years.
The only laugh (sarcastic) to date, from this end, is that the registered "squawk" came in minus any attempt at a solution and to the effect that the Senator had made it too tough.
This week's puzzle, submitted by Ed Lowry, has no prize tag line and runs simply as a possible filler to a stage wait.

RED MUSTACHE UNEXPLAINED BY SIR JOS. G.

Admits Mrs. Howard Dyed His Hair, but Mustache Came Naturally

Sir Jos. Ginzburg hung around Variety's office for four hours Monday morning, trying to get someone to listen to him tell how Willie Howard had said a Variety man had a grout against him. Sir Jos called it "professional jealousy" and "denounced" it.

When Sir Jos got the ear of a sympathetic admirer the titled one denied he had ever ridden on a street car as Variety related last week. Sir Jos went quite far upstage in speaking of street cars. He said that he had always ridden in taxis and once—once only—had paid as high as 50c for a taxi ride.

Another squawk let loose by the world's leading entertainer was that he had sent a wire of congratulation to Willie Howard when Willie opened in "Sky High" and that he had prepaid the wire, amounting to \$15 in cash. Sir Jos regretted he had not asked the telegraph company for a receipt when the Variety man appeared to have his doubts about that prepayment. Sir Jos showed the original wire however, in proof, stating Willie had returned it to him as evidence.

Flash of New Mustache

Suddenly the Variety fellow caught a flash of a new mustache on Sir Jos's lip. Accusing Sir Jos of wearing a phoney, Sir Jos allowed the Variety fellow to try to pull it off. Getting that close to it, the Variety man noticed the color of the mustache was red. Sir Jos's hair on his head is coal black but slightly streaked with grey at the sides.

Asked to explain how he happened to get crossed in this manner, Sir Jos answered he never had been crossed by anyone excepting John McCormack, Jr., and Sir Jos said he did not want the name of John McCormack, Jr., repeated.

Sir Jos grew indignant at the suggestion at one time his head-hair had been red and that he dyed, but later confessed he had dyed his hair black at the suggestion of Mrs. Willie Howard. Sir Jos could not recall but he thought Mrs. Howard also had furnished him with the dye. From Sir Jos's description the dye had come in a box that looked like shoe polish.

Sir Jos Blushes

Sir Jos blushed when told that the famed mustache was removed 30 years or so of his looks but grew again when also informed his changed appearance made him look like a cop too short to get on the force. Sir Jos was startled and preferred not to speak of his good looks but drew attention to two new medals he had lately received, from Thomas M. Hobokus, N. J., so Willie Howard had said.

Asking to be excused at last, Sir Jos mentioned he was to compose another wire of congratulations as Willie Howard was to open again in "Sky High" at the Shubert theatre that night. He assured everyone within hearing he would again prepay the wire. Told that it would be cheaper to wait over and leave the wire at the stage door, Sir Jos wanted to know who thought he wasn't a money getter. Sir Jos mentioned his engagement of two weeks at the Columbia, New York, last summer, and also that Eugene Howard had promised to place a radio scene in "Sky High" in which Sir Jos would be starred.

Before leaving Sir Jos anxiously inquired about how many times the Variety man thought "Sky High" might move this season and if there wasn't time to write a telegram of congratulation costing less than \$2.75.

Courtesy, Kindness and Consideration the Uppermost Thought

February 13, 1925.

Mr. E. F. Albee,
Palace Theatre Bldg.,
New York, N. Y.

Dear Mr. Albee:

You receive, I know, many letters thanking you for the many fine things the managers have done for the performers. I feel I must add my little "thank you."

Words are cheap, I know, but what else can I offer? I hope the sincerity in these few lines will give you a happy moment.

In Indianapolis I missed a matinee, account of illness—I was paid—I went on—but in Detroit I had to stop work after Wednesday. I was paid the full week and shown courtesy, kindness and consideration by both the managers in Indianapolis and Detroit.

Mr. Albee, we all need the money, of course, but, believe me, it was not just the money. The feeling that the entire organization was with me meant more; it warmed my heart and gave me courage.

I am grateful, very grateful to the managers—Mr. Albee, and all they stand for.

In all sincerity,

Yours,

LILLIAN LEITZEL

February 24, 1925.

My dear Miss Leitzel:

Yours of February 13th received. It is pleasant to receive such letters. It shows that the work laid out eight years ago to standardize and harmonize the vaudeville business is bearing richer fruit as each year passes.

It makes me happy to receive letters setting forth the fine things the managers are doing, and the gracious consideration the artists are extending to the managers. I have realized for a long time what it means to both the artists and managers to receive the kindly help and sympathy which is prevalent in vaudeville today. We are all better secured in our relative positions, and certainly more contented.

With sincere good wishes.

Cordially and faithfully yours.

E. F. ALBEE

Miss Lillian Leitzel,
care Mr. Harry Weber,
Palace Theatre Bldg.,
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 letters.

Minneapolis, Feb. 24.
Editor Variety:
A friend of mine, Joe Towie, is flat on his back and I want to tell my friends in the show business and all who are acquainted with Joe Towie that he may be obliged to

remain at Saranac Lake for some time.
Please drop him a line and cheer him up. His address is 3 Forest Hills avenue, Northwoods Sanatorium, Saranac Lake, N. Y.
Thomas Jardine.

NEW ACTS

Demarest and Doll (3), musical.
Carol Kohn (4), sketches.
Mr. and Mrs. Hill (3), in skit.
Dancing Millards and Band (3).
Jeanette Klippen and Band (4).
Elsie Hanna and Co. (3), posing.
Moore and Shy (2).
Muriel Cole (Cole and Madison) and Young and band.
Lucille Ballantine with two boys, staged by Ivan Tarnasoff.
Berkes and Terry (2), skit.
Madame Pompadour (1), songs.
Vincent Bros. (2), acrobatic.
Ryan and O'Neill (2), songs.
"Town Topics" (4), revue.
Baldwin and Moore (2), skit.
Mark Goff and Club Miami Orchestra.
Huyler and Carmen (2), skit.
Clark and Donnelly (2), skit.
Harry Meehan, monologist.
Powell Troupe (1), wire walking.
Lew Hearn and Co. (3), sketch.
Hayes and Keve (2), songs and dances.
Cowan and Buffin (2), dances.
Bell Bros. (4), "Night at the Cabaret."
Billy Steward (1), xylophonist.
North and South (2), skit.
Keene and Barrett (2), skit.
Marrone and L'Acosta (3), dances.
Manny and Johnson (2), whistling.
LaSalle, Haasman and Moran (3), comedians.
William Sully and Co. (13), musical playlet.

Gaines and Bowen (2), skit.
Martin and Courtney (2), skit.
"Jodels," musical skit with Jack Collins and Frank DuFranne.
Genaro and Joyce (2), skit.
Wilson and Hayes (2), skit.
Bon Johns Girls (7), musical novelty.
Bill and Blondy (2), acrobatic.
Poppy Land Revue (4).
Charles Foy and Co. (4), revue.
Belle Montrose and Co. (5), revue.
George Griffin and Co. (16), revue.

BIRTHS

Mr. and Mrs. Charles Althoff, Feb. 24, St. Mary's Hospital, Passaic, N. J., son.
Mr. and Mrs. Don H. Eddy at their home in Hollywood, Cal., Feb. 14, son. The father is a special writer on pictures for the Los Angeles Herald-Examiner, as well as a free-lance press agent.
A son to Mrs. Sydney Rogow, Louisville, Ky., Feb. 25. Mrs. Rogow was formerly of the Christy Sisters.
Mr. and Mrs. Charles H. Miles, Detroit, Mich., daughter.

IN AND OUT

Clifton and De Rex were off the bill at the Prospect, Brooklyn, N. Y., Saturday due to illness. Melinda and Dade doubled into the vacancy from the Albee, Brooklyn.

ILL AND INJURED

Dick Donald, promoter Lyceum Club, Los Angeles, was severely injured in an auto accident last week near San Jose, Cal.
Leo Nadel, Nadel Orchestras, Chicago, Ill. with influenza.
Paul Mix, cowboy (vaudeville), Ill. in the Alexian Brothers Hospital, Chicago.
Col. J. L. Davis, 77, veteran producer musical fairs, at Benton Harbor, Mich., for treatment of rheumatism.
Vola Keys Jurgenson, former secretary to Earl Sanders, was successfully operated on for appendicitis at the Lenox Hill Hospital last week.
Oille Stacey, Albany, N. Y., vaudeville manager, was injured in an automobile accident, but not seriously.

Earle and Gates cancelled the first half of the Majestic, Perth Amboy, N. J., owing to the illness of Miss Gates, who contracted influenza and was ordered to bed Sunday by her physician.

Billy Jones, of Jones and Hare and known to other fans as "The Happiness Boys," is confined to his home via a serious case of blood poisoning in his right hand, contracted from a scratch of a scorpion.

J. Herman (Kane and Herman) is home sick with laryngitis.

Ira Helstein, author for the Shubert, was operated on for appendicitis. He is expected out of the hospital this week.

Rhea Irving is seriously ill in Jewish Memorial Hospital, Brooklyn, N. Y. While dancing at the Riverside, New York, Miss Irving, doing an acrobatic dance, strained herself.

MARRIAGES

Mae Whalen, assistant treasurer, Proctor's, Mt. Vernon, N. Y., to James Jackson, Tukohoe, N. Y. (insurance revenue department), New York, Feb. 22.
Arthur Busfield to Emma Morry, Newport, R. I., last week. Known professionally as "Strand Duo," Busfield is now organist at the Strand, Newport.

ENGAGEMENTS

Eric Jewett and Renita Randolph, "The Dumb Boy."
Ramsey Wallace, Alma Tell, and Guy Nichols, "Lost."
Pauline and Beatrice Carr, "Puzzles of 1925."
Paul Harvey, Jessie Royce Landis, Charles Francis, Betty Linley, Harry S. Allen, Harold West, Mary Blair, Harry Hanlon, Gordon Hamilton and John Ward, "Wings of Chance" (in rehearsal).
Joan Clement and Katherine Littlefield, "Louie the 14th."
Lotta Lintlieum, "Bell's Bells."
Billy Quinn, for "The Little Minister" (Dillingham).
Milton Reick, juvenile, for "Charlot's Revue."
Lew White with Sim Williams' Columbia wheel show. Milt Shuster placed him.
Leon De Voe, juvenile, for State-Congress, Chicago.
Vivian Martin, for "Fast Workers" (Mulligan & Treiblich).
Billy Quinn, for "Tin Gods" (Sam H. Harris).

JUDGMENTS

Herman F. Spellman; S. Tokatyan; \$270.82.
Alfred Haase and Walter Windsor; Piccadilly Restaurant Co.; \$112.
Associated Exhibitors, Inc.; P. A. Powers; \$7,071.42.
Curley; F. K. Mitchell; \$266.67.
Barr-Town, Inc.; J. M. Leary; \$1,730.24.
William Moore Patch; G. A. Rogers; \$323.23.
Anel Theatrical Corp.; H. Garfield; \$755.55.
Cafe Gross, Inc.; Austin, Nichols & Co.; \$274.26.
Miller & Lyles Runnin' Wild Co., Inc.; M. Wilkes; \$1,765.55.

MONTE CARLO'S MGR.

(Continued from page 1)
by a woman would be too startling an innovation.
According to reports, Miss Garden is ready to accept the appointment, but her final selection depends entirely on the Prince of Monaco.
A principal obstacle is believed to be Miss Garden's nationality, as the Prince's policy thus far has been to name only Frenchmen to the higher positions in his state.

Mary Garden sails for Paris and

Monte Carlo March 12. She will sing at the Paris Opera for a series of performances and then go to her home in Monte Carlo for a summer rest.

Upon her return next year, she will again be the featured artist of the Chicago Opera Association.

Toti del Monte, who was this year featured with both the Chicago and the Metropolitan, sailed last Saturday for Italy and will return at the beginning of the season for engagements once more with the two companies and also for an extensive concert tour.

RADIO SQUAWK

(Continued from page 1)

also protested against WHN advertising what he termed "dives," with a subsequent trade against the character of the "so called clubs and restaurants."

Local radio men in discussing the anonymous squawk said that it was nothing more or less than "vicious propaganda" by club interests that were not deriving the publicity obtained by those giving WHN programs.

Among the clubs that are being used by WHN regularly are the Parody, Alabama and Everglades, with the numbers played by orchestras and used by vocalists within bounds of propriety.

There is nothing the police can do about the protest. It is anonymous and the department assigns such communications to the waste basket.

WHN station attaches refuse to make any comment one way or the other upon the protest.

PASSES TITLE

(Continued from page 1)

volving "White Cargo," will reorganize the holding corporation and form a unit to take control of "White Cargo." Under the Judge Knox decision, the play was ruled a plagiarism on Miss Simonton's novel, which entitles her to all profits due.

The new corporation will give her control of the play.

NORTH SIDE OF CHL. SEWED UP BY ORPHEUM'S DEAL WITH J., L. & S.

Very Important in Vaudeville and Picture Way—Line-up of Theatres on Chicago's North Side—Chateau Stands in Between

Chicago, March 3.
An important deal locally and one that will tie up the North Side for vaudeville and picture entertainment was consummated last week between Aaron Jones, of Jones, Linette, engagement at the house Satek & Schaefer, Balaban & Katz and the Orpheum Circuit. Negotiations between the firms and the Orpheum Circuit had been pending for quite some time.

The Diversey parkway theatre will offer a combination program with the State-Lake policy. Seven acts and a feature will form the program, with the vaudeville and pictures being booked out of Chicago.

The house, according to the progress being made in construction, will be completed by May. It will have a seating capacity of 3,100. This will be the largest house on the North Side until the Uptown theatre being constructed by Balaban & Katz opens.

Chateau Sandwiched
With the Orpheum having control of the Riviera, slated to play vaudeville next season and the newly acquired Diversey parkway, the balance of the North Side theatres offering vaudeville, pictures or both will be sandwiched in.

This will mostly affect the Chateau operators, the Ascher Brothers, and booked by Pantages and Loew. The Diversey is located in the 2700 block on Clark street, the Chateau is in the 3500 block, and the Riviera in the 4000 block. This brings the Chateau directly in the midst of the three leading North Side theatres.

When the Uptown theatres open, placing the B. and K. policy, it will automatically revert the Riviera, the B. and K. North Side house, into a combination picture and vaude policy. Another North Side picture palace that will feel the loss of trade will be the Pantheon, a Lubliner and Trinz house, which will find the Uptown and Riviera theatres strong opposition. The Uptown will have exclusive first-run rights, but with the Riviera offering better vaudeville. The Riviera is within a stone's throw of the Uptown, with the Pantheon being only four blocks away from both. It is estimated that the drawing population from the North Side residential district is between 700,000 and 800,000.

B. & K. were at first offered the management of the Diversey parkway, but found that the combination policy would be a little too difficult for them to handle, and turned the matter over to the Orpheum Circuit and, cutting out the Diversey, secured a piece of the cake. Balaban & Katz, and Jones, Linette & Schaefer, are all financially interested in the project, and will share on the profits as well as the losses. All being equal partners with the Orph managing the project.

LINDER'S UPSTAIRS

Jack Linder, independent vaudeville booker, has added three new houses to his books. They are the Liberty, Herkimer, and the four acts on the last flat; Madison, Oneida, N. Y., four acts on the last flat, and the State, Oswego, N. Y., four acts on the last flat. Booking of the latter house will not pass over to Linder until March 13.

Bert Hanlon Off List

Bert Hanlon is the first Keith-Albee act reported as taken from the available list for playing Loew's State, Cleveland, two weeks after completing an engagement at Keith's Palace, Cleveland.

According to report Hanlon played the Loew house during an open week booking the date direct.

RICCIARDI IN "PAPA JOE"

William Ricciardi will shortly appear in vaudeville in an abbreviated version of "Papa Joe," his former legit play. The piece will be in two scenes and will run 24 minutes. He will have a supporting cast of four.

TESTIMONY AT WASH.

Explanation of E. F. Albee's Withdrawal—Congressman Connery Exposes Professionals

Washington, March 3.
With William P. Connery, Jr. (D.) of Massachusetts, known as the actor-congressman, on the Select House Committee investigating the activities of the National Disabled Soldiers' League, coupled with the appearance of Maurice Goodman, attorney for the Keith Vaudeville Exchange, and Roland Robbins, manager of the local Keith house, before the committee last week—the sponsoring of this league by E. F. Albee and his subsequent withdrawal from its support was aired. Not only was Mr. Albee's connection discussed, but the profession, both the vaudeville and legit performer, were given a boot for their thrift as well as their generosity.

Mr. Albee's connection was explained by Mr. Goodman, who testified that the heads of the Keith-Albee vaudeville interests was on the advisory board of the soldiers' league. Following some difficulties as to the payment of acts during a series of benefit performances for the league in Boston at the Arlington theatre it was stated that Mr. Albee not only wrote the other members of the board to the effect that he did not believe the league officials were acting squarely, but also, in retelling, advised the heads of the soldiers' organization to the effect that he did not believe they were playing fair with the public in the matter of not utilizing in handling the donations received.

Profession Is Charitable

During the testimony the charitable work of the profession was forcibly brought out, not only by Mr. Robbins of Keith's, but also by Congressman Connery, who went into considerable detail as to just what was done throughout the war, and how the various acts were even now each and every week giving their services free to entertain the soldiers at the local hospitals here in Washington and elsewhere.

One witness appearing before the committee stated that actors never sent their money home. This was brought out when Connery was trying to run down some bank deposits made by this particular witness. Connery, in contradicting the witness, stated that he (Connery) was an actor for 13 years and that every Monday morning not only he, but every other performer, on the bill was either at the post office or express office "sending a stipulated weekly amount of their earnings home to their families." The congressman stated that many of the suburban towns around New York City, which were show places, were entirely owned by professionals—"who had sent their money home each week."

J. J. Geller Wrote "Post"

Story for Chas. K. Harris

The forthcoming autobiography of Charles K. Harris in the "Saturday Evening Post." "After the Ball, or 40 Years of Melody" was not written by Harris but by J. J. Geller, a publicity man with Universal (Pictures). Following Geller's work on the manuscript, he was forced to arbitrate with Harris on the money due him from his sale. Negotiations were begun last November, it is understood, and Geller arranged for its placing with the "Post." Following this, however, it is stated, Harris tried to play it down to "Liberty" using the "Post" bid as an opener. "Liberty," however, J. J. did not raise the price. Geller has been a picture publicity man for seven years having been personal representative for Douglas Fairbanks and Jackie Coogan. In the "Post" series, however, Harris will be credited with the authorship.



GEORGIE WOOD

In Wylie Tate's Production. The Hippodrome, London, Eng.
The Playful Stalite in London
"Opinion" said:
"But I've got to say that Wee Georgie Wood is a little genius; 'little' only because nature has made him small. Had he been larger I feel confident there are few heights he could not have attained on the stage."
Direction ERNEST EDELSTEN

TWINS DO IT AGAIN

In the Picture Department of this issue is a story from Boston, recounting that the famous Twine broke another house record last week, at Loew's Orpheum. The Orpheum did over \$30,000, whereas the record as held by Jack Dempsey had been just under that amount.

Previously the Twins had broken the record at Loew's State, Newark, N. J., playing to \$34,000, whereas the Dempsey gross for that house had been \$31,000.

The Twins, privately the Hilton Sisters, have played but two Loew weeks, their first in eastern vaudeville, and shattered the house record for the gross in each.
It is the turn rejected by the big time bookers in New York as an unsuitable stage attraction for vaudeville, the big timers classing it as a freak act.

60 WEEKS FOR NORMAN

Karyl Norpman (Creole Fashion Plate) has been booked for 60 weeks by the Orpheum Circuit, the booking being one of the longest ever issued by the circuit.

Norman will play two weeks in each house, four weeks in San Francisco; five weeks in Chicago; three in St. Louis. In all Junior Orpheum split week houses he will play a full week, and in addition will play 16 weeks for the Interstate Circuit (Texas) repeating over the circuit from the last week. This is included in the 60 week announcement.

Norman will change his act when playing two weeks at a house and when playing full weeks in the split week houses.

Charley Morrison arranged the long route.

INJURY SUIT

St. John, N. B., March 3.
The Savoy Theatre, Glace Bay, and John Connors, manager, are being made defendants in a suit instituted by J. J. McDonnell, a police sergeant of Sydney. The action is brought for as yet unnamed damages because of injuries, including a broken leg, when improvised circus seats collapsed, throwing the occupants to the floor of the theatre.

The circus seats had been installed to supplement the regular theatre seating capacity, the additional seats being placed on the stage.

NEW K.-A. HOUSE IN N. H.

A new Keith-Albee house will be built in Manchester, N. H., to play pictures and vaudeville. It will give the Keith people two houses in the town. The other one is the house which formed one of the six operated by the late Paul Keith and E. F. Albee.

The erection of the new house is believed to have a sentimental angle, as the town is already heavily theatre for a city of its size.

STALLING INDEPENDENT AGENTS NOT FOOLING S. T. BOOKERS

Novelty Acts Needed for Independent Bills—House Managers Demand More Than Routine Programs and Bookers Taking Heed

MISS HAYNES ELEVATED; HEADLINING SINGLE

Played Exclusively for Four Years on Big Time—Headlined First in Providence

Mary Haynes was elevated to headline honors for the first time at the Albee-Providence. From now on Miss Haynes will headline bills and take her place alongside of other feminine singies who have made their mark in vaudeville. Miss Haynes was first booked with the Keith office by Ralph Farnum, after another agent had unsuccessfully tried to interest the bookers. She "showed" at the Colonial, New York, and has never played for any other circuit since. This occurred about four years ago. Miss Haynes is a character song singer of exclusive songs. Farnum still books her.

2 LOEW THEATRES

New Orleans, March 3.
In New Orleans today, Marcus Loew stated that he intends to erect two theatres, at Richmond and Norfolk.
It will add two weeks to the Loew southern vaudeville route for next season, Mr. Loew said.

Breese's Act by Cobb

Edmund Breese is in rehearsal with a vaudeville playlet by Irvin S. Cobb, entitled "Happy New Years." Lewis & Gordon are producing the sketch.

EDELSTEN'S TRIP ABROAD

Willie Edelsten sailed on the Levathan Saturday to spend six weeks abroad looking over new play material and possible importations for Shubert productions.
J. J. Shubert left on the same boat.

Novelty acts are in heavy demand with bookers of independent small timers, with the booking men offering real money to acts that have not been played in the east.

Complaints from house managers that they require something stronger than a routine vaudeville bill to attract business has the bookers on the qui vive.

The big time check up on acts that had previously been available for fill-in dates in the independents seems to have had its effect in scaring them off, which has left the bookers with little new material to draw from, requiring them to compose their bills of "soast defenders" more or less familiar to the patrons of the independents.

The situation also has prompted the bookers to shake up the agents to secure new material. Although no special franchises have been obtained in independent booking offices it has been an open secret that some agents have been favored above others; that as soon as a newcomer made the favored list he stopped digging, figuring he was set and had the booker where he wanted him by making him take whatever acts he had available rather than hustle new material.

The bookers are now only giving recognition to hustling agents and who are at least trying to dig up new material. These agents are getting the gravy while the supposedly "sitting pretty" bunch are stalling around, lamenting they can't get their acts booked.

SALLIE FIELDS VERY ILL

Los Angeles, March 3.
Sallie Fields, former vaudeville, who has been confined to her bed for more than a year and who is now in a sanitarium at Cudahy is reported in a critical condition with the physicians holding out no hope for her recovery.

Frank Mays in Vaude

Frank Mays, now east and working on a First National picture, will make his vaudeville debut this month with Eddie Riley handling his bookings.

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NEAR FUN

By FRED ALLEN

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

Truth

Many an actor who wears a raccoon coat can't spell ventriloquist.
Little drops, called scenery;
Jazz played by a band,
Cause the ball room dancers
To finish with a hand.

The Best Joke I Ever Heard

(Near Fun, should the editor find a dollar before we go to press, will pay same to winner of joke published. The lucky one this week is Peter Pann, Bridgeport, Va.)
Humpty: "We stand in back of every bed we sell."
Dumpty: "Who goes with you when you sell twin beds?"

There's many a battle fought daily
We never hear about,
To keep an act in a theatre
That the manager wants to throw out.

Our Novelties

The back room at Mother Shannon's boarding house was crowded with mourners. The Great Malcolin, who, with his trained pig, had played the smaller houses for many years, had passed away.
A disturbing silence permeated the air and many an actor's head, never bowed in front of an audience, experienced a new sensation. Dumb acts were in the majority and nothing was said.

The madame was so affected that none dared approach her until the arrival of the insurance company's representative. Forging his way through the throng to the side of Madame Malcolin, he said: "Your husband is dead." "I fear so," replied the madame, "he had no sense of humor and couldn't play a joke."

"Death is permanent," answered the insurance man. "Yes," replied the madame, "unless you can have your spot on the bill broadcast." This was wasted on the insurance man. "What did he die of?" broadcast the claim agent, "Starvation," tuned in the madame.

Falling a trifle, the insurance man queried, "You mean to say that the Great Malcolin, owning a trained pig, died of starvation?" "Yes," sadly answered the madame.

The wonder of the insurance man caused him to exclaim: "It is laughable. Had the Great Malcolin been really hungry, he could have cooked and eaten his trained pig."

"Alas," moaned the madame, "it is true, the Great Malcolin might have eaten the pig, but as he lived so he died. A vegetarian."

Passé News

Engle, Wash.—Hi Tom Minstrel Show closes here. Both end men had fights with the interlocutor and stopped speaking to him.
Liverpool, England—Left-handed American leaves the country, finding it impossible to keep replacing monocle in right eye.

Excess, Neb.—Cross-eyed sword-swallower with circus proposes to one of the Siamese Twins. Wrong one accepts him.

Ansonia, Conn.—Manager Huffman of the Cozy theatre announces that due to the length of the vaudeville program, he will have to split his feature picture, "The Ten Commandments," during the coming week. The Cozy will feature "Five Commandments," Monday, Tuesday and Wednesday and the remaining "Commandments" with an entire change of vaudeville the last three days.

Pike's Peak—Foresters of America adopt official club song called "It's Always Fair Weather." Raincoat Makers' Local No. 123 claims that this infringes on the local's staff number, "It Ain't Goin' to Rain No More."

Zion City, Ill.—House of David, at annual show, is forced to play "Kaiser Jim" afterpiece as "Hammer Jim," there being no razors at the House of David.

15 YEARS AGO

(Gleaned from back files of Variety and Clipper)

Sir Oswald Stoll held contracts for the appearance of Mmes. Bernhardt and Helene in vaudeville and was negotiating with both Duse and Ellen Terry for similar appearances. Dume Terry refused to play a vaudeville date, while Sir Oswald was also unable to bring Duse into the two-day.

Martin Beck and Alfred Butt joined hands for English vaudeville to be operated by Butt, and the Orpheum circuit bought in on Butt's option on the Barrastford tour. The amount passed was named at \$50,000. The U. H. O. and the William Morris offices were said to have been interested in the Butt proposition when Beck stepped in with a check and copied it for the Orpheum.

Eddie Pidgeon went to work for the Orpheum circuit publicity bureau at this time. Mark Leuchner was at the head of the department, but it was figured that he would have the task of initiating the English representatives of Orpheum into the difference between a "story" and "faul-tem copy."

Talk about the street was that large corporation was to take over Madison Square Garden and convert it into a summer Hippodrome. At the same time a scheme was also in motion to use baseball parks for the presentation of Hippodrome acts, and it was planned to utilize the same acts at the Garden. Counihan, Stone, Powers and Pollack were the promoters of the proposition.

The Shuberts announced that they had purchased a lot at Fayette and East streets, Baltimore, and that they would build a theatre there to be called the Haswell in honor of Percy Haswell. It never was built.

Elbert Hubbard, by his own admission and advertising, was entering vaudeville. Lee Harrison, vaudevillian, was leaving the profession to become an editorial writer.

Mrs. Pat Campbell issued the historic pronouncement that at last she had met a woman who would say "damn it" to please her. Nellie Revell was awarded the distinction, and Nellie at that time was hustling publicity for the Percy G. Williams' houses.

The San Francisco board of censors threw out 22 films as being unfit for presentation. Of that number five were independent products and 27 were the output of the Patents Co., which at this time was developing a hold on the picture industry.



HAZEL CROSBY

THE AMERICAN PRIMA DONNA

MAX RICH at the Piano

Loew's State, this week (March 2).

Loew's Delancey and Greely, March 2.

Loew's Victoria and Lincoln Sq., March 3.

Loew's State, Newark, March 23.

Loew's National and Orpheum, March 20.

Direction CHARLES J. FITZPATRICK

Elusive 'Flash' Producer

Rehearsal hall managers and owners are on the warpath as the result of the alleged gyping activities of a flash act producer, whom they describe as the champion hall-rent-buster of the world. Led by Louis Hallett, they have banded together to bring justice upon the head of the producer, who, they claim, presented each one of them with a phoney check.

Nine rehearsal halls are said to have been gyped during the past month for amounts ranging from \$20 to \$30.

K-A BOOKED AHEAD

For the first time the Keith-Albee circuit has the bills set for next September and October. More acts are booked now for next season than were booked last July for the opening of the current season.

The advance bookings are reported as the result of the orders sent out some time ago to the bookers by J. J. Murdock, general manager, to book ahead and avoid the usual act shortage which exists about September.

The monthly conferences of the managers and bookers have also expedited the bookings, giving the bookers first hand information about acts wanted and enabling the bookers to route far ahead.

One Keith-Albee official explained the advance routes as a protective measure against acts vacationing at that time of the year, who refuse to listen to offers from their agents unless a prohibitive salary is set. The annual holding off of acts in an endeavor to jockey up salaries is reported by this official as the reason for the yearly bugaboo about shortage of material.

The same official stated the circuit is now in a position where it doesn't care if these acts extend their vacations indefinitely.

FIGHTING BALLYHOO ORDER

Washington Has Test Case—Would Ban Advertising Vehicles

Washington, March 3. The order recently issued by the District Commissioners forbidding the use of vehicles upon the streets of Washington for ballyhooing purposes is to be fought out in the courts. Carl H. Thoner, who owns a riding school here, is the first to bring a test case.

Many of the local theatres utilize automobiles, etc., to plug their respective attractions, this being particularly true of Jack Garrison and the Mutual burlesque theatre. Garrison having hired an automobile for the entire season. For several weeks the Mutual automobile cruised about the streets following the commissioner's order but has recently been notable because of its absence.

It is understood that the theatre men are to aid the riding school owner in his fight against the order.

RIGHT OFF THE DESK

By NELLIE REVELL

May you have a very happy income tax day!
The only thing funny about that is that I mean it. Most of us probably don't look at it the same way, but I feel about it like this:
The time has come, the Walrus said,
The saddest of the year,
The day we pay the income tax
Is very nearly here.

It is just another evidence of my individuality, I suppose, that I am getting a thrill out of it like no other I've had in the four years. So probably would you like myself, you were making out your first tax blank since 1919; if for five years you had been unable to earn an income; if for four years you had lain in a hospital, dependent on others even for the payment of your hospital bills, wondering at times if ever again you would be able to earn enough money in a year to arouse the government's interest. And I know now that if a man has health enough and success enough to enable him to be a bread-winner and to earn an income, he should gratefully pay his income tax, if only as an offering to the fates that have showered such fortune on him.

So, though I may be somewhat puzzled by deductions and exemptions and columns A and B and percentages and additions and subtractions, it isn't a cross-word puzzle with me. All my words about it are glad and I am not trying to shave off a single dollar that I owe on it. It signals my re-entry into the business world, and, as far as I am concerned, every entry on it could very well be called a luxury tax.

Some of my friends complain that they can't get any stations on their radios. But I get three at once, and what I want to know is how to separate them. The other evening I was receiving a sermon, a hotel orchestra and a club entertainment simultaneously and the man that tried to unscrew the eggs didn't have anything on me.

Being down in the gulch between a church and that new tall building on Broadway and 46th street sort of handicaps my set. When everybody gets going at once it sounds like a kaffee klatch or the spring session meeting of the League of Nations. And I can't get N. T. G. of WINN off my air. The only remedy I've been able to discover so far is that if I pull the plug out I can choke them all off.

A concert Sunday night revived many memories. There was a male quartet singing in somebody's broadcasting parlor and the songs they sang were "Sweet, Rosie O'Grady," "Two Little Girls in Blue," "Daisies Won't Tell," and "When You and I Were Sweet Sixteen," and several others of the old songs that were popular when sidewalkers were going out of fashion and bicycles were coming in.

Then there was an enlightening talk by a beauty expert. It was about all I could do to lift my head and she wanted to talk about how to lift your face. I was just about to choke her off when I heard Sadie McDonald's name mentioned and I listened in—somehow I always feel like an eavesdropper listening to things over the radio—and learned that by using Sadie's face lifters you certainly are enabled to look like what you ain't. In fact, according to the speaker, if you use them you are apt to be in danger of having the Gery Society start looking after them.

If the rest of the listeners were as impressed with the efficacy of the face lifters as I was, I can see that Sadie is going to do a big business. Recently I have had taps put on my shoes as heel-lifters; my new brace is a spine-lifter, and, one more talk like that, and I'll be including Sadie's face-lifters in my uplift work.

A story in Ralph Trier's theatre program headed "Love Will Find a Way," says:

"Oh, Captain, if my husband gets seasick, what must I tell him to do?"

"Madame, if my husband gets seasick, he'll do it"—Cracker.

Of course, Nora Bayes is too good a seller to try marriage as an antidote for seasickness, so I guess she waited until she got past the 13-mile limit before having the knot tied, because she figured love is intoxicating.

After sending "Spangles," my circus story, to Universal and "Fighin' Back," the sequel to "Right Off the Chest," over to Doran, all in one week I felt that I needed a vacation. So I took up Mark Lesesner on his invitation to the Hippodrome and had a box party there to see the performance of May Wirth, who was my inspiration for "Spangles."

It was a box party de luxe, with bouquets, candy, sodas 'n' ever' thing. It was the first time I had been in the Hippodrome since the Lamb's Gambol of 1919. What impressed me most in the transformation that has been made by the new owners was the way the dignity of a library and the luxury of a drawing room have been combined and merged into the homey atmosphere of the living room. The moment a person enters there he feels that comfortable "at home" air. It is due not only to the furnishings and the decorations, though those aid greatly in conveying the impression, but also by the fact that Clinton Lake and everyone on the staff conceives it his job and her duty to make you glad you came. It is like dining en famille, and the Hippodrome to me will always hereafter be the living room of the amusement world.

Cal needn't think he is the only person who is going to have an inaugural in Washington this week. Of course his will probably attract a bit more attention than Clarence Jacobson's, but it won't be a bit more entertaining. Clarence is the one who is inaugurating a stock company in the capital city this week, which will start off with the performance of "Rain." And if indications in New York are anything, the company won't have to have anything else in stock this season but "Rain."

Among my visitors of last week was Josie DeMott, until recent years one of the finest and most famous equestriennes the circus world has ever seen. A few years ago she retired to conduct a riding academy in Garden City, L. I., and announced that hereafter she would be a business woman. She still is, for that matter, but scratch the skin of a trouser turned business woman and you are sure to find the trouser right under the surface.

Thus, when Josie DeMott needed some one to double for her in the riding scenes of "Poly of the Circus" it was the bright call "mount" for Josie DeMott. And whenever "Poly of the Circus" had any riding to do Josie was Polly. Knowing what a charming and finished equestrienne she is, I know that at least the ring scenes of that motion picture were perfect.

Everyone who ever attended the circus or vaudeville or the Hippodrome in the old days, knew "Silvers," the famous clown, whose act was "The One Man Baseball Team," was a revelation of fun making. But they did not know, perhaps, that when "Silvers" died he left a little laughter whose mother had passed away two years before. Josie DeMott, an old friend of the family, in whose home the little girl's mother had died, has reared and educated her and the result is a beautiful, cultured and talented young woman, with stage ambitions.

HEADLINING ACTS OUT FOR FUTURE ON EASTERN VAUDEVILLE BILLING

Play or Pay Contracts Must Be Lived Up To, Says Keith-Albee Official—"Getting Sick" for Bad Spots or Bad Business Will Cause Act to "Keep Sick"—If Not Liking K-A Rules for Acts, Can Play Any Place They Please—Starts Next Season

Beginning with next season the Keith-Albee Circuit will not headline any act regardless of its importance and will insist upon all acts living up to contract, accepting any position on the bill assigned by the manager.

Dumb acts of merit will be played in the body of the bill wherever possible and top line billing will be a thing of the past.

The Keith-Albee decision follows an investigation by the circuit during which time it has been discovered the shows were suffering and many acts laying off because headline acts insisted upon certain spots or wouldn't split top line billing with other acts available for bookings.

The same investigator is authority for the statement that from now on acts in the habit of "getting sick" prior to a booking which they don't fancy will be allowed to remain "sick" indefinitely. Many acts have spots which they avoid like a pestilence sometimes due to lukewarm success or other causes, but will accept the town or towns on a route and then try to avoid it by feigning illness, according to the official.

The names of acts addicted to these habits have been compiled and all house managers notified. Next season the first case of this kind will be summarily dealt with and the act stricken from the books.

Headliners who shy at playing houses where business is off will be treated similarly. It is said the acts of this type are actuated by a desire to avoid a date where a check-up on their drawing power would result or a comparison be drawn.

Managers and Billing

Time table billing will be optional with the managers and all billing subject to local conditions. The bookers will concentrate upon the show as a whole and not attempt to build around any particular headliner as in the past.

The acts objecting to this regarding their importance may walk out and play anywhere they please but, according to this Keith-Albee official, they will no longer weaken their bills trying to lay out shows where they will be subjected to personal whims or artistic temperaments of artists.

"The bill as a whole" will be the future slogan of the bookers and spot pickers will be given little attention. Many of the standard acts laying off from week to week, acts peculiarly fitted for certain spots on bills, could not be used last season because the shifts necessary would conflict with the headliner's position on the bill. This will be eliminated from now on, the Keith man said.

ORANGE AND BIG ACTS

Newark, N. J., March 3. A story here is that the Palace, Orange, is playing the acts from Proctor's Palace, Newark, but not billing them. The Orange Palace plays pictures and Keith's vaudeville.

The manager of the Orange house did not deny the report, but Louis Golding, manager of Proctor's, stated the Palace is using Keith's small time and occasionally plays an act from the Newark big time house.

Mr. Golding asserts it would be impossible for the small time house to afford the larger acts, but that they might buy one of the lesser acts or might not.

HOUSES CLOSING

Chicago, March 3. The Orpheum, Madison, Wis., will discontinue vaudeville for the current season March 14. The house will show films and play the Dorothy La Verne stock company, a Robert Sherman organization. The stock company will remain indefinitely.

COLLINS WITH PAN

Brother of Floyd Gets \$500, Splitting With Announcer

Chicago, March 3. Homer Collins, brother of Floyd Collins, who last week appeared at the Olympic (burlesque) as an added attraction, has been booked into the Pan house, Minneapolis, for one week with an option.

The turn offered by Collins consists of some talk pertaining to the work in trying to save his brother. This is delivered without the aid of slides or film. He conveys to the audience that his personal appearance is merely due to the fact that he is trying to scrape up enough money so as to remove his brother from his present resting place to a more suitable burial ground.

Collins is reported getting \$500 for his Pantheas engagement, with the announcer said to be receiving half.

BARUSCH WITH A. & H.

San Francisco, March 3. Ackerman & Harris have placed Walter Barusch in charge of publicity and exploitation for their circuit of vaudeville houses and the theatres they operate under the name of the Pacific States Theatres, Inc.

Barusch will be located in San Francisco handling the renamed Hippodrome, now the Union Square, and the Strand-Hippodrome (formerly the home of Will King on Market street).

The new Franklin in Oakland, and the Palace in San Leandro will also be handled by Barusch.

HOUSES OPENING

The Onelda, Rome, N. Y., will play vaudeville on the last half beginning next week with bills consisting of four acts booked out of the Jack Linder Agency, New York.

The State, Utica, N. Y., which operated as a full week stand for two weeks again becomes a split week house next week playing five acts on each end booked by the Jack Linder Agency, New York.

The new Central Cedarhurst, L. I., which will play pop vaudeville and pictures, opens next Monday.

3 OF YOUNGER AGENTS EXCEPTED IN ORDER

Allen, Morrison and Farnum Hustling and Alert—Wilton Also Noted "Digger-up"

The recent announcement of a house cleaning of Keith-Albee agents who were neglecting their agencies and acts is qualified by one Keith official and was aimed at several of the older agents with outside interests.

Among the younger agents mentioned as exceptions to the sweeping indictment are Charles Allen (M. S. Bentham office), Charley Morrison and Ralph Farnum. All three have brought in many new faces to the bookers and are considered hustling, alert showmen.

Alf T. Wilton is another agent continually digging up new material. It was Wilton, who first recognized the possibilities of the San Antonio Siamese Twins for vaudeville. This week he is offering the Hippodrome bookers Paavo Nurmi, the marvelous Finnish runner, who has been shattering world's records and breaking box office grosses since he came to this country.

ORPHEUM BOOKINGS

The Orpheum Circuit continues to sign names and standard acts. The latest batch starting immediately or in the next few weeks over the circuit is headed by Karyl Norman ("Circlo Fashion Plate"), who has been routed for a long term.

Bore opened at St. Louis Monday of this week, Keene and Whitney opened last week, Gierdorf Sisters, Florence Reed in "Aches," Ned Weyburn's "Demi Tasse Revue," McIntyre and Heath, Lee Kida, and Dick Keene and Virginia Barrett have been routed.

DISMISSED ON MINOR CHARGE

In Special Sessions Monday morning, Samuel Lyons was discharged on the complaint of having permitted Louis Sims, a colored minor, under 16, to appear in public exhibition as a dancer. Lyons was arrested and released in \$500 bail.

Kendler & Goldstein for the defendant proved he was not in any way interested in the show, being there in place of his brother, Arthur S. Lyons, the revue producer.

Nora Bayes Takes Fifth Husband on High Seas

On her fifth voyage across the Atlantic, Nora Bayes embarked for the fifth time on the sea of matrimony.

The songstress sailed away on the Leviathan Saturday. At 3 p. m. Captain Herbert S. Hartley, master of the big boat, radioed to the headquarters of the United States Coast Guard that he had just married Miss Bayes to Benjamin L. Friedland in his office with the ship's position given as 89 miles east of Ambrose Light. Witnesses were Mrs. Alfred E. Smith, wife of New York's governor; Miss Emily Smith, daughter of the governor; Mrs. John H. McCooey, wife of the Brooklyn Democratic leader, and two of the ship's officers.

Miss Bayes had requested Captain Hartley to perform the ceremony because he is a friend of eighteen years' standing.

The bridegroom, according to Wells Hawkes, publicity representative for Miss Bayes, has known the actress for several years and became very attentive to her last year. He is 38 years old, lives in New York, president of the Affiliated Garages with offices at 229 West 49th street, and interested in several other corporations.

The newlyweds will go to Paris, Monte Carlo and Rome. While overseas Miss Bayes will gather material for a new musical comedy which she has announced she will produce soon after she returns on the Leviathan on April 6.

The fair Nora's other husbands are C. A. Cressing, Chicago business man; Jack Norworth, actor; Harry Clarke, once her dancing partner, and Arthur A. Gordon, also an actor.

It is understood that Miss Bayes' three adopted children bade her adieu at the steamer, but returned to their home on West End avenue, being the first time the star has sailed without them.

WILTON'S "NAMES"

Several "names" offered to Keith-Albee bookers this past week by Alf T. Wilton included Bill Tilden, tennis champion, Tessa Kostas and Marjorie Breen in a singing duo, and Marion Randall, dancer.

P.A. HOUSE CHANGES HANDS

Altoona, Pa., March 3. Independent vaudeville in Altoona has breathed its last. On Monday the city of the Mishler, for years the city's only legit house, was taken out of the hands of Ginter brothers, local men, and shouldered by Wilmer and Vincent, ownership of the house, however, remains with the Ginters.

J. F. Maloy, who came here recently to take charge of the Orpheum. Keith vaudeville, will be the Mishler's new house manager. He will also continue as manager of the Orpheum.

The Mishler's new policy will be legit attractions the first two days of the week, burlesque the third and five Keith acts and a feature picture the rest of the week. The acts to be booked in conjunction with the Majestic, the Wilmer and Vincent house at Harrisburg.

ORPHEUM AND OMAHA

Chicago, March 3. With the departure of Mort H. Singer, vice president Orpheum Circuit, to discuss vaudeville conditions with Nebraska financiers in Omaha, drifts talk that a new house there is a possibility for the circuit.

MRS. KEEFE PAN TREASURER

Los Angeles, March 3. Adele McNeill Keefe, wife of Walter Keefe, former New York booker of the Pantheas, is now employed by her husband's former employer as assistant treasurer of the Pantheas, San Diego.

Standardizing Lobby Displays

Floyd Scott, press agent for the Orpheum Circuit in Chicago, is in New York this week. The purpose of his visit was to confer with the Keith office concerning a standardization of lobby displays over with the Keith and Orpheum Circuits.

David Sturges, author of "White Collie," a new play being shaped for Broadway, denies that Evelyn Ellis (colored) had been engaged as a principal.

CAL. EMPLOYMENT BILL NOT TAKEN SERIOUSLY

In Committee but Given Slight Hope of Going Through—Amends Labor Law

San Francisco, March 3. Legislation, which on the surface seems to be aimed at unfair employment throughout California and especially Hollywood, comes up for action in Sacramento during this term.

Those in a position to know seem to feel that the introduced Pedrotti bill act is merely a political move to place all theatrical bookings and picture engagements under State supervision and to place in charge of such a commission a few of the politicians who feel that soft jobs may result.

The bill, No. 631, is now in committee, but given no chance of passage.

It is true that a serious condition exists in the placing of talent for motion picture productions. There is one bureau in Los Angeles that places the people in about 75 per cent of picture productions, and out of this bureau the report goes, came last year more than 1,500 complaints, some of them petty, others of a more serious nature.

According to the proposed measure, as it is written, all verbal agreements would be discontinued both between the producer and the agent and the agent and the actor. This, according to those in a position to know, would be a distinct hardship on both.

Again, as the law is written, an out of town manager could not call up a vaudeville booking manager in either Los Angeles or San Francisco, to fill in an act on a short show, neither could he wire his wants. An evasion could be made by a standing order, but even this is doubtful.

Wedgewood Nowell, Equity representative on the Pacific Coast, is now in Sacramento in the interest of the Pedrotti act.

The Pedrotti act is variously viewed by other legislators.

Assn's. West Addition

Los Angeles, March 3. Western Vaudeville Managers' Association is continuing to add houses to its Coast territories. Those announced for early additions are in Astoria and Longview, Ore., and Raymond, Washington. These houses will all be two-day stands.

ROGERS' TWO TABS

Chicago, March 3. Two musical shows, each with chorus and principals numbering 30 persons, will be produced by Harry Rogers, which will play Western Vaudeville dates after the regular season closes.

Toby Wilson will head one show and Billy House the other, with Milt Shuster enacting both troupes.

S. A. TROUBADOURS AT HIP

Chicago, March 3. Fowler and Tamara and their South American Troubadours have been booked into the Hippodrome, New York, for two weeks opening March 23.

They will present their Argentine dance backed up by the house ballet.

State, Utica, Full Week

The State, Utica, which has been operating on a split week basis goes into full week policy next week. It is an independent booked house playing six acts booked out of the Jack Linder Agency, New York.

ZEZ CONFREY'S OPENING DATE

Zez Confrey will enter big time vaudeville opening March 8 in a musical turn which calls for three pianos on the stage.

Charley Morrison arranged the showing.

Newhoff and Phelps were released from the bill by the Eastern Brooklyn, Feb. 26, to enable them to jump to Kansas City to open for the Orpheum Circuit on which they have been routed.



KAT... THEODORE

O'HANLON and ZAMBONI

Piccadilly Hotel, London, England

Topping their American success here and rightly billed as "The Greatest of International Dancers, Universally Acclaimed," these marvelous terpsichorean artists are captivating the elite of London, creating a future, the toast of the nobility.

Direction WILLIAM MORRIS

SEEK 'N' THINGS for the GIRLS

SPRING CHAPEAUX

A certain famous and beloved wag has lately been "tripping the light fantastic" in words, on the modes and fashions. On these pseudo-spring days when other young men's fancies lightly turn to thoughts of love, his, so it seems, turns not to her, but to her spring bonnet. The wag, or rather, Don Marquis, says:

"A dispatch from London informs us that the new spring hats are being trimmed with egg shells. We hope the shells are from the eggs of Birds of Paradise, and none other. A new spring hat to a woman is a sort of poetic expression; it is what a new spring poem is to a poet. And she deserves to have it trimmed with the shells of the eggs of the Bird of Paradise, nothing less, if she can get them. Or the shells of the Blue Bird."

Well, it seems appropriate for the Eastern *l'homme*, at any rate.

A FAVORITE RENDEZVOUS

The happy meeting place for luncheon is Piroille's, 145 West 45th street (adjoining the Lyceum theatre). Every one seems to be recommending Piroille's these days and for many reasons. One reason is its convenient location, another is the delectable food, and another, not by any means the least, the prices. The "special dish" each day in the week is a delight, and also their pasty, with which, by the way, they supply many of the leading restaurants around Broadway. A special feature of Piroille's is their freshly made coffee, of which you may have as much as you wish without extra charge!



FOR DANCERS

For over a quarter of a century professionals have been ordering ballets at Capozio's, 1824 Broadway. They are one of the longest lived ballets made, because they are especially built for hard wear and service. Designed by master shoe makers, they have style, grace of line and comfort. The colors in stock are pink, black and white satin, and black kid. When dyed to match the costume \$1 extra is charged. Send for a catalogue.

LAST FUR BARGAIN

Winter, masquerading in the guise of spring for the past few weeks, finally came out of the assumed character when the mercury dropped to 16 degrees. It was a dash for the "old fur coats" again. The Hudson Bay Fur Shop, 442 Sixth avenue, has been crowded these days with many wise women, who realize that there are weeks ahead when a fur coat will be very comfortable, and that they have a coat that next year

would cost twice the price. Prices in the fur market have advanced enormously, and it is a fact skins will be far more expensive next year. Do see their many bargains.

THEATRICAL COSTUME DESIGNER

It is a sheer delight to visit Mme. Georgette in her smart, exclusive little salon at 29 East 48th street, formerly operated by Carolyn Nuder. At the threshold one leaves America and enters the Continent. There

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: either 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

"THE SILK STOCKING THAT WEARS"
They just can't help "watching your step" when you are wearing famous "LEHIGH" silk opera length hose!
This beautiful full fashioned, all silk hose can be found in all department stores and theatrical costumers throughout the country.
They wear so beautifully and are dipped dyed in all of the smartest shades of the moment. Look for the trade-mark. I know you will like them.



How do you like the new Batik Leather shoes and the iridescent patent leather ones?

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. *Anabelle Lee.*

Lace dresses in beige, black, gray, green and metal seem to be favored in the shops on the avenue.

SAID OF THE COOLIDGE

While "seein' things" on the avenue the other day I met a well known vaudeville star who has just returned from a 40 weeks' tour. "Do run in to see me any day, I have the dearest little 'home' in all New York."

"Surely," I answered, "where are you living?"
"The Hotel Coolidge 131 West 47th street," she replied, "this charming hotel appeals HOME to me. There is a delightful feeling of comradeship about it, and although it has all of the conveniences of the larger hotels can give that cozy intimacy that only the smaller hotels can give."

Anabelle Lee

is that inevitable Parisian chic, not only in the heavenly array of hats, gowns and wraps, but in the very setting itself. Mme. Georgette (an artist herself, having played opposite the famous French actor, Andre Brule, in Paris), has designed costumes for the "Folies Bergers," Theatre Des Varieties and for many years Mme. Rejane's gowns in Paris. I urge you to see her lovely spring models.

AN IDEAL REST CURE

So wonderful is the work of Mme. Mays that she now has a long waiting list of anxious women who will travel from points as far west as Chicago, Kansas City and Denver just to take her wonderful two weeks' course of scientific treatments. In her beautifully appointed house at 50 West 49th street, where one enjoys all the comforts and luxuries of a private home. An ideal rest cure. For further particulars call Bryant 9426.



The estroch box gives a charming and graceful note to the evening gown, don't you think?

INSIDE STUFF ON VAUDEVILLE

Variety's story in its issue of Dec. 24, last, concerning the hypenation of the Keith-Albee name and particularly referring to the association of E. F. Albee with the Keith circuit, has been reproduced in pamphlet form by the K-A agency for nation-wide distribution. Previously the article had been generally published in the house programs along the Keith chain. More lately the pamphlet appeared to have been decided upon. From accounts, it is being sent to every city in all sections. An edition of a tremendous amount must have been printed.

In New Orleans on Sunday night the show folks flock into Night Court to listen to Judge Leonard dispensing justice. The majority of the culprits brought before the judge on that evening are colored. As there is no Saturday night court, the docket on Sunday evening is large. The court opens at midnight to over-capacity in the court room and in the dock.

Judge Leonard knows many of the visiting show folks, and is a nimble wit himself. Upon seeing a "wise" case in front of him, the judge "puts it on" for the professionals, bringing out all of the essential points. Often the evidence itself is all that is required for laughs.

On a recent Sunday night, in Judge Leonard's court, the first defendants were a colored boy and girl. They had been arrested at 2 o'clock Sunday morning. The officer testified he had heard shouts and made both arrests. Telling his side, the young man stated that he reached his room in the hotel, where the arrests were made, and he had to go through the girl's room. That he had permission of the landlady to do so, but that on this morning the girl refused to allow him to pass through her room, saying he was drunk. He was not drunk, the boy informed the court. Asked by the judge where he lived, the boy gave an address the court stated which was not miles away from the girl's home.

When telling her story the girl stated that she was afraid of the boy so she kept a knife in the room and when he tried to push his way into her room she threatened to use it on him. Finally, she said, he did get into the room when she shot at him. "You shot him with a knife?" asked Judge Leonard. "I certainly did, Judge, and I will do it again if he tries to get fresh with me."

Further inquiry brought out that the young man had been tipped off by the might find the young woman entertaining a companion in her room, the probable cause.

"You shouldn't be wandering around in ladies' apartments a 'r' away from home at 1 in the morning," commented Judge Leonard, as he added \$15 and 3 days. Giving the same sentence to the young woman, the judge said: "That's for shooting with a knife."

As both walked toward the dock, the girl screamed: "I'll kill him when I get out."

Last Thursday at the Franklin a two-act was trying out for the day. A woman jazz singer was on the stage bill and received the court's presence because in one of their numbers the woman of the turn used a

wedding gown similar to that used by the star. So the single called up Jeff Davis, who booked the tryout, and had them taken off for the night show, so that their single performance didn't catch any of the bookers. The same woman star was rebuked because she bawled the orchestra out in a speech. Her screams were supposed to have been caused by the fact that Trini, the Spanish artist, was billed over her.

Wallace Eddinger's vaudeville sketch, "Things Could Be Worse," last week at the Palace, New York, has been shelved temporarily, as the star opens Friday night in Stamford, Conn., with his wife, Margaret Lawrence, in George C. Tyler's "Spindrift." It is probably one of the only cases on record where an act was written with the knowledge, both by star and author, that it would be played but one week.

Eddinger was offered the Palace date preparatory to returning to the legit, providing he could secure a satisfactory playlet. He asked Edwin Burke to turn out one for him. The turn was liked by both critics and bookers and seems assured of a route should Eddinger ever return with it.

He has made a friendly agreement with Burke to hold the act for him should the new legit show prove short-lived. It is more or less of a "between the flops" proposition, but should Eddinger strike a real lasting hit in this or any subsequent legitimate engagements, Burke is at liberty to give the sketch to someone else.

Elsie Janis pulled a graceful stunt at the Cathedral fund midnight show at the Hip Saturday when she introduced Cissy Loftus as "the world's greatest impersonator." Miss Janis, director of both the Hip imitations immediately. Miss Janis begged to be allowed to introduce Miss Loftus. The kiss that the pair of world's famous artists exchanged on the stage seemed to be one of real affection. Then Miss Janis disappeared, allowing Miss Loftus to go into her performance.

Incidentally, the Hip show was gotten up in 24 hours' notice, after a telegram had been received, late Friday from E. F. Albee in Florida, authorizing the use of the big house as well as the Palace. A gross of \$2,700 at \$2.50 top was secured at the Hip, largely through last-minute newspaper work and the use of a score of sandwich men who paraded the city all day Saturday. The show was booked by Messrs. Luesche and Schulte, ran nearly three hours, held 17 star acts, and was great entertainment. The Palace played to capacity.

When Alex Pantages takes over May 1 the Orpheum, Portland, Ore. it will not be the Orpheum circuit's theatre, as the name might suggest. The Orpheum circuit currently plays its vaudeville bills in Portland at the Orpheum-Henley.

An unusual condition came up last week when the DeForest phonoflms was booked in for the Audubon (Fox), uptown New York. It appears that the Fox, Spectat subject, which the DeForest made with the band before the camera and loud speaker, was shown and there also was a jazz band on the bill.

The Spectat "number" simply ruined the other band so such an extent the management made a special arrangement with the DeForest offices whereby the contract for the Spectat subject could be altered so that it could be withdrawn and played later. This change was agreeable to the picture people.

HEARST IN LEGIT

(Continued from page 1)

kick comes.
Not only did the Hearst papers give "Louie" special spreads, but McLean's "Post" also fell into line with a couple of special stories with news heads on them that were "wows." It is true that Zigfeld broke all records at the National, but in that the other managers find no complaint—it's the record-breaking grabbing of publicity that has gotten them. The local managers did not mind it so much when solely confined to Cosmopolitan pictures, but now that Hearst has reached out into the legit end they're ready to go to the mat on the proposition.

It was a grand clean-up in every respect for Zigfeld and must have compensated him for the flop of "The Comic Supplement" here at the same house but a few weeks ago.

Willie Howard at Poli's and Henry Miller at the Belasco did not fare so well, seemingly gaining nothing, even from the overflow from the National. Th Howard show got fairly good notices, but all seemed to place it in the "one man show" class. Mr. Miller's piece is stated to give him great opportunities, but if he doesn't do more business than was attracted here it cannot possibly last very long.

Estimates for Last Week

National—"Louie, the 14th." Broke all records for National. Lent meant nothing. At least \$40,000 at \$4 top.

Poli's—Willie Howard in "Sky High." Estimating \$18,000. Extremely liberal even at \$2.50 top.

Belasco—Henry Miller in "After Love—" Not what expected. Fact that so many tryouts have appeared at the Belasco must have kept gross down. About \$5,000.

CABARET OWNER IN BETWEEN 2 SWEETIES

Alice "Socked" by June—
Owner's Name
Withheld

Residents in the exclusive section of West 73rd street near Broadway were treated to a hair-pulling contest between a pretty model and as equally pretty blonde owl girl who said she was a divorcee. Although the model was arrested on the charge of assault, she had evidently won the battle, but received a suspended sentence from Magistrate Overwager in West Side Court.

The fight was over a cabaret owner. Both women refused to divulge his name, stating that he was married. One offered the pseudonym of "Jack Stone."

The model gave her name as Alice Conroy, 25, of 450 West 54th street. The show, girl gave her name as June Paige, 25, of 105 West 73rd street. The cabaret owner came to court, but was flanked on the right by father who tried to permit him to be interviewed.

The alleged divorcee, Miss Paige, arrived at her home in the small hours of the morning in a taxicab. She was accompanied. It was ascertained by the cabaret owner when about the same time Miss Conroy arrived in another taxi. She saw the show girl and cabaret owner together. She flew at the actress and shouted, "Didn't I tell you to leave my man alone." Then shrieks, screams and fists filled the quiet neighborhood. Windows were raised and all enjoyed the battle.

When it was over Patrolman Charles Michaels of the West 68th street station arrested Miss Conroy on her complaint. On the way to the station he testified that Alice took another "sock" at June, who is a bit smaller than the blonde. June told the court how she was assaulted by Alice.

Alice explained she had been cabaret owner for over four years by the cabaret owner. "What's his name?" asked the Court. "I rather not say," retorted Miss Conroy, "because he is a married man." She stated to the Court she had learned that Miss Paige had supplanted her in the affections of the cabaret owner. "I went there to get \$30 from him he had borrowed from me," she added.

When I saw her (indicating June) I became furious. I demanded my money from my former lover, but the best I got was a 'Jack Delaney' wallop."

She denied that she struck Miss Paige. Alice displayed marks on her neck which she said she had sustained in the fracas.

Both women are pretty. Miss Conroy is of the bronzed type and both were attired in long fur coats and both were bejeweled.

Miss Paige left with Alice's former sweetheart.

CALLERS FINED

Youths Cause Uproar in Theatrical Rooming House

Roomers in the theatrical boarding house at 756 7th avenue were awakened early one morning this week when two impetuous youths sought to gain entrance to an apartment to see a friend of theirs. They were so insistent, it is alleged, that they crashed a door.

The sounds of the noise attracted Detectives Stephen Love and James Fitzpatrick of the West 47th street station and they placed both under arrest on the charge of malicious mischief. They gave their names as Raymond Knox, 22 years old, a clerk, of 181 West 101st street, and Arthur Johnson, 22 years old, also a clerk, 73 West 99th street.

Both were arraigned in West Side Court and fined \$10 or three days by Magistrate James M. Harret. A hour later a friend arrived and paid their fine. The pair denied they committed any malicious act and said they went to the house to see a friend of theirs. Carrie Lowe appeared in court as complainant against the youths.

3 CON MEN-30 DAYS

Broadway is rid of three alleged confidence men who will spend the next 30 days in the workhouse. They spoke Magistrate, Charles Overwager in West Side Court when he imposed the sentence. The trio gave their names as Frank Harris, 34, salesman, 172 West 78th street; William Burton, 47, salesman, of 746 Columbus avenue; and Frank Parker, 40, of 236 West 48th street.

The men were arrested by Detective Henry Muge of Police Headquarters at 51st street and 6th avenue after he had followed them from in front of the Hippodrome. Muge testified he saw the three men in conversation with an unidentified stranger. He knew Harris and Parker had criminal records and followed them.

He saw them in the east, hip coils, and knew that was their specialty. After following them for some distance he decided to arrest them. They denied the charges and tried to swindle the out-of-towners.

Muge told the Court that Parker was ordered out of the city during the Democratic Convention.

HELD IN DOPE CASE

Alleged Dope Peddlers Baggd After Addict's Confession

Attorneys for Dr. F. M. Ranney, a physician of West 56th street, and Edward and Abraham Tartell, brothers, who conduct a drug store at 51st street and Tenth avenue and who were rounded up last week on the charge of violating the Harrison drug act, asked for a further adjournment in the federal court when they were arraigned Monday. The doctor's attorneys were brought about as the result of an alleged confession made by Dorothy Ross, well known in motion pictures.

Miss Ross was arrested at Los Angeles earlier in the week as an addict. She made an alleged confession, naming four New York men from whom, she said, she received the drugs. Post Office Inspector Gurnie Smith was notified and quizzed Miss Ross. Smith, assisted by federal agents, made the arrests. The physician and two druggists were released in \$1,000 bail each.

According to Inspector Smith, Miss Ross formerly lived in New York. She was an addict and prior to departing for the coast made arrangements here for having narcotics sent her regularly. According to Inspector Smith, the arrests of the four is only the forerunner to many arrests he expects to make as a result of the screen actress' alleged confession.

Sentences Suspended

The battle of the "Check-Inn" cabaret at West 65th street, in which one man was sent to the hospital, a detective badly stabbed and the arrest of a girl singer and a male pianist, ended with Magistrate Overwager in West Side Court suspended sentence on the singer and violin player. Charles Palmer, manager of the place, is in the hospital. His examination in court will take place later.

Rosalind Inoleodon, 20, telephone operator in the Cathedral exercise in the day time and singer in the cabaret at night, and Bert Caudel, 24, violinist, of 119 West 106th street, were the two to receive suspended sentences.

The battle started when Detective Joseph McCormick sought to arrest the manager for violating the Volstead law. Palmer refused to budge. McCormick, "gloved" and told him so. Then the fight began. The 40 patrons fled hatless and coatless to the rear of the away. A bottle was crashed over McCormick's skull and he was stabbed in the hand. The reserves of the West 68th street station arrived and put a quietus on the place.

MINOR IN THEATRE

May McMahon, 32, 658 9th avenue, cashier in the Central theatre at 771 8th avenue, was held in \$500 bail for trial in Special Sessions when she was arraigned before Magistrate McCormick, "gloved" and told him so. Then the fight began. The 40 patrons fled hatless and coatless to the rear of the away. A bottle was crashed over McCormick's skull and he was stabbed in the hand. The reserves of the West 68th street station arrived and put a quietus on the place.

Agents McCarthy and Raderick, Children's Society, testified they saw three children under 10 enter the theatre after paying an admission fee to Miss McMahon.

MISS BENFIELD'S LIFE SAVED BY POLICEMAN

First Aid for Attempted
Suicide by Despondent
Actress

The mother of Elizabeth Benfield, 23, actress, last with "Leave It to Jane," residing at 330 West 43rd street, went out to do some shopping.

Elizabeth, in Bethlehem, Pa., several years ago with the show, was using a small stove to heat some coffee before going on when an explosion caused a fire and her face was so badly burned she has since been unable to get an engagement. Brooding over the disfigurement and her lack of securing another position because of this, she decided to end it.

When her mother returned and entered the apartment where she and her daughter were residing since Elizabeth came to New York, she smiled "gas." An investigation disclosed her daughter, dressed in white and with a gas tube in her mouth.

Policeman Raymond Moneoy of the West 47th street station was called in. While waiting for the arrival of an ambulance from Bellevue, the three men were treated. The doctor who responded said the policeman had saved the girl's life. The mother refused to have her daughter taken away, satisfied that she would be able to take care of her.

A search of the apartment resulted in the finding of the following letter, written hurriedly with a lead pencil:

An Unhappy Girl

Dear Mother—
I am so unhappy that I must try to find rest. I have tried so hard to be a success, but have failed miserably. Do not grieve for me, because it will hurt me if you do.

Remember, there is no such thing as death, we just pass on. "Life is real life is real." And the grave is not its goal. Dust thou art, to dust returneth, was not spoken of the soul."

Dolly, Dearest Sister, I would have loved to look upon your face once again, but I kissed your picture.

Love to Adele and all my friends.

Sent Jennie my red pocket-book after everything is over. She and Jim will pray for me. Now, my dearest wish is that my loved ones will not grieve for me, for not that I want you to stay at home and pine. Try to forget.

Mother, darling, God bless you. I kissed my brother before he went to the hospital.

God bless you all and may the Lord forgive me.

Millions of kisses and loads of love.

Betty.

The sister Dolly mentioned in the above letter is in the movies at the present time and out of town.

Mail Box Robber Thought To Be Daniel Murphy

Many stage folk who have lost mail containing money recently believe that in the arrest of Daniel Murphy, 27, of 408 Spring street, Elizabeth, N. J., the police have captured the man rifling letter boxes. Murphy was arrested by Detectives Harry Stevens and Charles Dugan of the West 47th street station.

Murphy was arrested after he had cashed a check stolen from the letter box of Mrs. Helen Crimmin, 425 West 52nd street. The check was for \$25. Murphy denied he had stolen the check and said it had been given to him by a stranger to have cashed.

CIGARET RAID

The Times square subway station was the scene Sunday morning of one of the biggest roundups of health law violators in some time. The raid is usually a seasonal one. Complaints have been received that men and youths are equipped with cigarettes, cigars and pipes. From merchants to office boys, over 60 were "bagged." Many protested and said they would lose their jobs. They were served with summons.

Health Department patrolmen told the Court that many women have complained to the Department that their valuable coats have been burned as a result of male passengers carrying lighted cigarettes. There was much confusion when the raid took place.

They were arraigned before Magistrate Charles A. Overwager in West Side Court and fined \$2 each. The magistrate served the men and told them a serious fire might occur as a result of their negligence.

ARRESTED ON B'WAY

Alleged by Detectives Implicated in Brady Robbery

Theatre crowds at Broadway and 45th street witnessed Detectives Edward Schulte and Patrick Clery of the West 100th street station arrest a man in connection with the holdup and robbery of Mrs. Rose Brady and her husband, Arthur, 322 Riverside drive. The Bradys were robbed of two fur coats and jewelry valued at \$12,000 in their apartment last week. The man described himself as "Ruby" Torowitz, alias "Ruby" Martin, of 67 West 100th street. His protest to the sleuths were so loud that many of the theatregoers plainly heard his plans.

The Bradys were getting ready to attend a performance when the bell in the servants' quarters rang. It was answered by Mrs. Brady. She was quickly covered by one of the robbers. The other seized Mr. Brady. They stripped Mrs. Brady of her gems and went to a closet where they stole Mrs. Brady's coats. According to the detectives, Mrs. Brady possibly identified Horowitz as one of the bandits.

MISSED VIOLINS

Burglars Got \$100 at Tivoli—Passed Up Valuable Instruments

While a watchman in the Tivoli Theatre, 329 Eighth avenue, was busy cleaning the orchestra Wednesday night burglars entered through a side window and rifled the office of property and cash valued at \$100. In their haste the thieves overlooked two valuable violins, one valued at \$1,000 and the other at \$500. An attempt was made to force the safe but it is believed they were frightened off before they could accomplish their purpose.

Officials of the theatre and detectives are of the belief that the thieves were frightened away by the approach of the watchman.

BALLROOM LOST \$1,100

Detectives of the West 47th street station have no clue to the thieves who robbed the safe of the Arcadia Ballroom, Broadway and 53rd street, early on Feb. 23, after trussing William Fassig, special officer. Final investigation by detectives revealed the amount stolen was not in excess of \$1,100. The amount mentioned at first was \$15,000.

Following the robbery Fassig was taken to Police Headquarters, where he looked over the Rogues' Gallery. The special officer was unable to identify any of the photographs shown him.

NEW COLORED MUSICAL

"Harlem Randers," a new musical show by Frank Montgomery (colored), with a colored cast, headed by George Pate and Brown, Abbie Mitchell and Florence Brown, is now in rehearsal under Montgomery's direction, scheduled to open this month at the Lyric Theatre for an indefinite engagement.

J. Rosamond Johnson has written some special songs with Montgomery for the revue.

12 PADLOCK SUITS IN TIMES SQUARE

All Called "Saloons" in
Pending Federal
Actions

The enforcement officials made a thorough job in canvassing the Times Square speak-easies and other sources of liquor dispensation according to 12 padlocking suits filed in the Federal District Court. These are numbered among many others outside of the theatrical district.

Technically, every restaurant or other place alleged to be "selling" is identified as a "saloon." Thus, the following addresses are alleged "saloons":

201 West 48th street with Peter King, John Mack and Patrick J. McGuinness, defendants.

Saloon and olive oil store at 451 West 48th street.

Restaurant and saloon, 145 West 43rd street.

Robert Tompsett and John Indelino, operators of the cabaret and saloon, 145 West 44th street.

Saloon and club at 152 West 45th street, with George Lewis, Frank O'Brien and Nazimella Realty Co., defendants.

Saloon and restaurant, 254 West 46th street.

Basement saloon, 231 West 46th street.

200 West 40th street.

75 West 47th street.

The Question Mark, Inc. (now known as Vanity Club) adjacent to the Claridge hotel, 156 West 44th street, with Harry Condon named manager.

Drug store and saloon, 225 West 46th street, with Max S. Mark and Sol Stern, defendants, the latter the owner of the restaurant. (The drug store is called the Red Spot).

Rennie Case Adjourned

Torville Court was jammed with movie fans who expected to see Dorothy Gish, cinema star, appear in court accompanied by her husband, James Rennie, now playing in "Cape Smoke," and who was summoned to court by Charles Duell, head of Transcon Pictures, Inc. The fans were disappointed as Miss Gish didn't appear. Rennie was accompanied by his counsel, Hymie Bushel.

Duell asked the Court for an adjournment until March 11, stating he only had been recently retained in the case and wanted time to consult with his lawyer. Leaving the court, Bushel stated that he believed that Mr. Duell was seeking cheap publicity. Duell refused to discuss the case with newspapermen.

Duell charges that Rennie stopped him in the lobby of the building at 455 Broadway recently and, after seizing him by the arm, declared he would "get him" unless Duell withdrew testimony concerning Dorothy Gish given in the trial of Duell's application to restrain the screen star from breaking her contract with him.

ADULTS LIBRARY- THEFT

Nichols Anderson, 33, English performer, whose Mat professional connection was with one of George Cohans' shows, about eight months ago is in the Tombs awaiting trial on a petty larceny charge.

Anderson, last Friday evening, roamed into Liveright's book shop on West 48th street, helped himself to four books and left without paying for them. The books were valued at \$14.

The manner in which he carried out the book-stealing was so audacious that Police Officer Karwasky, of the West 47th street station, who questioned him. Anderson's answers were evasive and the policeman took him to the Tombs to restrain the books were identified and Anderson was charged with theft. He admitted his guilt, and was held for General Sessions later.

TRINI

With Full Marimba Band (8)
22 Mins.; Royal (Special)
Palace

Trini is the Spanish artist whose first appearance here was in a Shubert revue at the Winter Garden. Some weeks ago she was announced as cast for "The Heat, The Sun, The Gully" play with Arch Selwyn tried out and shelved when Trini did not operate with the play. Mary Nash was finally chosen.

The Trini turn is a production act, with silken hangings and curtains denoting considerable outlay, also her costumes. The Spanish girl is classy and handsome. She has been well advised in framing the act, there being singing and musical support that measures up importantly. Warren Jackson, possessed of a pleasant baritone and the neck of wearing clothes is Trini's chief aid. Hurtado's Royal Marimba Orchestra in Seville is used for the dances, the house orchestra also contributing for the song numbers. There are eight players in the Marimba band, one man accompanying upon a native bass viol.

The opening number following a special lyric by Jackson, had Trini in a gold lace and purple costume that almost distracted attention from her typically Spanish dance. A song duet with Jackson a bit later found Trini rather cute with lyrics, the visitor speaking in his own accent. The number "Didn't you" was also exclusive, though no credit to the writer was programmed.

Trini returned to the Spanish for the next act, which began with Jackson, who was dolled up like a caballero. An Apache bit had Darle Borzani, the silent aid of Trini, who sang in Spanish before the next act began.

The Trini act has plenty of class for the best of the big houses.

Jbc.

TAYLOR, LAKE AND RYAN

Singing and Dancing
12 Mins.; One (Special)
Majestic, Chicago

Chicago, March 2.

A novelty singing and dancing trio consisting of two women and a man form this combination. The two girls open in one with an operatic number, displaying remarkable control. Go into full stage Southern, number in front of a log cabin, has the dancer accompanying him on the band for a short routine. Back to "one" for some tap dancing by the man utilizing a chair for some original steps. The turn goes to full again for a Swiss yodel number that is backed up by a snow scene with silver tinsel trimmings. Here the dancer contributes a snow shoes dance that is cleverly executed and also had a tendency to rearward coming in the laughs.

It is a neatly constructed offering well routine and will survive on any vaudeville program. At this house the trio registered the applause hit of the show.

"FANTASIES OF 1925" (5)

Dancing
15 Mins.; One and Full Stage (Special)
Lee

Lee Stewart presents this dancing act. It is expensively rigged and has clever people, but lacks enough originality and showmanship to make it a real smash. It closed a hit show at the 81st Street in nice modern fashion, but its present shape the word "nice" is just about the most enthusiastic that might be applied to its reception.

The featured member is Jean Updell, a toe dancer and grace and accomplishment. She scored with a doll dance and later in an acrobatic toe specialty, in which she included the difficult "back" performed only by the most talented. Alex Cherer assists her in the more classical dances while the genuine "hoofing" end is taken care of by Dolores Green and Trana Brothers. Miss Griffith is a most personable "hot" stepper with lower extremities as nimble as they are shapely. The Trana Brothers demonstrate something sizzling in the way of Charleston and other jazz steps.

The sets and drapes (there are five or six) are more in the line of familiar, Russian design, although they do not follow any definite school of decoration. The costumes, too, are costly and handsome. It is the routine that is really novel and uninteresting, aside from the individual talent exhibited.

The act is a big-time attraction but not at all a distinctive one.

COVAN AND RUFFIN

Dances
11 Mins.; One
Palace

Willie Covin and Leonard Ruffin are two clever dancers. They form about as neat a colored team as has been around for years. That goes for dress and cleanliness in the dressing. Covin was teamed with U. S. Thompson, appearing in vaudeville and most recently with "Dixie to Broadway."

They are specialists at tap dancing. First with a quick step number and with a waltz tap the boys worked prettily and a slower measure number was almost as effective. Getting down to acrobatics the team unhooked knees and hands, started many hands clapping and they earned an encore that suggested ragtime soldiers.

On second they made good and win in any house even in a later spot.

Jbc.

ROBBINS' BALTIMOREANS (14)

Band Act
19 Mins.; Three (Velvet Drapes)

Robbins' Baltimoreans, under the management of Frederick Robbins and directed by S. Robert Robbins, has been playing the Century Roof, Baltimore, for the past four years and has only taken advantage of a vaudeville flier because of the cafe's renovations.

The orchestra numbers 11, including the leader, but also includes a separate integral unit differentiated as the New Orleans Blue Blowers. This trio features "hot" rhythms by blues, traps and banjo-fiddle specialties.

The combination has limitless possibilities, with proper coaching and direction. As a dance band it sounds great. The routine, however, is rather editing.

They open with a "blues" number, followed by a fox trot arrangement of Dvorak's "Humoresque," with "Swanee River" as the counter-motif. The "Blue Blowers" produce weird indigo modulations, akin to the Mount City Blue Blowers are dressed in white for contrast. They are in a rear corner portion of the stage. For their specialty, they should be brought forward. The trio does nothing but sit around a table and after its own specialty.

A radio number was considerable attention. It has Robbins with telephones sitting before a prop receiving set. He tunes in on one band, the sarcastic announcement being pointed to being out the unavailability of the average radio receiver. A cacophony of noises break up the band selections, including bed-time story instructions, organ solos, etc., and for comedy purposes, it didn't miss. It is also good theatrical propaganda against radio, broadly stressing the latter's unreliability for faithful entertainment.

The band poses with "Sane" in Grand and they repeat the same number twice in the routine? The New Orleans Blue Blowers also did a chorus there.

The act kicked at Broadway and qualifies as a likely barn burner for the intermediary houses.

Abel.

HAZEL CROSBY AND CO. (1)

Songs
15 Mins.; One (Special)
Stage

Hazel Crosby has been doing a singing single for several years. She is an attractive blonde, with a splendid singing voice, and a sure-footed dancer. Her singing support consists of a male pianist. A novelty ballet serves its purpose as an opener, after which the singer follows with a cycle waltz around a broadening stage, where she has heard several celebrities do their stuff. The Gall Curd number gave her voice its best opportunity, although all of her costars were well done.

Went over nicely in the deuce. Has a routine and voice that cannot miss.

Jbc.

FRLEY AND PUTNAM

Rope Dancing, Talk
11 Mins.; One (Special)
5th Ave.

Mixed team before in a drop in "one" depicting the exterior of the Madison Square Garden with a rope. Comedy opening is employed. Their rope dancing is featured in the routine. The act impresses chiefly after their costume change to the wings and rhinestones western trappings.

They opened here and fared passably well, qualifying okay for the introductory in the intermediary houses.

Abel.

MMLE MAGDA BRARD (2)

Concert Pianiste
21 Mins.; Full Stage (Special)
Hippodrome

MMle. Brard is a French concert pianist. She just concluded her American concert tour and is appearing for one week in vaudeville.

Max Bendix, late assistant conductor of the Metropolitan, is in the pit conducting. Mr. Bendix mounts the stage for "Ave Maria" to play violin to MMle. Brard's piano and M. Harrold's tenor vocal rendering.

A special act boxed the pianist in full stage with black drapes on either side of the box set. A moving stage effect brought her down into the apron and her position at the piano while holding her face mostly allowed for clear vision of her execution.

Her opening selection was the first movement of the concerto in A Minor (Grieg). Just concluded her A Minor (Saint-Saens) followed with Valse an encore. Ave Maria with Bendix and Harrold was rendered in "one" with the piano and violin for the purpose. Miss Brard is an adept at retrieving her own piano seat from the dark recesses of full stage groped around considerably before she fathomed the mystery of the center opening of the black plush drapes.

The act made a decided impression at the Hippodrome and registers as a class turn for anywhere where a spot exists for this type of turn.

Con.

JACK AND RITA LA PEARL

Comedy Skit
12 Mins.; One
City

Jack and Rita La Pearl secure howls on their entrance because of their get-up which is extremely comical. They are dressed as "rubes" of the "Down in Arkansas" type, and besides their astounding clothes wear particularly funny "cross-eyed" expressions on their faces. They open with the song mentioned above, delivering it in nasal, exaggerated voices that betokened audience would probably consider idiotic rather than laughable. The City crowd gobbled it up however.

Next the man proposes from a formula given in a "Bears Saw-buck" catalogue and on being accepted performs the ceremony himself, since he is a Justice of the peace. Some of the talk is really funny, and some is decidedly blue, and the two varieties overlapping more than once. The couple are clever in their way, but the characters they play have no appeal other than to the sense of low comedy and humor.

The closing is another characteristic song and dance. The woman gets most her laughs here by exhibiting a very long pair of that seven letter word beginning with D and much more mentionable when found in bureau and desks than on ladies' legs.

In spite of its crudity, the act will entertain any none-too-discriminating audience and can fill the trey spot easily in the smaller houses.

"THE REVIEW OF REVUES" (6)

Singing, Dancing and Violin
17 Mins.; Full Stage (Special)
City

One of those formula-made "fad" acts which open and close with a tenor warbling something about "Most every act in vogueville," going on to say in what respect this one is to be unique and then doing exactly what all the rest have done since time immemorial. The title, cleverly paraphrased from the periodical, may not mean a thing to small-time audiences, but will do as well as any other.

The act, which opens and closes with a tenor warbling something about "Most every act in vogueville," going on to say in what respect this one is to be unique and then doing exactly what all the rest have done since time immemorial. The title, cleverly paraphrased from the periodical, may not mean a thing to small-time audiences, but will do as well as any other.

The sets are not bad, but the costumes, although great fads is made about them 'tween the lyrics, neither pretty nor becoming. The act is lacking in innovations of practically any description. However it's K. O. for the lesser theatres.

MARTHA PRYOR-JACK DENNY

Orchestra (10)
Band and Songs
30 Mins.; Three (Special Drapes)
5th Ave.

New combination for Martha Pryor, who formerly had the Harold Stepp band with her. Jack Denny and his orchestra were formerly with Bobbie Folsom. The new combination as disclosed at this house is not a happy one as presently framed.

The act runs overlong and sluggishly with few if any individual highlights, instrumentally or vocally. Miss Pryor's song routine is not of the best selection. The band has no opportunity for distinguishing itself, officiating chiefly for accompaniment purposes excepting for a violin solo and an alleged comedy bass viol number.

The instrumentation is unique because of the absence of any brass. Two pianos are employed with Jack Denny at one for a spell, but directing for the main. There are four saxophones, three violins, bass and drums. Instrumentally, the band sounds satisfactory even without the lack of the brass.

The act's routine requires editing.

Abel.

KISMET SISTERS AND CO. (1)

Hand Balancing
11 Mins.; Full
City

A combination of two women and a boy that offer a rather nicely staged routine of feats of strength. The support of the two women adds as the understander in practically throughout although the big suspense tick of the act is offered by the boy.

The turn is one that is equally good for the big time spotted early and for the outdoors in front of the grandstand. The women make it an exceptional flash for the latter. The support of the two women offer several neat feats of hand-to-hand work, some on a pedestal and others on the stage. Then the boy, working on a table, builds an eight-foot stack of bricks while balancing himself on his hands and lifting himself with each brick added. To accomplish this it is almost beyond him to make several rather difficult acts of balancing and it was done in a tricky, showman-like manner that earned applause.

For a finish the two women on a table revolving like a top while the boy down stage does a head balance on a revolving stand.

Fred.

BROOKS AND POWERS

Singing, Piano and Dancing
15 Mins.; One
State

Shelton Brooks, colored comic and composer, and Allie Powers, colored pianist, are a team some time ago and disbanded, reuniting again for the Florence Mills' musical, "Dixie to Broadway," in which they recently closed. They are now programmed to set for vaudeville with a new routine.

Argumentative chatter abounding in laugh material brings them on and holds them for the first few opening minutes, with Mr. Brooks then taking the place at the ivory bench accompanying Mr. Powers for a ballad, and following up with a comedy solo of his own. A repeat of Brooks' former pop successes, with Powers handling the vocal, and a song and dance by Brooks brought the act to a fast finish.

Got hit honors of this bill in next to closing, and can easily duplicate it only with the present routine, which is sure-fire.

Edna.

LANE AND BYRON

Comedy, Talk, Songs and Dance
15 Mins.; One
B'v.

George Lane, teamed with several different "straight" men and recently with a woman, is doing practically the same routine with Byron, his partner. Lane handles a ballad nicely, but should rejuvenate his pop song material. He is wanting in stage presence, which could easily be corrected by eliminating the "strutting" and shuffling style of locomotion.

The act structure remains the same, but the routine, the "strutting" and shuffling style of locomotion.

Lane suggests he'd be a popular burlesque comedian, from which he may have graduated, although in the past he has been a comedian. The act is one of those sure-fire comedy routines for the three-a-days and likely to be in demand in that field, but not beyond or above it.

Abel.

EDDIE FOY AND FAMILY (4)

"At the Studio," Comedy, Singing and Dancing
15 Mins.; One and Three (Special)
City

The new Foy turn finds the family betting an attendance percentage of 371. That means four of the seven kids are on hand, plenty, with the five boys are present, to provide a good quantity of an unenvying entertainment. The two girls, Mary and Madeline, are both with the turn but just which two of the five boys are present takes a better statistician than this reviewer. However, as Bryan is directing comedies on the coast, and Charlie, doing a new act some place, this has probably the two youngest or thereabouts.

Whether Billy Jerome, who helped Eddie write the former family acts, was in on this one is not known. While the act is around the talents of the tribe it does not compare in cleverness with most of the earlier Foy turns. The opening is a novelty on the film, with one of the boys appearing a picture in which his dad plays a rouser who has abandoned a girl and a baby. Eddie's famed music box routine is as good as ever but aside from that he does not. The bit is fairly funny and that's all.

A radio idea with Eddie turning the trick while the family sings and announces off stage. It is incidentally this bit provides a great ad for the Rova radio chain stores, as the name is smeared across the act's lettering and can be seen from anywhere in the house.

The scene shifts to three and the kids go into their regular routine of singing and dancing, with the music box clowning along with them and getting some laughs. The youngest son around the stage. The ability of the family at these arts is well known and no trouble was had in securing half a dozen bows. Eddie pulls his familiar bit of pointing to himself and shouting "all mine" and the boys begged off with a speech in which he says that he has a hard thing to get the act together and he didn't think he could assemble another one like it now.

"UNCLE" DAVE MACON

Banjo Playing and Talk
25 Mins.; One
Loew's Crescent, New Orleans

New Orleans, Feb. 27.

"Uncle" Dave Macon is from the hills of Tennessee. He is assisted by Fiddlin' Sid, from the rural lanes. The pair were dug out of the bushes by the manager of the Loew's house at Birmingham, who played them up and down in an extra attraction for five weeks. In the Alabama city they were accredited a riot.

Then they stepped down to Memphis. Not quite so good there. A couple of days later they were stretching it to hold them that long. Their opening here was a sincere disappointment. The local manager, at the behest of the press department in New Orleans, played them up in circus fashion, but they did not merit the publicity by any means.

Just a rube banjoist of ordinary caliber, an average guitar strummer. Between the two, they have filtered into the hamlets from the big places; songs ditto.

They were in "one" with little or no showmanship apparent and lapses that could not be bridged. In costuming they ran to the conventional, with overalls, wide brimmed straw hats, red handkerchiefs, and the rest of it. Their 25 minutes could have easily been slipped to 12, which would just about have omitted the silent lulls.

Spotted third during the engagement in this city, the country fellows only went to the show in reaction, which caused the management to retain them for a week only. Another six days in Atlanta, and they may return to the farm.

Southern vaudeville will remember the pair as just another "hash in the pan."

Samuel.

BEAUTIES RACE

(Continued A. m. page 1)

ocean front promenade. The interest, which started mildly enough, has now grown amazingly. It has reached the point where visitors are organizing teams of the best to compete for the local bathing beauties to races. This affair, it is planned, will be held in the Venice Ballroom, and several valuable prizes awarded.

So far, the contest has found a bunch of males on hand early to watch the sirens warm up in their daily practice. It beats a "bathing review" all hollow, so the boys say.

PALACE

The bill this week rates as highly entertaining with the first portion (six acts) lively and effective. Monday night there was a successful comedienne and several earned "speeches."

There was a distinctly Spanish atmosphere to the first three acts, including Trini (New Acts), the Spanish artist who made her vaudeville debut. From the Spanish actor, the Spanish comedian, lower box B with a party, remaining throughout the show. Attendance was good, and the evening accounted for some of the draw.

Comedy was the real factor, however, the show along the line, and the evening that welcome did through 50 percent of the proceedings. The class visitor, Trini, was therefore well surrounded. Just ahead of the Spanish maid, Gies and Mercedes opened to great acclaim, and the audience, in a clotted town, even if he did claim to have "sucked" Mercedes to sleep. Miss Mercedes was doped up in a special chair, and the audience big as Trini's set off her culture.

Benny Leonard, closing intermission, moved up to the top of the bill and went across easily. The Palace had a set rule against playing professional burlesque, and the audience's reception. The applause upon his appearance must have reminded Benny of the Garden. Leonard had been in the Palace for some time, and now are included in a rhymed closing, and much more better than in the previous form. Benny worked successfully with Herman and Sammy Timberg, but the routine is just as good with Benny in the comedy and assistant, and Charles Marsh doing straight.

Following Intermission, Gordon Dookey and Martha Morton again supplied Spanish stuff, this time for a burlesque performance. The audience, however, the house in an uproar. In coaxing Miss Morton to try to warble Dookey said: "If you can't sing, you can't sing. You have a right to sing." The youngest daughter of the Morton family, who is a singer, and a singer. She looks good, knows how to handle lyrics and is a mighty clever dancer. The couple enjoyed their act, and the audience, but that clicked. Credit is given to Clarence Gaskell for special songs, in which he is no chance for such in this combination.

Lillian Shaw after a long absence from the next to closing act, was delivered. Her routine seems unchanged in any particular, the Wop and vamp numbers precluding the bride and bride to be. She attended comment with the bride number was worked for real laughs. Her routine, which she carried her through to success. Several "lines" in the latter part are certainly not delicate, but pertaining to the subject, they pass as they have in the past. Miss Shaw was on 25 minutes.

Following the Palace bill and May Wirth at the Hippodrome are reminders that circus time at the Palace. Squared away in the hand, Miss Leitze was coy about her tiny frock, but she accomplished her routine without pause and landed for a big laugh.

William Gaxton and Co. in "Kisses," which served him prior to his marriage, was a good show, was spotted well down the bill with the S. Jay Kaufman playlet. In his performance, the balance of the show "Kisses" was a quiet interlude, yet drew a good measure of applause.

Gordon and Baker, with funny hat juggling, furnished the opening giggles and plenty of them. The audience has in the past, but the break for the team, the boys being called out before the curtain. Willie Gowan and Leonard Renault (New Acts), colored, danced it pretty in the second spot. The Mounters, an exceptional quartet of equilibrista, closed the bill with a routine in the downward hand juggling descent from pyramidal tables and chairs. The act was a good one, and the feat looked remarkable. *Thc.*

HIPPODROME

Another big, smooth-playing bill. The first half was considerably weaker after the first act, but the second half remained as was. The bill held several circus acts, but in between was a beautiful array of variety and vaudeville.

The most imposing of the class entries was Miss Magda Brard (New Acts), the French pianist, and Bendix conducting. The turn was heavy with class, but beautifully mounted, and proved good vaudeville. She was spotted in the intermission and followed Meehan's Canine. The Meehan turn was given a great reception. The French pianist, and, although working under a severe handicap, did not spare him in his difficult routine of dances. Lane secured a good laugh, and, according to report, but it was not discernible from the front. He did

spirals, nip-ups, tumbling, acrobatic and eccentric dances without let-up. Opening each act with an exit through the top of the stage, and come disappearing from view like an outfielder chasing a fly ball in the air. The first half was on twice here, scoring with better steps in Tommy Atkins costumes and later in short skirts. Lane sang through the first half of the evening. The first was "Doo Wacka Doo," which fit his style and delectable a swimming cap. He is breaking the record for the "Follies" and motion pictures by a four weeks' plunge into vaudeville. The second half was a comedy act, held even the commuters with her brilliant equestrianism. She is assisted by Noko, the comedy riding male who replaced Phyl Wirth's turn. The opening, with Miss Wirth singing a popular song, proved novel and well liked, the quality of her voice surprising those not familiar with her versatility. It's a slight, action and class act.

Frank Smith, just ahead with his rope spinning on the globe and ladder, mislaid more than usual, but entertaining with the difficult routine and manipulation of the latter. The Arnaut Brothers scored the hit of the first half. Spotted fourth, they played comedy with their acrobatic duets and clowning with the chair. The acrobatic violin playing followed, with the "Two Loving Birds" closed. The brothers have a new drop for the birds, but the whistling bit and the balance of the act, and the quality of her voice surprised those not familiar at the Hipp and appeared to be new to most of the customers.

Orville Harold followed, singing and playing the guitar. His voice was just suited to the accompaniment, and his repertoire was selected with a rare knowledge for comedy. The second half was the nearest approach to anything heavy.

The Caninos, No. 2, danced their way to favor in their Spanish turn, assisted by the Hippodrome girls. Elias, Eduardo, Angel and Peco closed the first half with a double and ensemble dances of Spain. They remain league leaders at their style of dancing.

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for a comedian's nonsense. However, if the Keith-Albee edict against material goes, that "Jewish material" is the only thing that has gone beyond the first matinee, if that far.

The Cameo Players closed. The orchestra of nine under Harry Tucker's direction is booked jointly with Kramer and Boyle. As it stands, it is a good orchestra, and good hands, but that opinion is open to qualification in view of the many interludes and intrusions by Kramer and Boyle. The two comedians were legitimately impressive. Kramer cut up aptly on the comedy end. *Abel.*

STATE

Neither Monday night nor Lent Monday and Lent Monday, the house held capacity as usual and a good show, with the Metro-Goldwyn feature picture, "The Great Divide," added.

The six acts listed held four standards and two others showing good promise. The first half was Hazel Crosby and Co. in the deuce and Shelton Brooks and Alice Powers in next to shut (New Acts).

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by Wanser and Palmer with a talking skit in front of a special drop that hit right between the eyes of the audience.

Finishing the bill Jean Bedini offered seven minutes of plate jumping with the title of "The Impromptu" that were to be offered. A bit of cross-fire between Bedini and Edlie Nelson, supposedly the stage manager for the occasion, put the audience in the right frame of mind to receive the comedy. Frequent reference was made to the "lirt shows" of Broadway. There was a French and English version of a bit that looked and listened like the former language, but which proved to be simple fare done in English. There were also a couple of innocuous stage stories dramatized that proved highly laughable. A French was the old story of the physician called in to attend the cook, who finds that she is feigning illness to collect her back salary, and he tells her to move over, and they also owe him. It was a woe for a finisher with the Broadway crowd. *Fred.*

CITY

The show at the City the last week cost someone a lot of money unless the acts played at terrific cuts. The bill has the odor of money, as there are several big names, and another pair standard trouper, as well as the George Reban film, "Greatest Thing in Life," a Benny Leonard fight sketch, and the usual assortment of Fox news reels and comedies.

Therefore for all this is an anniversary week, billed heavily under the house. The lights any 10 acts, a slighter exaggeration than usual for the City management, which makes a practice of playing eight when they bill 10 and six when they will elicit a loud and noisy reaction, but not usual, but not capacity.

The two headliners, sharing equal honors, were Edlie Nelson and his brood and Francis Renault. Foy, playing seventh spot, scored a legitimate hit with the studio.

Renault, fifth, gave the City crowd a new twist to the old story of the play of clothes they have had in years. Offhand it would seem an act of this description might have a bath in it. It is a little street show, but the magnificent gowns adorned the women, and the men in the audience, and the sonator's complete mastery of the mysteries of femininity. Renault let slide a couple of remarks about the "gown" and "street" at the "self," that showed his nerve, if nothing else.

George Patton, following, opened with a few cracks about Renault that were in bad taste and allowed up the entire beginning of his act. Mordecai, who is doing much better than he gave at this performance. He has discarded the "gown" and "street" at the "self," that showed his nerve, if nothing else.

The balance of the bill was typical of the City, but the first half of the Parker gave the show a definite big touch next to shut. Ann Butcher's "Hebe" showgirl has been tested in the City, and she is in vaudeville and found to be a topnotch performance. Parker's feeding is entirely new.

Anthony opened with his veteran musical turn, followed by another tried-and-true pop act, Holden and Gray, who are the shadowshowers. Third, James Kennedy and Co. smacked across a laughing wallop with their "The Couple That Wanted to get divorced until the justice started to abuse them." Jack and Rita La Pearl (New Acts) were next, with low "lick" comedy, while "The Review of Reviews" (New Acts), a conventional farce, closed a two-and-a-half-hour show.

GRAND OPERA HOUSE

With the class of independent vaudeville booked into the Grand, and the house offering a feature film, the rating was two-regulars. Certainly, the business continues very big. There was a recent attempt to disrupt the uniformly good routine of the Grand, but the audience in the audience which was cut short by the police later when they nabbed Grand. The house was none so amply substance, but all this seems to have been forgotten, as biz is on the right side of the ledger.

MacFadden's "The Couple That Wanted to get divorced until the justice started to abuse them." Jack and Rita La Pearl (New Acts) were next, with low "lick" comedy, while "The Review of Reviews" (New Acts), a conventional farce, closed a two-and-a-half-hour show.

Jordan and Snyder, male dancers, with accents their music supplied, scored nicely, the windup in particular putting them over here. The "The Couple That Wanted to get divorced until the justice started to abuse them." Jack and Rita La Pearl (New Acts) were next, with low "lick" comedy, while "The Review of Reviews" (New Acts), a conventional farce, closed a two-and-a-half-hour show.

over. This in a measure offsets any vocal shortcomings. They liked her. One of the first sure-fire amusements was given by Helen's music. They went right along to laughs and applause, with George Brooks doing a number, and a string of Cherol Indian descent in an introduction by Brooks prior to her appearance in (club) again a la Broadway for a dance.

In succession followed i-w, bang-up hit, the Jack Powell sketch, and the other on Powell's comedy drumming. Powell found the G. H. crowd receptive for his tricks. From the way the audience howled, applauded and whistled for more, Powell works in blackface.

Then Kendall, Hyton and Slater in a typical comedy turn, and a amusing. A studio is casting a picture to be known as "The Origin of Music," and one of the studio manager, the comic as a telephone inspector, who makes mince-music in English language, and a young woman who has little to do other than wear an abbreviated outfit to represent Eve at the finish. They would make the house over with laughter.

Marion's Dogs closed. This animal turn is given a production setting from the dogs doing some clever work. *Mark.*

GYP TICKET STANDS

(Continued from page 1)

Banton is reported securing evidence by having his own men purchase tickets in the suspected agencies and brands.

One of the hotel stands is known to have flagrantly violated the 50-cent law, charging \$6 each for tickets priced at \$3.30 for an attraction now in its sixth month. The 50-cent premium office is to have gone further, nicking patrons as much as \$9 each for tickets for a newly arrived dramatic success.

Using Legitimate Agency

Perhaps the most offensive practice of this hotel is copying more than 50 tickets by "digging tickets" from a strict 50-cent premium agency and recelling for 100 per cent. more than paid the legitimate broker. Such tickets were sold at a price of \$45, and the name and the price paid but the gyp prices anyhow. One purchaser thus nicked brought the stubs to the 50-cent premium office, and what interest it had in the hotel stand. It was explained how the tickets were "dug" and how it is virtually impossible to detect "digging." *Thc.*

In addition to the hotel stand, controlled by a Broadway ticket agency, one or more supposed 50-cent agencies are reported among the stands, which evidence has been secured.

A New York daily may begin a campaign against gyp ticket selling. Under the law the bond of \$1,000 may be forfeited for violation of the 50-cent premium office, and the revoked upon proof of guilt. A double risk, however, pertains to illegal premiums, the government having a claim for one-half of the sum secured in excess of 50 cents.

LIQUOR PRICES

(Continued from page 1)

be delivered at a lower rate. Two scales mostly mentioned are for Scotch whiskey, with the guaranteed brand at \$5 a case, while the 50-cent premium office is at \$45 for the alleged genuine, while the synthetic can be had for \$20 a case.

Otherwise the liquor bootlegging question in New York has not appreciably changed. The \$55 quotation for good Scotch is \$3 off from the price for the same quality per case of a month ago. The campaign of better quality may be had for a drop of 10 a case since the holidays.

In Chicago Scotch is held at \$90 to \$110, according to the seller and the buyer, while on the Coast Scotch is held at \$100 to \$120, and \$100 on the average.

Ale and beer are present in New York in large quantities at slightly varying prices. New York cabarets and night clubs are charging \$29 a quart for Scotch whisky, \$25 a quart for spot, and \$25 a quart for wine. Many of the night places are selling highballs and cocktails by the single drink. *Thc.*

BILLS NEXT WEEK (March 9)

IN VAUDEVILLE THEATRES

(All bills open for the week with Monday matinee, when not otherwise indicated.)
The bills below are arranged in districts according to booking and advertising supplied from them.
The manner in which these bills are printed does not denote the relative importance of acts nor their program position.
An asterisk (*) before name denotes act is doing new turn, or reappearing after absence from vaudeville circuit in city where placed for the first time.

KEITH ALBEE CIRCUIT

NEW YORK CITY
Mama's Hippodrome
Mrs. Braden
Ernest Evans Revue
Willie Little & Bro
Frisson & Greenway
Lodova
Lodova Bros
McGuire Harpata
Lapine Lane
Helen Pollock
Helen City Four
(Others to fill)
Keith's Palace
Rooney & Bent Rev
R & N Koons
Hayes & Back

ALBANY, N. Y.
Theatrical Dance
Methu's (Sat. 9-11)
Methu's Dogs
Joe B. & Bro
Perrone & Oliver
Hill Newman
W. W. & Bro
(Oas to fill)
2d half (12-15)
Methu's Dogs
Helen City Four
(Others to fill)
Amsterdam, N. Y.
Frederick's 5th Ave.
2d half (5-8)
Mr & Mrs Patching

OFFICIAL DENTIST TO THE N. Y. A.

DR. JULIAN SIEGEL

1402 Broadway (Between 14th & 15th Sts.)
Thru Week: Tom Diggle, Wm. O'Neill

Jack Osterman
Nance O'Neill Co
(Others to fill)
Keith's Broadway
Will Gaston Co
West & McGilley Co
Lillian Laitel
Hadden & Moore
Mitchell Bros
(Others to fill)
Keith's 3rd St.
Gantler & Play Rev
Marcelline D'Alroy
Rosen & Palmer
Honeycrust Cruise
(Others to fill)
Keith's Royal
Ode
Senn & Dean
(Others to fill)
3d half
Macabean
Jos B Stanley Co
Ruth Royce
(Others to fill)
Keith's Alhambra
Macabean
Grace Elder Co
(Others to fill)
3d half
Ode
(Others to fill)
Keith's Broadway
East & Dumke
(Others to fill)
Keith's Coliseum
Robbins & Band
(Others to fill)
3d half
Ode
(Others to fill)
Keith's Franklin
Kramer & Boyle
Cameo Rambles
McDonald & Oakes
Fisher & Gilmore
(Others to fill)
Keith's Franklin
Arlie Melhinger
P Zim Co
T & A Waldman
(Others to fill)
Keith's Fordham
Ruth Royce
Gillroy & Lange
Coke & More
(Others to fill)
3d half
Thos E Shea
(Others to fill)
Keith's Regent
Vera Gordon Co
Arlie Melhinger
Dorothy Watson
(Others to fill)
3d half
Robbins & Band
Clayton & Lennie
Ann Clifton Co
(Others to fill)
Keith's Hamilton
Ann Clifton Co
(Others to fill)
3d half
Aunt Jennie's
(Others to fill)
Keith's Jefferson
Aunt Jennie's Co
(Others to fill)
3d half
McDonald & Oakes
Fisher & Gilmore

ALBANY, N. Y.
Ann Clifton Co
Frederick Morley Co
(Others to fill)
Floods Hannaford
Buddy McPherson
Lena & Green
1st half (9-11)
White Sisters
Hadden & Moore
Henry Stanley Band
(Others to fill)
2d half (12-15)
Ergotti & Herman
H & A Seymour
Lahr & Mercedes
(Two to fill)
Frederick's 5th St.
2d half (5-8)
Will Morris
Jones & Evelyn
(Others to fill)
1st half (9-11)
Bully Farrell Co
(Others to fill)
Keith's Alhambra
Columbia
1d half
Gillroy & Lange
Morris & Oakes
Irving Edwards
(Others to fill)
3d half
Ode
(Others to fill)
Keith's Broadway
East & Dumke
(Others to fill)
Keith's Coliseum
Robbins & Band
(Others to fill)
3d half
Ode
(Others to fill)
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Keith's Jefferson
Aunt Jennie's Co
(Others to fill)
3d half
McDonald & Oakes
Fisher & Gilmore

STAR OF "FLAIN JANE"

JOE LAURIE, JR.

Direction MAX HART

Kramer & Boyle
Cameo Rambles
Holland & Deskin
(One to fill)
Frederick's 15th St.
3d half (5-8)
Daburo & Woot
Kane & Veimar
Norton & Howard
Belle Randall
Cocklight 1925
2d half (9-11)
Josephine Dandies
(Others to fill)
3d half (12-15)
Perrone & Oliver
Hill Newman
Victor (12-15)
Ernest & Packer
Gaston Palmer
Sire Canale
(Others to fill)
Frederick's 5th St.
2d half (5-8)
Roe Ellis & R
Jack House Co
Nash & O'Donnell
Hare Cole & H
Montague Level

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IDEAL & CO.
Moran
OLAH'S 'G' W. V. A.
Robinson Grand
Frank Work Co
Clark & Villard
Dandies & Vail
The Reformer
Mits Sterners
Rhoda & Broshel
4 Higgie Girls
Wells & Waters
Wells & O'Brien
Wells & Gorman S
CLEVELAND, O.
Pence
Yong Walco
Russell & Marconi
Hert & Hark
Rogers & Allen
Dugard & Mack
The Sherwoods
Houdon
100th St.
The Routettes

FOUR FLASHING
3d half
Carnival of Venice
GWINNBO, N. Y.
Victoria
Gaines Bros
Harris & Vail
Billy Farrell Co
Jack Busby
Kyriloh Kamee
(Others to fill)
1st half (12-13)
Mr & Mrs Patching
Ergotti & Herman
Lillian Shaw
P & John Rivers
(Two to fill)
1st half (12-15)
Weidman Sensation
Stewart's Six Band
(Others to fill)
JOHNSTON, PA.
Majestic
1 Sparks
Cook & Lorens
Marion & Jeann
Alice in Toyland
(One to fill)
2d half
Dorothy Barnett S
Stevens & Brunelle

MARTY WHITE
"JESTER-NUT"
Direction JAMES E. FLINNETT
Associate, TOM KURBAN
Hamilton Six & F
W S Hirsch
Flanagan & Edw's
Nonette
Frank & Jeann
J Joyce's Horace
Coke
Imperial
(Sunday opening)
Hewitt & Hall
Lang & Haley
Musical Varieties
2d Panna & Band
Dotson
Walter Newman Co
MONTMOUTH, ALA.
Grand
2d half
Winton Bros
Sisson & Shaw
Harriett Dakin Co
Willie Darrell
Allie Arlson
MT. VERN, N. Y.
Proctor's
2d half (12-15)
Lee & Clayton
Krone & White
D & B Healy
Unaccompanied Tones
(Two to fill)
1st half (12-13)
Mr Murray Co
Stewart Six Band
Alexander & Olsen
(Others to fill)
2d half (12-15)
O'Brien & Olsen
(One to fill)
NANTICOKE, PA.
State
2d half
Sannone Co
Gray & Bell
Harry Gee Haw
Howard & Jarwood
Wigginsville
NASHVILLE
Princes
(Same 1d half plays
Gorden & Balm)
2d half
Ruhini & Rose
Viv & Howard
Gene Greena
Speer Parsons Co
Green & Green
Baldern & Maly
Cook & Oatman
Col Jack George
Thos You Director
NEWARK, N. J.
Proctor's
Rose Ellis & R
Loren & Dorle
W. W. & Bro
Alma Nelson Band
Walsh & Hart
Herald Henters
The Duponte
(One to fill)

OFFICIAL DENTIST TO THE N. Y. A.

DR. JULIAN SIEGEL

1402 Broadway (Between 14th & 15th Sts.)
Thru Week: Tom Diggle, Wm. O'Neill

Jack Osterman
Nance O'Neill Co
(Others to fill)
Keith's Broadway
Will Gaston Co
West & McGilley Co
Lillian Laitel
Hadden & Moore
Mitchell Bros
(Others to fill)
Keith's 3rd St.
Gantler & Play Rev
Marcelline D'Alroy
Rosen & Palmer
Honeycrust Cruise
(Others to fill)
Keith's Royal
Ode
Senn & Dean
(Others to fill)
3d half
Macabean
Jos B Stanley Co
Ruth Royce
(Others to fill)
Keith's Alhambra
Macabean
Grace Elder Co
(Others to fill)
3d half
Ode
(Others to fill)
Keith's Broadway
East & Dumke
(Others to fill)
Keith's Coliseum
Robbins & Band
(Others to fill)
3d half
Ode
(Others to fill)
Keith's Franklin
Kramer & Boyle
Cameo Rambles
McDonald & Oakes
Fisher & Gilmore
(Others to fill)
Keith's Franklin
Arlie Melhinger
P Zim Co
T & A Waldman
(Others to fill)
Keith's Fordham
Ruth Royce
Gillroy & Lange
Coke & More
(Others to fill)
3d half
Thos E Shea
(Others to fill)
Keith's Regent
Vera Gordon Co
Arlie Melhinger
Dorothy Watson
(Others to fill)
3d half
Robbins & Band
Clayton & Lennie
Ann Clifton Co
(Others to fill)
Keith's Hamilton
Ann Clifton Co
(Others to fill)
3d half
Aunt Jennie's
(Others to fill)
Keith's Jefferson
Aunt Jennie's Co
(Others to fill)
3d half
McDonald & Oakes
Fisher & Gilmore

ALBANY, N. Y.
Ann Clifton Co
Frederick Morley Co
(Others to fill)
Floods Hannaford
Buddy McPherson
Lena & Green
1st half (9-11)
White Sisters
Hadden & Moore
Henry Stanley Band
(Others to fill)
2d half (12-15)
Ergotti & Herman
H & A Seymour
Lahr & Mercedes
(Two to fill)
Frederick's 5th St.
2d half (5-8)
Will Morris
Jones & Evelyn
(Others to fill)
1st half (9-11)
Bully Farrell Co
(Others to fill)
Keith's Alhambra
Columbia
1d half
Gillroy & Lange
Morris & Oakes
Irving Edwards
(Others to fill)
3d half
Ode
(Others to fill)
Keith's Broadway
East & Dumke
(Others to fill)
Keith's Coliseum
Robbins & Band
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Ode
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(Others to fill)
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Aunt Jennie's
(Others to fill)
Keith's Jefferson
Aunt Jennie's Co
(Others to fill)
3d half
McDonald & Oakes
Fisher & Gilmore

THE PERFORMERS AND THEATRE OWNERS WITH WHOM WE

DEAL, RETURN TO US EACH SEASON AS THEY FIND

DOING BUSINESS WITH US PLEASANT

AND PROFITABLE

THE FALLY MARKUS VAUDEVILLE AGENCY

1579 Broadway CHICKERING 6410-1-2 NEW YORK CITY

Ernest Hatt
Lena & Green
Bernard & Realar
(One to fill)
COLUMBUS, O.
W. B. Keith's
Gautier's Duo
Snow & Wigmore
Reas & Thora
Donovan & Lee
Anthony & Bro
DAYTON, O.
B. F. Keith's
Christo & Ronald
4 Diamonds
Frank & Barron
Sager Midgley Co
(Two to fill)
2d half
Paul Nolan Co
Frank Richardson
M & A Clark
Bernard & Realar
Choy Lang Hee Tr
DETROIT
Temple
Torino
Dolly & Billie
Mallen & Case
Bryant & Case
Joe L. Browning
Eddie Leonard Co
Violette
PAUL, N. Y.
Alma O. H.
Cleveland & Drey
Ode Edwards
2d half
Holger & Norman
Ann Goldie
Gus Edwards Rev
EKLIP, PA.
Ethel Marine Co
Lang & Volk
Waver Bros
2d half
Pink Tones
Reactor & Barnett
Fiddie & Fiddie
Low Rose Co
(Two to fill)
GERMANTOWN, PA.
Orpheum
Miller & Capman
Pettie & Pettie
Honey & Oip
Shannon & V Horn
Hart & Gile
2d half
Leas & Inee
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DAYTON, O.
B. F. Keith's

RICHMOND, VA.
Lyle
(Norfolk appt)
1st half
Maury Reg
Melville & Rule
Three Girls
2nd half
BOANOCK, W. VA.
Banck
(Raleigh appt)
1st half
Friley & Putnam
Lyle & Brice
G Moody Co
Hester & Marzay
F & Rial
2nd half
Darky
Francis & Thoma
Nelson & Viola
Demast & Doli
2nd half
ROCHESTER, N. Y.
Temple
Palmer & Dore
Annette
R Gray Terry Co
A Robin
McLellan & Sarah

Especially Designed
Ready to Wear

CLOTHES

1632 Broadway, at 50th St., N. Y. City

Rac Samuels
The Pioneers
SCHEIDT, N. Y.
Proctor's
1st half
Alexander & Peggy
Boale Wynn
Don McLaughlin
Pardo & Archer
Pardo Health Revue
2nd half
Arthur Whitlaw
Harris & Durkin
Original 'Why' En
(Three to fill)
SHENDOAH, IA.
Durand
Beymour & Jeanette
Mechan & Newman
Philbrick & DeVos
2nd half
Johnny Nester
My Best
(One to fill)
STAND, CONN.
Strand
Jas & Bernie Lester
Reck & Marguen
Honey Ray & Fine
Klicks of 1924
2nd half
Morris & Daley
LeMaes & Young
Tom Dalgis Co
(One to fill)

STEVENS, O.
Victoria
Bob George
Stewart & Olive
Denny & Dawn
D'Amore & D
Mabson & Cecil
Camilla's Birds
2nd half
Murray
Maurice Burton
Marlene Courtney
Permane & Shelley
Heater Bailey Co
WASHINGTON, PA.
Stewart & Olive
Denny & Dawn
D'Amore & D
Mabson & Cecil
Camilla's Birds
2nd half
Murray
Maurice Burton
Marlene Courtney
Permane & Shelley
Heater Bailey Co
WATERBURY, N. Y.
Stewart & Olive
Denny & Dawn
D'Amore & D
Mabson & Cecil
Camilla's Birds
2nd half
Murray
Maurice Burton
Marlene Courtney
Permane & Shelley
Heater Bailey Co

WILLING, W. VA.
Victoria
Rosa Deck & Peto
Kelly & Stone
Hester & Marzay
Westerners
Jas Thornton
Original 'Why' En
2nd half
Willie Bros
D'Amore & D
Donby & Dawn
Dancing Shoes
JIMMY GRACE
DWYER and ORMA
H. BART MCGUGH

TAMPA, FLA.
WILLINGTON, DEL.
Victoria
1st half
rapots, Grindro
appt
2nd half
Roma Bros
Furman & Evans
Hester & Marzay
Joy Bros & Mann
TOLEDO, O.
B. F. Keith's
Peter & Lehart
Dite Hamilton
O Bros
Four Flaming
Jed Dooley Co
Carlisle & Venice
2nd half
Wade Dooley
R & Lehar
Al Beach Ballet
Stan Stanley
Paul Fawcett
(One to fill)

TORONTO
Shea's
Two Girls
Jean Sorensen
Charles & Lupa
J & G
Road to Starling
Haley & Rock
Hester & Marzay
TRINITY, N. Y.
Capital
Joe Nigro

Kane & Herman
House of David
Hester & Marzay
Lyle & Brice
McLaughlin & B
2nd half
YOUNGSTOWN, O.
Hippodrome
Rinaldo Bros
TRIO, N. Y.
Procter
Emmy Dore
Frank Sosman
Banks & Durkin
Hawthorne & Cook
(One to fill)
2nd half
Gaston Palmer
Brennan & Winnie
Violet & Viola
Anser & Packer
Opera Carson
UNION HILL, N. J.
Palmer & Dore
Annette
R Gray Terry Co
A Robin
McLellan & Sarah
2nd half (5-4)
The Duponts

Especially Designed
Ready to Wear

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1st half
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Peter & Lehart
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Wade Dooley
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Al Beach Ballet
Stan Stanley
Paul Fawcett
(One to fill)

TORONTO
Shea's
Two Girls
Jean Sorensen
Charles & Lupa
J & G
Road to Starling
Haley & Rock
Hester & Marzay
TRINITY, N. Y.
Capital
Joe Nigro

Bill Dooley
Roy & Maye
Low Brice
Ruth Reid & Elaine
Kharum
2nd half
SAN FRANCISCO
Orpheum
(Sunday opening)
Frank Kean
Nan Halperin
Linda Barker
Lynn Lavery
Arthur Byron
John & Norma
Wheeler
2nd half
SIOUX CITY, IA.
Orpheum
L. Faulkner Co
Gronk & Hart
John Adair Co
Hester & Marzay
Herb Williams Co
(One to fill)
ST. LOUIS, MO.
Orpheum
Paul & Schenk
Kane & Herman
Powers & Wallace
Newhoff & Phelps
2nd half
WATKINS, CONN.
Palmer & Dore
Annette
R Gray Terry Co
A Robin
McLellan & Sarah
2nd half (5-4)
The Duponts

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Stan Stanley
Paul Fawcett
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Charles & Lupa
J & G
Road to Starling
Haley & Rock
Hester & Marzay
TRINITY, N. Y.
Capital
Joe Nigro

Kandy Krooks
Bob Norton
Lois Hava Co
(One to fill)
CLEVELAND, OH.
Hubert Dyer Co
Karl Krammer
Lynn Lavery
Arthur Byron
John & Norma
Wheeler
2nd half
SIOUX CITY, IA.
Orpheum
L. Faulkner Co
Gronk & Hart
John Adair Co
Hester & Marzay
Herb Williams Co
(One to fill)
ST. LOUIS, MO.
Orpheum
Paul & Schenk
Kane & Herman
Powers & Wallace
Newhoff & Phelps
2nd half
WATKINS, CONN.
Palmer & Dore
Annette
R Gray Terry Co
A Robin
McLellan & Sarah
2nd half (5-4)
The Duponts

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LeMaes & Young
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H. BART MCGUGH

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rapots, Grindro
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Hester & Marzay
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Peter & Lehart
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Wade Dooley
R & Lehar
Al Beach Ballet
Stan Stanley
Paul Fawcett
(One to fill)

TORONTO
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J & G
Road to Starling
Haley & Rock
Hester & Marzay
TRINITY, N. Y.
Capital
Joe Nigro

Review of Reviews
NEW ORLEANS
Creole
Adair & Adair
Goldie & Betty
Jan C Morton Co
M & Phillips Co
OSHKOSH, WIS.
Grand
Donald & J
Proctor & Morrison
Jackson & Mack
Hester & Marzay
Vine Quinon Orch
PROVIDENCE, R. I.
Emery
Mabel Dyer
Jan Hester Co
Haig & LaVerre
Rich
RICH, ILL. L. I.
Willard
Gibson & Price
Orville Carleton
Miss Amy Co
LONDON, CAN.
Low
Will & Winters
Caro & Stoll
(One to fill)
2nd half
4 Redding
C Weston Co
Millstones
Van & O'Brien
Primrose Ministries
SPRINGFIELD, MASS.
Broadway
Rogers & Dyer
Frank D'Armo Co
C Weston Co
2nd half
Elita Garcia Co
Wash Read & W
Thaler & Dale
TORONTO
Young St.
3 Walters
Hester & Marzay
Hester & Marzay
Wania Seaman Co
4 Madcap
NEWARK, N. J.
Low
Gintaro
Murray & Gerlach
Robinson Janis Co
Hester & Marzay
Meyer & Hanford
WANTED
NO TRAVELING
40 Weeks in N. Y. City Only
Jack Nasson, Apollo Burial Theatre
211 W. 125th St., New York City

Especially Designed
Ready to Wear

CLOTHES

1632 Broadway, at 50th St., N. Y. City

Rac Samuels
The Pioneers
SCHEIDT, N. Y.
Proctor's
1st half
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(One to fill)

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Dancing Shoes
JIMMY GRACE
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H. BART MCGUGH

TAMPA, FLA.
WILLINGTON, DEL.
Victoria
1st half
rapots, Grindro
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Roma Bros
Furman & Evans
Hester & Marzay
Joy Bros & Mann
TOLEDO, O.
B. F. Keith's
Peter & Lehart
Dite Hamilton
O Bros
Four Flaming
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Carlisle & Venice
2nd half
Wade Dooley
R & Lehar
Al Beach Ballet
Stan Stanley
Paul Fawcett
(One to fill)

TORONTO
Shea's
Two Girls
Jean Sorensen
Charles & Lupa
J & G
Road to Starling
Haley & Rock
Hester & Marzay
TRINITY, N. Y.
Capital
Joe Nigro

LOLO, SPRINGS
Pantages
(Same bill plays
Pueblo 2d half)
Ulla & Clark
Sammy Ray
Jas & Norma
Marcus & Booth
Circus
OMAHA, NEB.
Pantages
Juggling Lyons
Bliss & Martin
Low Cooper
Olympic Circus
OGDEN, UTAH
Pantages
Kara
Morro & Yaco
Renaud Kennedy
Cliff Nazaro
Morrisson
Thaler's Circus
DENVER, COLO.
Pantages
McBanna
O'Brien & Joseph
Alan Shaw
Kirk & Irwin
ELMER EL CLEVE
"A BIT OF SCOTCH"
Next to-Closing
LEWIS'S STATE
NEW YORK
Week of March 9th
Direction MARK LEDDY
Helen Eddy
Alexander & M
Sherman Van & H
Kluttig's Animals
Herb Lloyd & Co
Lambert
Russian Scandals
Crack & B
Rekoma
WESTERN VAUDEVILLE
CHICAGO
American
Van Camp's Novelty
Hester & Marzay
Arthur Lloyd
Vanity Dolly
(Three to fill)
2nd half
Jack Hester
Allen Norman
Litten
EVANSVILLE, IND.
Grand
Jugglind
C R & A
Fos & Alya
B E Stanton
(Two to fill)
O'Rourke & Kelly
(One to fill)
Armanth St
(Three to fill)
GALESBURG, ILL.
Englewood
Stanley Chapman
Billie Gross Co
2nd half
(Three to fill)
2nd half
Kerinka-Gesart Co
JOLIET, ILL.
Englewood
Kryo & Ogawa
Lubin & Lewis
Ada Henderson
Hester & Marzay
Doo Barker & W
2nd half
Reif & Carson
Ray Hester Co
Espe & Dutton
(Three to fill)
Lincoln
Goss & Harrows
Clifford McK & H
Hester & Marzay
Stuts & Bingham
(Two to fill)
Emily Earl Co
Arthur Lloyd
Wheeler & Carter
(Three to fill)
FORTLAND, ORE.
Pantages
Bentley & Gould
Baker & B
Rowland & Mehan
The Conductor
Hester & Marzay
5 Aces
SASKATON, CAN.
Pantages
(Open week)
Raymond & Wilson
Norman & O'Brien
Sammy & Hester
Summers & Hester
Kale & Wiley
SAN FRANCISCO
Pantages
(Sunday opening)
Karbe & B
Hester & Marzay
Stanley D & S
Vine & Temple
Hester & Marzay
Polles of 1925
LOS ANGELES
Pantages
Joe Reichen
WALTER MEYERS
"Representing the Best"
Exclusive Vaudeville Representation for
N. Y. City
Next week, E. F. N. Y. City
1625 Broadway, at 50th St., N. Y. City
STOKANE
Pantages
John O'Brien Co
Hester & Marzay
Lester's Steppes
Hester & Marzay
Hester & Marzay
Hester & Marzay
SEATTLE
Pantages
Hester & Marzay
Hester & Marzay
Hester & Marzay
Hester & Marzay

BURLESQUE CENSORING IN THE FROM CITIZENS BY BRONX HOUSE

Walter Batchelor, Prospect's Manager, Driven to
Extremity Through Newspaper's Attacks—Sug-
gests Civic Committee to Pass on Shows

For the first time in New York burlesque a house manager has invited public censorship. Walter Batchelor, manager, Prospect (Bronx), playing Mutual shows, has issued a public invitation for a civic committee of four, two men and two women or all men or all women. The personnel is immaterial to the management.

Batchelor wants the committee to call at the Prospect any Monday afternoon or evening when a new show comes to the house, view its performance and make stenographic notes. If any alleged offense is charged, the committee's report will be considered accordingly.

This invitation for public censorship follows the recent campaign launched by the "Home News" (an uptown newspaper which issues a daily edition, one for the Bronx and Harlem, also a Sunday paper, which denied its advertising columns to the Prospect and Apollo, 15th street), and is given with the sanction of the executives of the Mutual offices from its downtown offices.

The "Home News" has been notified by Manager Batchelor of his desire to give clean shows and giving it assurance through the public censorship plan. As matters stand "The News" has let up in its direct fight against the Prospect, unless there is a recurrence of "The Princess Sultana" dance which recently put the Prospect in wrong with the paper.

Incidentally the campaign against the Apollo continues, with the uptown Citizens' Committee, via its chairman, F. Palmer Gibson, 8 East 25th street, having personally gone to the district attorney's office with complaints against performances there.

The Apollo matter has been turned over to Assistant District Attorney Wallace who has given the committee assurance that the alleged indecent and obscene shows will be stopped.

COUCH DANCER ON TRIAL

"Princess Sultana" Accused of Per-
forming Obscene Dance

Arguments were heard Monday before Justice Wagner in the Bronx Supreme Court in the trial of Elsie Lorraine, known professionally as "Princess Sultana," arrested at the Prospect, Bronx (Mutual Wheel), charged with presenting an "immoral and obscene" dance in the theatre. Jack J. Burke, assistant manager of the house, was arrested at the same time, charged with permitting the dance, which is claimed to be against the law.

The Bronx case was due for trial last week, but delayed when District Attorney McGehean was handed an order, signed by Justice Wagner, requesting him to show cause why the defendants should not be prosecuted through Grand Jury indictment instead of being tried in Special Sessions. The order automatically stayed further action until Monday.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

(March 9-March 18)

Bathing Beauties—9 Stamford; 0 Holyoke; 11-14 Springfield; Mass.; 16 Providence.

Best Show in Town—9 Gayety; Montreal; 16-18 Empire; Lewiston; 19-21 Jefferson; Portland, Me.; Broadway—9 Night; 10 Casino; Boston; 16 Columbia; New York.

Come Along—9 L. O.; 10 Olympic; Cooper, Jimmy—9 Lyceum; Columbus; 16 Lyric; Dayton.

Fast Steppers—9 Palace; Baltimore; 16 Gayety; Washington.

(Continued on page 62)

BURLESQUE

SAND BAG ACCIDENT BRINGS \$101,429 SUIT

Will King Show Girl Claims
Permanent Injury—Engaged
to "Coffee Dan"

San Francisco, March 3.

Ruby Adams, former show girl with the Will King company, who, on Jan. 10, was injured on the stage of the Strand theatre, has filed suit in the Superior Court seeking \$101,429.20 damages.

Miss Adams filed her suit under her real name of Ruby Bono, and claims that her career as a stage dancer has been permanently terminated through the injuries received when a sandbag fell upon her during a performance of the King company. The girl claims that at the time of the accident she was receiving \$85 per week, and she further alleges that her spine was broken and ribs fractured and her legs paralyzed. Miss Adams is still in the hospital. The claim specifies \$1,429.20 for hospital expenses to date and the \$100,000 sought covers general damages.

The defendants in the suit are The New York and San Francisco Amusement Co., M. L. Markowitz, M. J. Lester, and Basil Knobloch, the City Investment Co., and the Black and White Company. The first and second companies are said to be made up of the Lesser and Lester interests, and the Black and White Company is the corporation name under which Will King operates his business. The Knobloch mentioned is one of the stage mechanics of the Strand circus.

An unusual slant on the case is the fact that Ackerman and Harris were said to hold the King contract and were doing business with Markowitz, but neither of them are mentioned in the suit.

At the time of the accident Miss Adams was said to be engaged to John Davis, better known as "Coffee Dan," proprietor of a famous cafe of that name. Davis declares that he will marry Miss Adams, if she will have him, in spite of her maimed condition.

HILLS DIVORCED

San Francisco, March 3.

A divorce has been granted Mildred Markle Hills, member of the Will King company, from Hector S. Hills on grounds of desertion. Mrs. Hills has the custody of the one child.

The couple were married here Feb. 17, 1919, and Hills left his wife and boy in January of 1923. The court awarded the mother \$50 weekly for the support of the boy. Hills is an automobile salesman.

The Mutual Burlesque circuit alleges reports have reached Mutual headquarters that in New York certain producers managers on another circuit have been approaching stars and featured Mutual artists with offers for next season.

The recent publication of the agreement for next season of Miss Sacks, Mutual's featured star, with the "Speedy Steppers," by Ed Daley, the Columbia producer, is referred to by the Mutual executives as a specific instance. The report of the engagement of Sacks by Daley brought emphatic denial from I. H. Herk, president of the Mutual, who claims Sacks was offered a three years' contract by Daley at a graduated scale beginning at \$250 weekly, but returned the contracts with a statement he was perfectly satisfied with the treatment by the Mutual circuit.

Herk's Statement

Mr. Herk's statement follows: "While it is true that a proposition was made to Mike Sacks, said Mr. Herk, the offer was declined. As a matter of fact, contracts were sent to Mr. Sacks calling for his services for three years at a graduated salary commencing at \$250 per week for the first

STOP AND GO

(COLUMBIA)

Straight.....Burton Carr
Ingene.....Ben Bedini
Soubrette.....Ethel De Vaux
Prima Donna.....Anna Meyer
Comedian.....Ethel De Vaux
Dancer.....Violetta
Featured Comedian.....John Barry

John G. Jermone's (Jacobs & Jermone) "Stop and Go," at the Columbia, New York, has, no qualms, as good burlesque through the strength of the comedy department, dominated by John Barry. It is only an average opera in the other branches.

The show is augmented by eight English dancing girls, Ethel's Oddities, an aerial specialty, with three girls. The specialty clicks nicely, but the girls seem unhappily placed in the chorus, which is below average in appearance and pep.

Barry receives real assistance from Bob Startzman, second comedian, and Burton Carr, straight. Startzman does eccentric tramp, also a racket specialty in "making up" in view of the audience, and doing a quick change to minstrel attire.

Most of the numbers did stand up, which didn't prevent the principals from earning blithely, applause or no applause. Anna Meyer proved an exception to this and Barry Startzman and Carr pulled many encores with a "blues" number, and the girls' chorus in a topical comedy verse. Ethel De Vaux, a standardized stereotyped soubrette, failed to ring the bell all evening.

A girl billed as Violetta turned in a good acrobatic contortion dance in one scene and a not-so-good classical one in another. She also appeared in a comedy double with Barry.

The show follows the revue style, with Barry always getting laughs, regardless of the scene. His dancing is far above the average and his talents decidedly of musical comedy proportions. His one fault lies in ending the act in a comedy, sometimes slurring the punches and killing the kick. He makes up for this in a measure by a real knowledge of comedy values, unctious and some of the funniest extreme wardrobe worn by an eccentric comedian in seasons.

Barry's other revenue in this show was a howl, much of the business and dialog appearing and sounding as if the anecdote idea copied from Charlie and other revenue in this show entitled "Bughouse Fables," didn't mean a thing, except the bits in which Barry appeared. Much better was "Stop and Go," a ridiculous bit of nonsense, in which the two comics don't traffic on uniforms and handle the treatment. A double dance preceded this, in which Startzman registered as a corking hook in a comedy double with Barry.

The eight English girls, working in a Tiller, had their biggest moment in a scene in which they were well executed. Their other act numbers were convention and along the lines now grown familiar since

HERK'S STATEMENT ON ARTISTS

season with Daley. But these were returned by Mr. Sacks with the statement that he was perfectly satisfied with his experience as a featured player on the Mutual circuit, and had no intention of making a change nor any desire to do so.

I suppose it is quite natural that other interests should attempt to secure leading featured players from the Mutual circuit, and from the information that reaches me I am convinced that others than Mr. Sacks have been similarly approached. But I have yet to hear of a single instance where such overtures were successful. Not only have there been no desertions from our ranks, but I have had repeated assurances from our stars and featured players that they shall be glad to continue with us next season.

The Mutual Burlesque Association has been established upon the solid foundation of good will and loyalty. Its success has been truly amazing, and has been due to the confidence and intensity of this feeling.

President Herk intimated that when the plans of Mutual for next season were definitely announced some of the artists' developments may be expected.

BURLESQUE REVIEWS

Wednesday, March 4, 1925

Jean Bedini introduced the English girls to burlesque. "The Play, and the Thing," a comedy scene in one, was another good bit for Barry. As the "audience," he pulled considerable laughter with his interruption of the rehearsal. As the successful lover in a "vampire" scene, in which he and Startzman were suited for the prima's duke, he was equally "dumpy."

Ethel's Oddities, aerial novelty, was nicely spotted in the burlesque and a good general appeal. Two of the three girls-work on ladders attached to a device that parallels an aerial merry-go-round. The third girl, in a bicycle contraption which turns the device. A musical bell-ringing number, while revolving at top speed, made a flash finish for the turn.

The book is credited to I. B. Hamp, and, though reminiscent, is modern. Two full-stage sets stood out, with the rest of average proportions and merit. The absorption by the chorus of most of the specialty people is one of the show's weaknesses. The producer may have figured Barry's comedy contribution strong enough to make up for the lack of numbers in other directions. He wasn't so far wrong, at that, for Barry excuses many of the defects and hides most of the errors in his comedy. Individual work makes a good comedy show.

BEAUTY PARADERS

(Mutual)

Straight.....Joe Forte
Prima Donna.....Minnie Hill Harrison
Soubrette.....Violetta
Comedian.....Ethel De Vaux
Dancer.....Violetta
Featured Comedian.....Hap Fryer

Edward F. Rush's "Beauty Paraders" is a four-letter word meaning not bad burlesque show for the time. Le Chien, by Hap Fryer, a quiet working, but comical comedian, the show stands out because it also includes one of the best straight men seen this season in a scene where Joe Forte, "The stick," sticks up out of the show like a church steeple. He has everything including appearance and the most elaborate wardrobe seen off the avenue.

Forte can actually sell a burlesque audience on his own merits, in which the chorists make solo entrances as the types referred to in the lyrics. He makes this bit serious, but his delivery is unusually intelligent handling of the girls and rare poise. Forte looks young, but his work argues a long and varied experience as a trooper. He is all over the show and dominates every scene in which he appears.

Verna Dean, an unusual soubrette, is another the scouts will like. She is young, pretty, peppy and has a fair singing voice. She has the numbers with Arline Rogers, a veteran soubrette. Miss Rogers is a good actress, experienced and does well in tight and puts her numbers over likeably.

The book follows the old fashioned burlesque trail, holding nothing new in the way of bits or comedy scenes, but being well suited to the two comics. Ryan does an entirely character which seems to be an evolution of a former Dutch. At any rate, he has the "gurgie" working over time. Both he and Fryer work with piano deliveries. Fryer builds up his impression after a mild half tone start and finishes in high favor.

At the Prospect the show was played absolutely clean and seemed to please the customers.

The chorus, moderately, and dashed out upon the runway for many an encore. This bunch will still any place where it is necessary to stir the dialogue. It seems to be the answer to oppression and also satisfies the audience. If the girls are not about to leave the show doesn't register, but when they do the dialogue can be lauded and get by, particularly at this time.

This chorus works as though they loved to, which is the secret of half the success of the show. They go into pick out numbers on their own accounts and are as peppy as a stable full of yearlings. The line-up included about five heavyweights, but the front line will pass inspection anywhere.

"Who, Who," a comedy sketch with an old line, was good for solid laughs as handled by Fryer, Harrison, Rogers, Forte and Ryan, and a very effective scene. The show's vintage also clicked. Fryer's specialty, a monologue, also ticked neatly.

The scenery and costumes seemed above the average Mutual standard, and were on a par with the other spots in the show. "Beauty Paraders" is far from a wasted evening for anyone and should wind up the season among the leaders when scores are compared.

It's a real good old fashioned opera.



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STOCKS

The musical comedy stock at the Baker, Portland, Ore., started its 25th week with a Fred Howard production, "While Cupid Sleeps." No principal of this stock is featured.

Two new stocks came into existence last week. The Little Theatre Players, Inc., N. Y., opened with "So This Is London," and the Academy Company, at the Academy, Richmond, Va., in "Just Married."

Frances McGrath, formerly leading lady, Temple Players, Manhattan, Ind., is joining the Blaney Stock, Yorkville, New York.

George Poutinny, who operated the Ellsmere, San Francisco, 1914-17, with dramatic stock, is now in the ball bonding business in San Francisco. The bottlegers get in and George gets 'em out—at so much per-out.

Edna Duff, niece of Henry Duff, actor-manager of the Duff Players of the Alhambra, San Francisco, made her first local appearance as "Mrs. Johnnie Walker" in "Just Married."

The Players Theatre, San Francisco, has been opened as a dramatic stock house by Virginia Dale, stage and screen player, who has assembled a company to be known as the Dale Players. The opening bill was "Follies." It will be followed by "Bought and Paid For" and "Ming Toy." The company includes Lucille Schumann and Mortimer Snow.

Raymond Beaudry is organizing a new stock for the Orpheum, Montreal, scheduled to get under way March 9. The new company intends experimenting with English plays.

The Jack Lorens Players, which succeeded the Cecil Spooner stock at the Metropolitan, New York, five weeks ago, closed Saturday night. The future policy of the house is doubtful, although straight pictures look probable.

Bessie Gross has been added to the roster of the Harder-Hall Players at the Palace, Port Richmond, S. I.

Joseph Sweeney joined the Woodward Players, Detroit, last week.

The Circle Players at the Circle, Houston Tex., will close Saturday night. Although getting off to a flying start, business has dropped considerably for several weeks with the backers preferring to stop at a loss rather than gamble any further.

Dan Malloy is now stage director of the Bayonne Players at the Opera House, Bayonne, N. J. The stock company is having a successful season here and is rated as almost a town institution. The company includes Dagmar Linette and Walter Greza leads, William Green, Hal Munvia, Hazel Hilliard, Joan Kroy, James Marshall, Joseph Lawrence, Billie Flint.

The Allen Players at the Empress theatre, Vancouver, B. C., are believed to have established a district record by playing "So This Is London" for six weeks.

Rith and Foller have moved their stock from Monmouth, Ill., to the Colonial, Oskaloosa, Ia., the second switch within a few weeks. The company was formerly located in Clinton, Ia.

Maddox Players, Saskatoon, Can., have set March 25 for the windup of their season.

The Orpheum Players, seen in Kansas City last summer in stock productions at the Orpheum, will not be back this summer as originally intended. The company comes from Arthur J. Casey, manager.

Two weeks' closing notice has (Continued on page 24)

SECRET PLAY JURIES

Secrecy in business is commonly understood to be against the American principle of fairness, where that business is engaged in public service or utility. This has become so accepted by big business.

Judgment in camera on plays in theatres by laymen drawn secretly to compose a jury of twelve and whose final judgment will be secretly made, to be publicly announced, resolves itself into the problem of what theatrical producer or management will accept such a delivered verdict, if adverse?

An attorney may pass upon the constitutional right involved and also of the contract that may be alleged to obligate the producer, theatre manager and actor to obey the verdict of the play jury, if the verdict is to remove or revise the play passed upon. It's a reprehensible thought that a theatre of vested and taxable property or a producer with an investment or actors with a living to earn may be forced to accept the decision of an unknown and unseen group, whose composition as to mentality and character, besides standing in the community, may not be altogether known by those who selected them to serve upon the play jury. How they may be drawn to serve upon such a jury is immaterial.

As a temporary relief from the current agitation and controversy, possibly investigation as well, the play jury could be looked upon as a makeshift to dodge from under by both the theatre and officialdom. But the play juries are apt to take their work seriously. And the theatrical people involved or injured are apt to take another view.

With John Emerson as president of Equity as a protectorate for the theatre interests, the show business no doubt will be well served. But Mr. Emerson has but two challenges within his "jury rights" out of a lay bunch of 12 people with the chances all of the 12 will be strangers to him. Aligned against the show business and Mr. Emerson is the representative of the anti-theatre, John S. Sumner. Mr. Sumner's relative attitude toward the theatre is that of a reformer. His society was founded by laymen. It is flanked by laymen. Mr. Sumner is more likely to have an acquaintance or knowledge of people on a selected list by laymen than Mr. Emerson. Mr. Sumner also is limited to two challenges upon jury.

At any time the theatre will permit a reformer to exercise any kind of voluntary supervision over the theatrical business, even on a 50-50 basis, it's about time all of the theatres should get together and talk that phase over by themselves. There are more reformers, either professional or embryo, in this country than theatres. Reformers are everywhere, because there is money or newspapers everywhere. A 50 per cent start without opposition is giving the reformer a wholly unsuspected and swift percentage send-off.

It is near ridiculous to expect that theatre interests will accept an unknown and unseen decision by any group of men inexperienced in the show business meeting in secret, seeing plays in secret and deciding the same way.

New York has 6,000,000 inhabitants and 200,000 transients daily. Of those, 12 shall decide what play is proper and what play is improper for the remainder!

It looks as if the play jury will have all of its secrets exposed on the first adverse decision when the theatre and play affected will take their rights to court. If theatre and play don't, they should.

ACROSS THOSE RIVERS—WHAT?

Manhattan, especially that portion around Times square, has been licking its chops over a whimsical wheeze by one of its wise-cracking wits, who said:

"Any place across any river from Manhattan is Bridgeport."

It goes for a nifty. But sometimes amusing aphorisms, eagerly repeated and finally accepted as philosophy and gospel, are dismal delusions.

Manhattan, being an instance, isn't it possible that its metropolis inhabitants are a bit insular? Isn't it credible that, surrounded by their rivers, they fancy the world an island? Most probably.

And do those abysmal Bridgeporters to the South, the North, the West, pine and grind their teeth because the Manhattanites scorn them and ignore them?

They not only do not, but it is strikingly impressed on a Times square inhabitant who crosses any of the Rubicons that they don't give a whisper what New York or New Yorkers think.

New Yorkers believe that the rest of the nation is a subsidiary, a big Bridgeport, a vast suburb to Manhattan. If they should roam around some, they would find that it is so the suburbs don't know about it. They are immersed in their own regions, their own affairs, their own opinions, their own sections and local tastes, needs, ethics and convictions.

To them, that New York thinks a thing is so no more makes it so than that Buffalo or Little Rock thinks so. They buy what they want from New York, but it is because they need it or want it—NOT because it is from New York.

They have their own key cities, their own centers of commerce, art, industry. In California they are far more interested in what San Francisco and Los Angeles are doing than in what New York may do; the same goes for the tributary territories of Fort Worth, Denver, Chicago, Minneapolis, Pittsburgh, New Orleans, Atlanta, Cleveland, Detroit; and, in minor proportions, for smaller cities.

Throughout New England a Boston opinion counts more than a New York view; and Philadelphia, as near as it is to the big rug, away its environs far more directly than does New York.

An occasional journey beyond the island barriers does not perhaps reveal this. One is still a New Yorker, out of town. One still carries the New York flavor, reads the New York papers, selects the New York successes on the road.

But when one gets a goodly distance and a goodly time away, when one meets those despised ones—the "locals"—when one converses with them and sees that they earnestly, sincerely, whole-heartedly don't give a whoop whether New York likes dirty shows or its women smoke cigarettes, or even its costumers order skirts shorter or skirts longer, one is amazed, even shocked, at the less majestic that obtains through the vast acres and the vast millions as regards the self-appointed dictator-

ship of Manhattan island—even in the artistic branches of which it is truly the main market-place.

A nice long trip, up and down, out and back, is recommended as a chastening influence on those who sneer at the Bridgeporters, for they will find, to their wonderment, that to the Bridgeporters in the many Bridgeports they, too, are only "locals," out of tune with what each community thinks for wants for itself.

New York is big, important, conspicuous. But it isn't America yet by an incalculable majority. New York is the metropolis of the east. The west, the middle west, the north, the south all have their own. The United States has developed sectionally.

INSIDE STUFF ON LEGIT

The Russian craze appears to be passing in New York, although several Russian night plays are flourishing. Both "Chauve-Souris" and "Seeniaya Putina" (Bluebird) are leaving this week. The latter attraction parked in the Follie, atop the New Amsterdam, was listed for a road tour, but is reported returning to Europe. It never drew real money, the top takings being a bit over \$8,000.

Nikita Balleff and Morris Gest's "Chauve-Souris" was announced for eight weeks at the 49th Street, and although the time was advertised extended two weeks, it was decided to leave for the road Saturday, which terminates the original Broadway season. Gest's attraction averaged \$15,000 for the first five weeks then eased off. Last week it drew close to \$12,000, which sounds like important money for a show of the kind. Gest and Balleff, however, are reported not satisfied and figure bigger takings on tour. "Chauve-Souris" will not tour to the coast, being due to return to Paris early in May.

"Sky High" marks the individual appearances of three former members of famous teams. Willie Howard, sars Eugene, is the star; one of the famous blonde Swanson Sisters of Music Box renown, plays opposite the blonde Emily Miles (Mrs. Howard), and Vannessi, recently of Williams and Vannessi, is a featured single dancer. The way Vannessi came to have her present billing, without first name or "Mile," is not baffling. Williams and Vannessi were in "Innocent Eyes." The management had a misunderstanding with Miss Williams and she quit the show. The house boards that night had "Williams and Vannessi" advertised as barely is. The scandalous J. J. Shubert liked it that way, since it gave a high-toned foreign flavor to the exotic beauty, and so it was left, and so it will go on.

A scandal has been brewing in Chicago show circles for a couple of weeks. It is his chorine, the producer of a show playing there and a young man, that the girl is reported as barely is. The scandal portion revolved around a reported demand made by the parents of the girl to the effect that their daughter receive \$30,000 in cash or that the producer marry her. The girl is a native of Chicago.

The producer had not reached a decision late last week. In New York at the time he refused to comment upon the Chicago story, neither admitting nor denying it. In Chicago it has been common knowledge and talk.

What was considered a well-conceived and faultlessly executed press stunt topped completely as regards breaking into first page print or any other part of the New York press on Feb. 27.

During the second act of Earl Carroll's "The Rat" at the Colonial last Thursday night in the "soul kissing" scene between Horace Braham and Teddy Gerard, a loud voice from out front shouted "This is a dirty play, it's a dirty play." This language against the play continued until the management ejected the person and preferred charges against him to the police.

Much to the chagrin and consternation of everybody around the Carroll office the story failed to appear.

Gordon Whyte, dramatic editor and critic of "The Billboard," resigned Saturday after having been connected with the publication for over six years. Don Carle Gillette, former Boston correspondent of the weekly, who recently was brought on to New York to handle the musical comedy department, will temporarily have charge of the dramatic department until Whyte's successor has been decided upon.

George M. Cohan went down to Philadelphia last week and did the master of ceremonies act for the annual treasurers' benefit there. As Cohan began his stuff, he looked at the various actors on the stage with him and then said: "You know, if this weren't Sunday, Equity wouldn't allow you on the same stage with me."

David Belasco has revamped "The Harem" considerably at the insistence of District Attorney Banton and two nights last week the company was called into long rehearsals after midnight.

In the bedroom scenes of the new production, many of the more pointed lines have been toned down and some of the allegedly smutty laughs have been eliminated. "Ladies of the Evening" was toned down considerably immediately after its opening night.

During these early morning rehearsals, Mr. Belasco and Miss Fric are reported as having had a tilt regarding some of the lines taken away.

"The New Yorker," the weekly which recently made its appearance, has already been revealed as being a house organ for the Algonquin Hotel and its clique, for in many personae, the whole group was involved.

Aside from the few humorous contributors, nothing in the sheet is signed with real names, all reviews being handled with a phoney signature. Both picture and dramatic reviewing is done.

The Fleischmann Editors are back of the paper, which announces Frank F. Adams, Edna Ferber, Dorothy Parker, Alexander Woolcott, as an advisory editors. So far, however, none of them has run a signed article in the sheet, which says that it is not "edited for the old lady in Duquenois."

Any mystery about the authorship of "Two by Two" at the Selwyn, New York, may be explained. The play was offered at the Cherry Lane in the Village last spring under the title of "The Leap." The Town and Country Players presented it there and Jesse Vinton of road Eugene Woodward were named as the authors. Miss Trimble, in offering the play under the new title at the same time ascribed "John Turner" as the collaborator of Miss Woodward. Evidently, John Turner is none other than Jesse Vinton, the former name having the same initials as hers. Miss Trimble is a literary reader for Crosby Blake. She is said to have won a Harvard prize play contest several years ago. Two new scenes were inserted in "Two by Two" since it was "The Leap." The show closes Saturday.

A report is issued that the federal district attorney's office in New York is investigating the conduct of the financial page on one of New York's dailies. This page is said to be a weekly, turning over a former race track tipster for a flat sum of \$500 weekly to the paper's publisher. Another condition is said to have been that the tipster would share in the financial advertising the paper receives up to 50 per cent of the gross cost of the ads.

The little colored boy in the deal, though, according to the same (Continued on page 24)

1ST AND 2ND NIGHT PRESS LISTS

are supposed to be the "World," "Herald-Tribune," "Times" and "Telegram."

"Times" Gets Most
Of all the papers, the "Times" gets the most tickets officially. For the first and second nights, eight sets of seats are sent to this paper, not counting those sent to Louis Wiley, business manager of the sheet and one of the town's first actors. The "World" gets seven sets on the two nights, the "Herald-Tribune" four, while on first nights the "Evening World" gets three sets, the "Sun" the same with both Woodcott and Rathbone, critic and dramatic editors respectively, receiving tickets to everything. Both men, however, cover shows simultaneously. On the "Telegram-Mail" seats are sent to both Frank Vreeland, dramatic editor and Gilbert Gabriel, critic, while S. Jay Kaufman also gets a pair because of the theatrical comment in his "Round the Town" column. On the "American," a set goes to Alan Dale, to George Van Cleave and Murray Craner, of the uptown Hearst office, on the "Post," both its life and dramatic reviewers, J. J. Rander, drama editor, and Charles Pike Sawyer, are remembered and still kept on the list, although John Anderson, new to the "Post" and a young man, is officially the dramatic critic of the paper and covers the first line openings.

In the lists Oliver M. Saylor, press agent for Maria Cost and also a weekly feature of the WGBS broadcasting station with theatrical talks, is down for a pair in the second of the "Boston Transcript," for which he writes a weekly letter. The string of small papers around New York are considered of such importance that Stanley M. Mindell, who has this and the "Herald-Tribune" sewed up both as regards advertising and reviewing, is on most first night lists. Alvin J. Kayton, of the Long Island "Advance," is on the second night list.

Other Publicity Channels
That the major magazines and the syndicated editors of the big journals are cared for is also something to be noticed. These men are all counted as publicity channels, and in the cast of women stars, who reputations are also dependent on the clothes they wear, this angle is figured a good one. The list, which follows, is not to be taken as a standard first night list, as various managements have various friends, but it is representative and, insofar as it goes, accurate.

First Night List
Alexander Woolcott, "Sun."
Raymond Brown, "World."
Alan Dale, "American."
Stark Young, "Times."
E. W. Osborn, "Evening World."
J. Ranken Towse, "The Post."
Robert Coleman, "Mirror."
Walter Winchell, "Graphic."
James Mearns, "Wall Street Journal."
E. E. Pidgeon, "Journal of Commerce."
Mrs. H. S. Torres, "Women's."
Eugene Keiley Allen, "Commercial."
Julius Cohen, "Staats-Zeitung."
S. Jay Kaufman, "Telegram-Mail."
Charles Belmont Davis, "Herald-Tribune."
Frank Crowninshield, "Vanity Fair."
S. M. Mindell, "Staten Island Advance."
Ray Long, "Cosmopolitan Magazine."
Quinn Martin, "World."
Percy McLean, "Bulletin."
Walter M. Gostreich, Brooklyn "Times."
Arthur Pollock, Brooklyn "Eagle."
Frank Vreeland, "Telegram-Mail."
W. R. Harper, Brooklyn "Citizen."
Frank Lee Short, "Christian Science Monitor."
Leo Marsh, "Morning Telegraph."
Stephen Rathbone, "Evening Sun."
George Jean Nathan, "American Mercury."
George S. Kaufman, "Times."
Robert C. Benchley, "Life."
Percy Hammond, "Herald-Tribune."
Ward Morehouse, "Herald-Tribune."
Ride Dudley, "Evening World."
Edward Dobson, Brooklyn "Standard Union."
Alice Robe, United Press Association.
Burns Mantle, "Daily News."

(Continued from page 1)

Max Lief, "Daily News" (D. E.)
Max Lawrence Craner, "American."
C. M. Graves, "Times" (reto editor).

Gilbert Gabriel, "Telegram-Mail."
"Variety."
Arthur Hornblow, "Theatre Magazine."
John Anderson, "Post."
"Evening Journal."
Samuel M. Weller, "New York Review."
Charles Pike Sawyer, "Post."
Ralph Barton, "Judge."
George Van Cleave, "American."
H. Bayard Swope, "World" (Editor).

And usually four or five extra pairs for cartoonists and feature writers.

Second Night Lists

O. M. Saylor, "Boston Transcript."
Frank Eaton, "Herald-Tribune."
Howard Corbett, "Times."
Victor Talley, "Times."
Samuel J. Hughes, "Times Midweek Political."
Wells Root, "World."
Richard Clark, "World."
"Current Opinion Magazine."
"Town Topics."
"Munsey's Magazine."
Louis Van Atta, "Brooklyn Life."
"Town and Country" magazine.
"Vogue."
"Vanity Fair."
"New York Star."
"Harper's Bazar."
"Judge."
"Ainslee's."
"New Republic."
"Nation."
Kenneth Andrews, "Bookman."
"Billboard."
"The Dial."
"Arts and Decorations."
"Theatrical Arts Monthly."
S. L. Vliereck, "American Monthly."
Robert Ament, "World" (art editor).

William Nubelman, "The New Leader."
Myron Zobel, "Screenland."
Eddie Miller, "Metropolitan Guide."
Eleanor Gunn, Fairchild Fashion Service.
W. O. Conway, Syndicated Letter.
Eugene V. Browster, Browster Publications.
Charles A. Colitta, Playgoers' Service.
Thyra Sampter Winslow, "Jewish Tribune."
M. V. Raines, "Daily Hotel Reporter."
Henry Kaufman, "New York Herald" (German newspaper).
Frank Mullan, "The Clubhouse."
Maurice Henla, NEA service (Scripps-McRae papers).
Fulton Oursler, McFadden Publications.
"Snappy Stories."
"Fay King, "Daily Mirror."
Alvin J. Kayton, "Long Island Daily Star."

MILTON'S "LETTER"

Maugham Dramatizes Own Story for First Time

Robert M. ton, Inc., has secured the production rights to Somerset Maugham's melodrama, "The Letter," based on his own short story of that name. Maugham completed the dramatization while in Mexico following the rejection of several scripts by playwrights who consented to turn the story into a play subject to Maugham's approval. Unless originally done in play form by him, Maugham dislikes dramatizing his own stories. That explains why others fashioned "Sadie Thompson" into "Rain," the success of the latter is believed to have caused the author to make an exception with "The Letter."

Minstrels Revived

San Francisco, March 3.
Percy Dunn, who recently sold out his interest in the vaudeville booking office of Melkiejohn & Dunn, has reorganized the Memphis Minstrels into a 25-piece car show and will make the one-nighters in California and work over toward Reno and the southwest.

This colored troupe has always had more or less success in the smaller towns and with some of the picture houses of the larger cities—most of their success depending upon the man back with the show to handle the troupe. Dunn will take care of the business end and Frank Byrne will handle the troupe.

THURSTON HAS RECORD FOR MAGICIAN

\$17,432 at Cincinnati Last Week—Beats Next Best Gross by \$7,000

Cincinnati, March 3.
Thurston, the magician, played to \$17,432.50 at the Grand Opera House last week.

Before leaving Sunday for Louisville, Mr. Thurston made the statement that his local gross he believes is larger by \$7,000 than any other magician ever played to at any part of the world for one week.

Thurston also broke his own record, made at Detroit last season.

SUSPECT NED W.

Atlanta, March 4.
The boys on the inside here are giving an audible, yet dignified, "pooh-pooh" to the grandstand play made here by Ned Wayburn, in offering seven members of the Junior League Follies—a home talent show put on by Wayburn with some of our best people for sweet charity's sake—in a musical show in New York this summer.

Peculiarly enough, four of the seven are so connected here, by business or marriage, that they couldn't possibly accept and it is doubtful if the other three could make the grade. The "know" crowd is wondering if Mr. Wayburn didn't have some information along this line when he ditched out his favors.

The local event this year was the best the Junior League has ever put on and the \$4,700 paid to Wayburn for putting on the show yielded a gross of approximately \$21,000 for the week for a net of about \$11,000.

Wayburn played to capacity all week at the Atlanta theatre with a \$10 top the opening night which went down to \$2.50 the remainder of the week.

In introducing Wayburn the opening night Mrs. Eugene Harrington, official of the League and one of the most prominent young matrons in Atlanta, referred to Ned as "the sweetest man in the world." The educator of heel and toe made no reply at the time but en route to Gotham he sent back a wire admitting it.

REVIVING "FIRELY"

Emma Trentini Will Tour Next Season in Former Success

Emma Trentini will be sent on tour next season in an all-star revival of "Firely," the opera in which she became famous a decade ago.

Fortune Gallo has Trentini under his management and will handle the tour.

NEW FILM'S NEW COMEDY

Melbourne Arden and Grace Anderson have formed a producing partnership and will sponsor a new comedy, "The Unexpected Interventions," by Roland Bottomly.

The piece goes into rehearsal next week under the direction of Max Figman.

Mack Producing

Russell Mack, who recently withdrew from "My Girl," will shortly take a flyer as a producer sponsoring "The Four Fists" a farce by Caesar Dunn in which he will also play the chief role.

The piece went into rehearsal last week under the direction of Priestly Morrison.

The cast includes Bertie Churchhill, Martha Mayo, Marian Doyle, Henry Whitmore, Leo Kennedy and others.

"WEEDS" REHEARSING

"Weeds," a new drama by John B. Hymer and Le Roy Clemmens, which Sam Wallace is sponsoring went into rehearsal last week under the direction of Priestly Morrison.

The cast includes Bertie Churchhill, Martha Mayo, Marian Doyle, Henry Whitmore, Leo Kennedy and others.

2 MATS GOT \$1,200

Herman Gantvoort put one across on Harry Cort in playing "Hella's Bells" for two special matinees last week at Daly's 63rd Street, prior to regular presentation. In that show Monday, Cort admitted the matinee stunt fooled him by grossing \$1,200 for the two afternoons. The house charged Gantvoort \$400 and figured the show wouldn't gross that much.

The special matinees were serviceable to the attraction in another way. Had "Hella's Bells" laid off last week, which seemed likely when forced to leave Wallace's, it would have been classed as a road show and two additional stage hands would have been required by the union. The matinee trick maintained the show's continuous run.

"White Cargo," which played Daly's for a year, moved to the Comedy Monday, leaving the 63rd Street house available.

HAWAIIAN MERGER

San Francisco, March 3.
An agreement has been reached between the New Princess Theatre Company and the Consolidated Amusement Company, both of the Hawaiian Islands, whereby a new company is formed under the name of "The Hawaiian Amusement Company, Ltd." merging the interests of the two concerns.

The new formed company controls the holdings of both of the other organizations, and a policy of procedure is at present being mapped out by the officials of the new organization.

The lineup of the new company will be as follows: J. C. Cohen, president; Louis R. Greenfield, vice-president; A. S. Davis, vice-president; W. H. McNerny, vice-president; Park Theatre manager; A. Wylie Mather, secretary.

Directors: A. N. Campbell, Louis R. Greenfield, A. L. Castle, J. C. Cohen, S. S. Dunn, C. S. Davis, G. S. Miller, Fred Horn, A. Wylie Mather, W. H. McNerny, E. I. Parker and J. H. Worrall.

Cushman Club Expansion

The Charlotte Cushman Club, which has become famous in Philadelphia through its catering to show girls at reasonable rates, will shortly expand and plans are now under way for the erection of a building in Boston and other cities. Girls are cared for in this club for \$15 weekly, which includes a room and all meals. For that reason, most of the girls in show business who play Philly stay at the club. Each room in it is named after some famous personage organization, and nearly every prominent actor or actress either furnishes or maintains a room within its walls.

JITNEY PLAYERS RESUMING

Will Make Third Town of Fashionable Summer Resort

Cambridge, Mass., March 3.
The Jitney Players, a group of Harvard and Yale graduates and undergraduates, together with several young women, who last summer traveled by automobile from town to town in New England giving a repertoire of plays at the principal fashionable resorts, plan to resume their tour again this summer.

This will be the third season of the group, which was organized in 1923 by Bushnell Cheney, Yale '21, and his wife, known in the professional stage as Alice Keating.

The equipment of the players consists of two small auto trucks and a touring car. Everybody from business manager to stage hands, and everything from a collapsible stage to personal baggage is carried along.

PEGGY WORTH'S "PATSY"

Peggy Worth has returned from London and has acquired the production rights to "Patsy," a new musical by Zella Sears, Charles Derickson and Harold Levy.

Mrs. Worth is planning to play this piece after the Lenten season. A syndicate of British capitalists are reported as being behind the venture.

GEE. J. L. KINCAID THINKS WELL OF SHOW PEOPLE

Press Agents' Organizations Meet at Luncheon and Talk

"There are more skippers and had check layers in almost every other profession than among the people of theatricals," was the statement of J. L. Kincaid, president of the American Hotels Corp., at a luncheon given at the Roosevelt Hotel on Monday on which occasion the press agents of the theatrical field, as well as those of the picture industry, were the guests of the hotel press agents.

It was a general get-together of the T. P. R. O. A., the A. M. F. A., and the hotel publicity directors. The latter have just formed an organization to be carried along the lines of the T. P. R. O. A. In its forefront, J. L. Kincaid, president of the American Hotels Corp., at a luncheon given at the Roosevelt Hotel on Monday on which occasion the press agents of the theatrical field, as well as those of the picture industry, were the guests of the hotel press agents.

Grace Crawley Oakley, press agent for the Pennsylvania Hotel and head of the hotel press agents, acted as toastmistress. The guests of honor included Mr. Hawks, president of the T. P. R. O. A.; A. N. Boleyn, president of the A. M. F. A.; General Kincaid, Nellie Revell, J. P. Muller as a representative of the Friars' Club; Harry Herschfeld, president of the Hotel and Restaurant Association; and Walter K. Hill, of the T. P. R. O. A. The guests all made addresses in the order named.

Will H. Hays, Will Rogers and Gene Fowler were invited but sent regrets. Mr. Hays' letter was read and his definition of the relationship that the press agent bears to the public struck home forcibly.

Heard, and Boleyn, preceded General Kincaid in the addresses. Mr. Boleyn scored with a corking comedy speech regarding his experiences in hotels in various parts of the middle west.

Overlooked Shuberts

In introducing the General Miss Oakley mentioned he hailed from Syracuse, N. Y., and incidentally mentioned a number of others of that name. From that town, however, overlooking the Shuberts, a fact which was called to her attention almost immediately by those of the theatrical craft present. In concluding, General Kincaid stated that hotels were proud and glad to have theatrical patronage, citing that there were fields and accounts among show people than any other profession, and adding that they were always welcome because their regular patronage year in and year out was one of the staples and was followed.

The luncheon had about 100 present. It is the first of a series to take place, as was intimated at the Monday gathering, for it was the sense of those present that press agents from every walk of industry should get together, including those exploiting commercial corporations, those of the banking field and those connected with Wall Street and politics as well.

LUCKY CLEVELAND!

Cleveland, March 3.
Cleveland was the only city of the year have played the three highest priced attractions in the country, and all in its huge Civic Auditorium. "The Miracle" played there for profitable grosses, and was followed by four performances of the Chicago Opera at \$6 top. Shortly the Metropolitan Opera will play for a full week.

Cleveland is the only city outside of New York to see "The Miracle," and the only city in the United States to be visited by both of the major opera companies.

TWO LEFT "BOOTS"

Just prior to "Kid Boots" leaving Broadway and opening at Boston last week, Jobyna Howland and Ethelred withdrew from the cast of the show, leaving only Miss Howland, who is understood suffered an attack of temperment. Miss Terry and Miss Howland sailed for Europe Saturday.

LETTEN SLUMP SETS IN ON BOARD VAY: HITS HOLD PACE WHILE WEAK ONES SLP

Few New Productions in Sight and Recent List None Too Strong—"Student Prince's" \$44,000 Best Takings for Week—"Is Zat So?" Holds Phenomenal Pace for Non-Musicals with \$25,000—Several Going Out

Legitimate production has started to ease off. Not only has the pace in turning out new attractions slowed down but the quality of plays of recent premiere has been distinctly mediocre.

The non-musical arrivals within the past three weeks included but the two attractions likely to accomplish successful engagements. A considerable percentage of them are already marked to stop, with two and three week "runs" against them.

Despite big figures drawn last week by the leaders, Broadway Washington's Birthday week was under that of previous seasons, a fact forecasted last week. It is stated by shrewd observers that business generally along Broadway is running about 10 per cent under the normal of the past three seasons. The signs may be read in the slowly receding business of the long run shows.

Hits Holding Their Own

While the weaker shows were suffering last week the hits piled on profits. "The Irish Rose," the run leader, bettered \$18,300 in nine performances. "Is Zat So?" which tops the non-musicals, attracted another amazing gross which was \$25,000. "Desiree" pushed into the limelight by the dirt play controversy, bettered \$19,000, playing three extra matinees; "The Dove" and "The Harem" both were credited with over \$30,000; "Ladies of the Evening" also named in the play agitation, was quoted at \$15,500, the best figures since opening; "Glory" hit around \$18,000; "They Knew What They Wanted" \$17,500; "The Firebrand" \$17,000.

"The Student Prince" had its biggest week, with \$44,000 grossed which placed it ahead of "The Love Song," though the latter was not much under that mark. "Big Boy" and "Rose-Marie" got off to a good start; "Music Box Revue" tucked away another capacity week with \$23,000; the "Follies" about \$22,000; "Lady Be Good" over \$28,000; "Puzzles," \$21,000; "Topsy" and "The Firebrand" \$17,000.

(Continued on page 69)

Collier's Renamed

"Reward" Did \$5,000

John Golden's production of William Collier's new play originally called "The Frame-Up," but changed to "Reward" opened here last Thursday. It favorably impressed as shown by the business, \$5,000 for the half week.

The attraction was advertised as "The Frame-Up," the change in name being announced before the curtain on the opening night. It is understood the first title was used in pictures.

The Collier play is founded on an outline sketched by the late Aaron Hoffman, but uncompleted by him.

HOLDING CO.'S INDICTMENTS

Los Angeles, Feb. 24. George Bentel, who, with Benjamin Leven and several others, is under indictment in New York for alleged misuse of the United States mails in connection with the promotion of the Morosco Holding Company of which he was general manager, waived examination at a hearing for his removal to the east before United States Commissioner Turney and was released in \$2,000 bail.

Leven appeared before Turney and waived examination and was released in the same amount of bail as Bentel.

Hill's Minstrels Close

Hank Brown brought the Gus Hill's Minstrels from Morgantown, W. Va., where the show closed Saturday, to New York.

"DIRT SHOWS"

According to announcements emanating from District Attorney Banton on Monday the citizens jury system has been established and is expected to start functioning immediately viewing and passing upon the half dozen alleged "dirt plays." It was intimated the jury might get into action last night.

The selection of 12 persons out of a panel of 300 names will be kept secret until the jury announces its decision. The management of any attraction complained of will not be informed when the jury witnesses a performance and the identity of the jurors will be known only to the district attorney.

Complaint was made against the "Night Hawk," which opened at the Bijou last week. Police officials and a stenographer visited the house Saturday night. The management thereupon ordered the rawest sort of lines inserted for the benefit of the police, counting on sensational publicity, which didn't happen. The attraction had business to date explains the management's attempt to attract attention.

Brady's Past

W. A. Brady is out of the dirt show situation, having closed "A Good, Bad Woman." It is recalled when a similar agitation 2 years ago started the same manager produced "Thou Shalt Not" which was stopped after the first performance. "Sapho" was shut at about the same time, but reopened after being three days. "Mrs. Warren's Profession" was decreed a very raw play and was forced to close by the authorities. It was revived after several years and has frequently been produced and is now rated mild in comparison to current bad plays.

Jim Barton Set Back; \$200 Weekly as Alimony

Tillie Barton was awarded \$200 weekly alimony and \$600 counsel fees by Justice Wagner in the New York Supreme Court Tuesday in her separation suit against James Barton, the comedian, on the ground of cruelty and abandonment. Barton's defense was that his wife agreed to accept \$50 weekly under a separation agreement when he was not employed and \$100 weekly when he was working, and that he was ready and willing to continue under these terms. He also contended that his Shubert contract calling for \$1,100 weekly had been cancelled by mutual consent.

Mrs. Barton, who was represented by George Z. Medalle, contended the separation agreement was signed under duress.

The differences between the pair, married 10 years, have been brewing for some time. Kendler & Goldstein, who legally represented both litigants, sought to effect a reconciliation for some time but finally had to step out together when litigation was imminent.

"SHUFFLE ALONG" CLOSES

Finishes at Youngstown, O.—\$3,000 in Royalty Claimed Due

"Shuffle Along," the colored road show, which has been touring under the joint direction of Walter Forbush and John W. Vogel, closed where business failed to show a profit.

The windup came in Youngstown, O., after George Wintz had agreed to take over the show. Wintz found that Vogel's mother-in-law had a bill of sale for the show and it was also claimed that \$3,000 in royalty was due the "Shuffle Along" Corp.

Mask and Wig's Show

Philadelphia, March 3. The Mask and Wig Club of the University of Pennsylvania will have a two weeks' run at the Forrest this year. The show will be "Oan of Arkansas," an will open in Wilmington, Del., March 28, and at the Forrest April 13.

"LADIES" HOLDS UP

On the surface the cleansing of an alleged "dirt show" does not indent its receipts, taking Heinscoe's "Ladies of the Evening" as the example.

At the Lyceum last week the show is claimed to have grossed \$18,500, equal to any week's receipts since opening in New York.

"Ladies" was cleaned up by the Saturday previous to last week, running cleanly throughout all of the period. Several seeing the play last week said they neither saw nor heard anything startling in the raw way, but apparently were pleased with the performance nevertheless.

A. E. A. PAYS OFF WHILE SHOW IS RUNNING

Mindlin, for "Houses of Sand," Must Make Up \$3,600 Deposit

No salaries were paid the players in "Houses of Sand" at the Hudson, New York. Saturday, the company being paid off Tuesday by Equity at the latter's offices. The money was extracted from \$3,600 deposited by the producers with Equity, guaranteeing two weeks' salaries.

Under the requirements the show management must replenish the guarantee money with Equity. If the management fails to do so by Saturday, it is probable the players will be advised to withdraw. In that event the attraction will automatically close, unless the players agree to waive Equity's two weeks' protection register.

"Houses of Sand" was produced by a corporation of which Michael Mindlin is the managing director.

DUNCANS BUY IN

It was reported yesterday that the Duncan Sisters had purchased from Tom Wilkes an interest in "Topsy and Eva," the show starring the Duncans at the Sam H. Harris, New York.

Also reported associated with Wilkes in the production and Harriette's sister, Cathie, of the Grand Central Palace, New York.

"Pickings" Leaves; Short Of Actors and Leader

Los Angeles, March 3. "Harry Harrell's" "Pickings" left here for San Francisco minus five principals and an orchestra leader. The actors who did not go are Zeelma and Bernice O'Neill, Carroll Wines, prima donna, and Kusell and Claire.

Nick Brown, orchestra leader, quit the show after an argument with Carroll when he told the latter he would not tolerate his yelling at him in front of the actors.

Spring Trial for "2nd Choice"

Lewis & Gordon have acquired production rights to "Second Choice," a new comedy by Samuel Kaplan. They will give it a spring trial.

'THE WORLD' STOOPS TO STEAL

During the past week there has come to light another one of the "copy cats" of newspaperdom. Seemingly these "copy cats" have to step out an try to copy something that another publication has originated. This time it is the box office reports of what the Broadway picture houses are doing in the way of business.

Several weeks ago the New York "World" lifted the idea of the box office reports on the legitimate attractions in New York an idea that Variety originated as an item of trade interest. "The World" is now passing the information on to the public which cannot have any real interest in box office figures.

The last box office reports were created by Variety some 10 years ago, and "The World" is the first daily paper to stoop to steal a news feature from a trade weekly.

An alleged theatrical paper in trying to secure the picture box office reports, but to date has been unsuccessful in trying to fathom the method Va let employs to check motion picture houses.

FIGHT WAGES OVER "RAIN" SHOW ADS

Jeanne Eagles' Attorneys Protest Capital Advertising as Misleading

Washington, March 3. The advertising of "Rain," which opened Sunday night at the President, as a "return engagement with New York cast and production," started quite a controversy here. Attorneys for Jeanne Eagles, who appeared here recently, wrote to the "Star," an evening daily, that the advertising was misleading, inasmuch as it gave the impression that Miss Eagles and her company were to return.

The paper gave Arthur Leslie Smith, who has the President, a chance to reply. He stated Katherine Hayden was to play the Eagles' role. Sadie Thompson. Later appeared a published statement that Clarence Jacobson had secured the road rights to "Rain" and had assembled the cast in New York.

Smith is understood to have gotten a great break in this. He was left with the President on his hands when "Seduction" was switched to the Balcony, with "Rain" being literally a "gift" from Jacobson, with Smith cutting in on a percentage basis. It is playing \$3 top here.

Sam Forrest is reported to have rehearsed the company. After the President engagement the show will take to the road.

Stage Manager in Hospital Tells Story of Attack

New Orleans, March 3. Joseph Galton, stage manager of the "Passing Show" which played the Tulane last week, is in a hospital here as a result of having been hit on the head and body with an iron pipe. Galton told the police he was beaten by an unidentified man whom he has befriended. According to Galton he was standing in front of the Dale hotel when a man walked up and asked for 25 cents to get something to eat. Galton stated he gave the fellow the money and later they both went to his room, after which the stranger suddenly turned and beat him unmercifully.

Alfred Teague, another member of the company, entered just as the stranger was leaving. Teague avowed the man pulled a pistol on him and then left hurriedly. The authorities are skeptical over the statements of both Galton and Teague.

"NINETTE" ON COAST

Los Angeles, March 3. Supporting "Nanette" on the coast is "No, No Nanette," the first of a series of musical comedies to be presented at the Mason beginning March 8, will be Taylor Holmes, Adele Rowland and Angus Norton. The balance of the cast is to be made up from local talent.

SETTLE ALIMONY CLAIM

Chicago, March 3. Emanuel Stiner, Yiddish actor, has settled with his wife, Rose Stiner, Yiddish actress, on an agreement to pay her \$2,700 in lieu of all claims for alimony. Stiner, suing in the local courts, charges desertion. His wife will not

5 MORE OUT

Five attractions will leave Broadway Saturday and an additional pair will likely take wing at the same time. Among the departures are the two Russian revues, the others being unquestioned failures of recent premiere.

"The Virgin of Bethulia" produced by the Ambassador by the Shuberts last week will be taken off. The piece is Henri Bernstein's "Judith." Takings last week were around \$6,000.

VIRGIN OF BETHULIA

Not particularly cared for albeit dailies were most favorably inclined towards the work of Mackay Morris. Opened, Feb. 23.

Variety (Siak) said, "will never possess a wide draw."

"Two by Two" produced at the Selwyn by Jessy Hamilton is a two-week show, listed for closing Saturday although it was announced another house would be sought. The first week's gross of \$4,000 makes it unlikely the show will continue, takings just about equalling the house guarantee.

TWO BY TWO

Generally "panned" with "Post" calling it, "a stupid show" while "Sun-Globe" quoted, "below season's average." Opened, Feb. 23.

Variety (Lait) said, "chances are slim."

"Tangletoes" will leave the 39th Street after but three weeks. It was the first production attempt by Edmund Flohn. The play was regarded as unusual but takings between \$5,000 and \$6,000 did not indicate box office strength.

TANGLE TOES

Conflicting reviews although majority unanimous against the play in the performances of Mildred MacLeod. "News" (Mantle) deemed it, "frail little play." Opened, Feb. 23.

Variety (Abel) said, "not rated to land for a run."

"Chauve-Souris" the Russian attraction presented by Morris Gent at the 49th St. after eight weeks which is the limited engagement originally announced. Business was very big the first five weeks averaging \$15,000. Last week it got \$12,000 which was profitable but bigger money is anticipated on the road.

CHAUVE SOURIS

Cordially welcomed with personal recognition again tendered Balfell. Opened, Jan. 14.

Variety (Ibes) said, "announced as limited in the New York engagement, figures to remain longer."

"Seeniaya Pittza" or Russian Bluebird withdraws after 10 weeks at the Frolie. This Russian show came in ahead of "Chauve-Souris" but failed to attract real business. Takings dropped from \$6,500 to \$3,500 with recent weeks approximating the \$5,000 mark again.

SEENIAYA PITITZA

Another Russian troupe generally "eased down" by the dailies who thought little of its chances to linger. Opened, Dec. 23.

Variety (Ibes) said, "may not remain long on Broadway."

SUIT OVER 'CUT'

Mattie Wilkes, colored actress, was cut \$25 in her salary by the dailies who thought little of its chances to linger. Opened, Dec. 23.

Variety (Ibes) said, "may not remain long on Broadway."

Cops at 'Vanities' Party

Philadelphia, March 3. Earl Carroll staged a party for William Edgington, backer of "Vanities," at the Benjamin Franklin. The frankness with which those in charge made known that forbidden liquors would flow fluently nearly crabbed the party when the gendarmes swooped down upon the merry-makers and delivered an ultimatum that none of the "good goods" were to be tampered with.

The party lasted until noon, after which Edgington and Carroll entrained for Palm Beach.

Judge Will Investigate Lotta Crabtree Claim

Boston, March 3. Although the late Lotta Crabtree, famous Boston actress, mentioned but five relatives in her will, which left \$4,000,000 to charity, 53 persons, most of whom are over 75 years old, have filed claims for a share in the \$100,000 trust fund she left for relatives.

Efforts to determine just who and how many of these were related to the wealthy actress will be made by Judge Prest of Suffolk County Probate Court when he makes a trip to California and Arizona in May. Most of the claimants reside in those states.

Questions have been sent to each of the contestants but satisfactory answers have not been made, therefore the proposed trip of the judge.

Frances White Engaged For MacGregor's "Lily"

Frances White will conclude her vaudeville tour in two weeks to begin rehearsals of "Lily of the Alley," the musical by Jack Arnold and the later A. Baldwin Sloane, in which she will be starred by Edgar MacGregor, the producer.

The piece is destined for a summer run on Broadway.

Hal Skelly, who recently withdrew from "Betty Lee," also has been reported signed for this piece.

Change With 'Abie'

Weldon Heyburn has replaced John Ferguson as Able with the western company of "Abie's Irish Rose."

Wallace Ray has been signed as general understudy for the company of "Able" at the Republic, New York.

JULIAN MITCHELL'S SECRET

Julian Mitchell, veteran revue and musical comedy star, is carrying about a secret. It is a comedy-drama, which he has just completed, and which he expects to around Broadway.

Mitchell claims it is his first playlighting attempt in 22 years, and that he never previously essayed authoring straight plays.

CRITICAL DIGEST

Night Hawk
Mary Newcomb rated above the play, although vehicle generally liked. Some comment on script, prostitute, minus "dirt" dialog.

The Wild Duck
Thesen revival acclaimed. "Sun-Globe" (Woolcott) believed "itch and engrossing evening."

White Cellars
Pacific Coast success amably greeted by New York dailies. "Times" deemed it, "Hilarious and well acted comedy." "Post" was about only paper intermediately impressed.

Two by Two
Disapproved by the majority. "Sun-Globe" quoted "Below season's average," and "Post" definite with "Stupid play."

Aradine
Much space approvingly devoted to Laura Hope Crews' personal performance. Play liked by most of the critics, albeit the "Sun-Globe" (Woolcott) reference was, "Fatiguing." "Elyon" "Eagle" (Pollock) narrated, "A good, light, polite, brisk show."

Virgin of Bethulia
MacKay Morris walked away with the notice on this attraction. Piece received mediocre rating from second string critics.

G. M. COHAN DANCED AS EVER AT CLUB BALL

\$7,500 Realized by B. O. Men of Philly at Midnight Benefit

Philadelphia, March 3. The midnight benefit given by the local theatre treasurers last week was both a social and financial success in that it grossed \$7,500.

The benefit got under way at 12:40 a. m. and ran until four o'clock. It was smooth running and notable for the great percentage of the announced acts actually putting in an appearance.

The big feature, and the one that the dailies here all emphasized in their reviews, was the appearance of George M. Cohan. Announced as master of ceremonies, he did not appear at the outset. Instead, Raymond Hitchcock over from New York made the first announcements and the house and lobby buzzed with rumors that George M. had not arrived.

At about 1:15 a. m. Cohan appeared to the biggest applause any performer has had here in years. He gave the audience a little line on the treasurers and their work and all about the difficulty of selling a guy two seats in S at the extreme left when he wanted two on the right. In B. Cohan remarked that he knew the box office end, having studied the theatre from all angles. Then he referred to the "dirty play" discussion and said "Well, there is one thing. I am out of it and they cannot rap me."

After a couple of introductions Joe Laurie, Jr. of "Plain Jane" took George M.'s place as master of ceremonies.

Geo. M. Danced

Along about three o'clock George M. reappeared and took back what he had previously said about not being able to oblige with a song and dance. He told the orchestra leader to play something in "two-four" and when they broke into "Yankee Doodle Dandy" Cohan, with his hat over his eye and his old familiar walk went into his famous dance even including the high kick against the proscenium. His reception was tremendous. His last appearance of the evening was to receive from Joe Laurie a painting of himself presented to him by the Treasurer's Club.

Shows in Rehearsal (AND WHERE)

"The Four Flushes" (Mack Hillard), Times Square.
"Flesh" (Arthur J. Lamb), Bryant Hall.
"Weeds" (Sam Wallach), Hudson.
"Tin Gods" (Lewis and Gordon), Biltmore.
"Mercenary Mary" (Lawrence Weber), Longacre.
"The Little Minister" (C. B. Dillingham), Globe.

LAMB POSTS BOND

Differences between Arthur J. Lamb and Equity were adjusted last week when Lamb and his associates posted the necessary bond which permitted rehearsal of "Flesh" to continue unhampered.

Although tentatively scheduled to open in Wilmington, Del. March 11, the cast is still minus a male lead and Juliette Day is reported on her way from Havana to step in the leading feminine role.

Lamb is a former song writer who is also partly financing production in association with Arcade Productions, a new producing group.

Herb Ward's Mission Abroad; Handling Revue

Herb Ward, associated with the Robert Law scenic firm in New York, sailed Saturday on the "Berengaria" to handle the production for Albert deCourville's new London revue, which will open at the Palladium in that city.

Mr. Ward frequently has been called into consultation by the English stage producers.

LILLIAN FOSTER IN "TIN GODS"

When "Conscience" closes in Brooklyn, N. Y., Saturday, Lillian Foster will begin rehearsals of the lead of "Tin Gods" which has gone into rehearsal under the direction of Sam Forrest. Lewis & Gordon are producing it in association with Sam H. Harris and A. H. Woods.

The piece was tried out some time ago with Frances Larrimore as star.

JOBYNA HOWLAND ABROAD

On the Berengaria Saturday was Jobyna Howland, who has gone abroad on a visit to Paris first, and then London.

Miss Howland left "Kid Boots" a couple of weeks ago.

APPETITE BEAT OUT BEEFSTEAK

42nd St. Country Club Boys in Armory Feed

That very informal organization known as the 42nd Street Country Club was in mid-season form Saturday night when some 200 mouth-watering, foregathered at the quarters at the 69th Regiment Armory. Admissions were in the form of light tickets, with the star bout set forth as "Beefsteak vs. Appetite." The latter won after some fifty tooth work. In addition to the sirloin there were broiled chicken, kidneys and other desirable things. The story of the party was fairly early. For some reason the boys decided on mass singing as a good method to set the pace. Sometime beyond midnight Wilt Rogers, idol of the ticket brokers, provided a large portion of laughs. Rogers said that Rogers couldn't come, but instead he'd speak as Senator Jimmy Walker, all the way from Albany.

"Jimmy Walker" said he was glad to attend because he knew there were a lot of ticket speculators in the club and those birds are his friends. "I'm for you ticket boys because you keep tickets out of Joe Leblang's. If they try to put over a play, consoling, I'll be there to protect you. Dirty plays are great for your business; let 'em put tickets for the clean plays in Leblang's. Dirty plays and good business make it great for you."

Hazzard Following Rogers.

Before he stepped Jack Hazzard, whom he decried as having retired from the stage and is now dramatic editor of the Great Neck News. Hazzard responded, saying: "Mr. Leblang is a great fellow. Singing is following Wilt Rogers." Someone addressed Jack as Jake, and he quickly answered, "All right, Lee." Hazzard got going so strongly he fouled the main attraction and refused to deny the Great Neck News paper job. James Gleason, actor-author of "Is She So?" with Richard Dix, the main attraction, explained his "pipes were froze up."

Tom Naughton of the Tyson Co. office was the main manager of the event, with Blutch Schleifstein of the Liberty the main assistant, also the treasurer. He had not counted up how much the club was short on expenses.

Leon Bergman, president of the 42nd streets, contributed by delivering Rogers as his protector. Wilt didn't forget to mention Lenny in his Walker speech, but the New American kid didn't mind—much.

CUT TO MINIMUM

Following "Big Boy's" opening at the Winter Garden, New York, the choristers in the Shubert company who had been receiving \$45 and \$50 on the road suffered a salary cut to \$35.

Quite a few left the troupe rather than work for that wage, which is the Equity minimum.

"Fata Morgana" Barred Here—Now for England

"Fata Morgana" will be produced for pictures by a British firm, according to present plans, as the Hayes office refused to okay the play for pictureization in America.

The angle is that it has the show film made in England and achieved success, will the Hayes office bar its showing here.

"MILGRIM'S" REFEREE

Because William Cary Duncan, the arbitrator for B. Harrison Orkwo, and Charles Mulligan, acting for Benjamin Strauss and Alfred Hills, producers of "Milgrim's Progress," could not agree on the arbitration, Ralph Long has been appointed umpire to sit in judgment on the issue.

Orkwo is the author of "Milgrim's Progress" and is suing Hills and Strauss for royalties.

Rest for Elizabeth Howard

Elizabeth Howard retired from "The Rat" last week when overtaken with influenza and the influenza and will not return to the stage again, having been ordered "out" for several weeks to recuperate.

GET VARIETY FIRST

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'STUDENT PRINCE' STRUGGLING FOR LIFE—NON-MUSICALS ALSO OFF—'SHOW OFF'S' Price Slash Surprises—'Nanette' Drops to \$22,500—'White Cargo' Around \$8,000—Fall in Grosses Causes Speculation

"Student Prince" Struggling for Life—Non-Musicals Also Off—"Show Off's" Price Slash Surprises—"Nanette" Drops to \$22,500—"White Cargo" Around \$8,000—Fall in Grosses Causes Speculation

Chicago, March 3. Following herself through a gigantic field of worthy musical plays, "Rose-Marie" has finally reached the pace-making position of the town. This came last week, when the Hammerstein hit reached close to \$100,000. Fred Jordan must be given part of this credit as he heaved to the line.

So far "The Student Prince" is the rankest sort of a bust here and the Shuberts' strongest S O S has gone out to save the Great Northern attraction. Full cost of advertising is being used in all the dailies, involving expenditures that had not been suggested as a necessity, while public urging is being put to attend the "Prince" is being made through the acts of attractions playing other Shubert theatres. The fact the "trade" at the hotel stands and clubs isn't calling for "The Student Prince" thus far is making the situation doubly disappointing, and if this attraction doesn't pick up and strike a deserving act it will be one of the biggest disasters here in a decade.

On top of the Great Northern's troubles was the "Ritz Revue" in the Apollo. There is a slight sign for a betterment of the call at the Apollo. As the result a rapid amount of bookings is being made.

The Garrick's trade for "Charlie's Revue" was a masser of ambitions. If ever a friendly spirit was sent and a startling attraction by the newspaper critics this revue got it. But nothing could draw 'em in, and the "Charlie's" has been reaching here it had been tormented by cast changes until it was beyond recognition even with the help of a microscope in comparison with the original company which got the national plugging because of the Broadway triumph.

"Nanette" Slips

The Shubert houses were not alone in the battering that musical plays received in the way of disappointing grosses. For the first time in many weeks "No, No, Nanette" went down, dropping a little over \$2,000 in gross. The extra performance (Washington's birthday matinee) kept up the total to around \$22,000. The town's general slump, however, is being equaled with the advance sale for this week also. "Stepping Stones" has sold out completely, the first time since the opening night, which also failed of capacity figures. The slow balcony call at the Illinois is holding it down.

"Scandals" came back strong the early part of the week, but got slumped in the afternoon, and again pulling down the gross from the corking start this attraction made on this year's visit. It's doubtful if "Scandals" will see the first week's gross in any of the visits to town on succeeding weeks. This indicates Chicago is a town where "Scandals" cannot hold up. "The Dream Girl" is lost in the general play with competition down at the Studebaker.

Overcrowded with musical plays, Chi can be expected to be a week with very few grosses for expensive musical organizations this week. Alibis can easily be grabbed for the Lenten season, but the lull and the rush for income tax deliveries. No doubt either alibi, if not both, are hurting, but the reason for the lull and will be that the booking offices have crowded too many high-priced musical shows into town for one and the same time without any two of them drawing the grosses not only expected but the record needed for the right side of the ledger.

Non-Musicals Also Off

Off trade penetrated into the non-musical field. "Is Zat So?" looks very much like a good Chicago hit at the Adelphi. "Aren't We All?" didn't register a first week's gross at the Baskstone, although the newspaper notices were of the same high caliber that Frederick Lonsdale's "Spring Circle" and "The Student Prince" kept high among the non-musicals, but slipped down to \$12,000, while "White Cargo" dropped a little over \$5,000. "The Student Prince" was culled in the public as well as the others, and now comes it lowered prices at the Chicago Grand for the spring season, \$2 being featured as the night price.

Washington's birthday turned out

practically full capacity for the attraction, which gambled with the date.

The fall in grosses for some of the topnotchers makes the future weeks of the Lenten season somewhat of an important speculation.

Estimates for Last Week

"Badges" (Garrick, 1st week). Opened Monday. "Charlie's Revue" finished four weeks, with gross barely \$8,000, if size of Friday night's audience was a good check. Show as presented here too much of a load of inferiority for Beatrice Lily to carry alone.

"Rose-Marie" (Woods, 4th week). Held steady, checked close to \$33,000, looking fit to hold high for weeks to come.

"White Cargo" (Cort, 22d week). Went between \$8,000 and \$5,500 gross on 10 performances, and if stop clauses being disregarded can stick longer than present gait indicates.

"Is Zat So?" (Adelphi, 2d week). Off to a start that assures good run. Held steady, checked close to \$11,000 when town returns to normal.

"Minick" (Playhouse, 3d and final week). Cannot get 'em on cut-rate, but Saturday, "Hell Bent for Heaven" to follow. Did about \$6,000.

"The Student Prince" (Apollo, 2d week). Far from clicking here and little hope of pick up. Checked around \$15,000.

"Stepping Stones" (Illinois, 3d week). Was considered runner-up to "Rose-Marie," helped by stiff scale. Balcony got on most nights. Eight performances figured around \$27,000.

"Show-Off" (Cohan's Grand, 9th week). Reached here for a surprise, yet promises prices for approach of counter spring opposition, indicating place is here to stick. Grossed around \$12,000.

"No, No, Nanette" (Harris, 44th week). Extra capacity matinee (Monday) kept gross from falling within shadow of \$20,000, lowest in week. Did around \$22,500 on 10 performances.

"Rode Sause" (La Salle, 22d week). Apple the slump nicely, pulling up for \$12,000, with no alarm of the "Show-Off."

"Scandals" (Selwyn, 6th and final week). Switched Thursday matinee to Monday, proving and matinee to \$22,000, despite bad Saturday matinee. "Vanities" arrives March 3.

"The Student Prince" (Great Northern, 2d week). Premiere gross far from expectations, and first real house didn't show up until Thursday.

"Dream Girl" (Studebaker, 5th week). Remained in rut caused by town's general condition. Marked \$19,000.

"Big Mogul" (Central, 8th week). Carl Barrett hunting for new attraction since trade slumped into \$4,000 figuring.

"Aren't We All" (Blackstone, 2d week). House again in balcony, but not stronger than to pull much better than \$10,000.

"The Student Prince" (Auditorium, 3d week). Looks as if this one went to the well locally just too often since it's third engagement here. Hard house to cheer, but looked like \$12,000.

Mrs. McCormick Financing \$1,000,000 Theatre for Chi.

Chicago, March 3. Mrs. Edith Rockefeller McCormick contemplates building \$1,000,000 theatre on the exclusive north side, to be operated in conjunction with A. H. Woods. The plans are said to have been completed last week when Woods was in town.

Some time ago Mrs. Rockefeller announced publicly that she intended building a civic theatre for the presentation of the higher type plays. If the plan comes to pass, it is expected that several big names of the board in the legit field will be recruited. The theatre will be located directly opposite the Grand Opera House, and adjacent to the Rockefeller mansion.

'KID BOOTY' Musical Playing Second Repeat at Pop Prices Talk of Town—"Grounds for Divorce" Staple at \$13,000—"Vanities" Dives

Philadelphia, March 3. A noticeable drop in legit business last week could hardly have been attributed to the beginning of Lent since certain attractions not only held up but made big gains regardless of the Ash Wednesday drop.

The biggest noise was also the biggest surprise, and for the second time this season the winceless as gasping. "Sally, Irene and Mary," which played a return engagement at the Forrest just before Christmas, came back to town again last week, this time to the Walnut, and in the face of general predictions that would be the last of it. If not a larger total attendance than any other show in town. Due to the popular-price scale \$2 to all evenings except Saturday, \$1 matinee Wednesday and \$1.50 matinee Saturday, the show amazed at a bit better than \$15,000. The Walnut was one of two houses last week to cancel the regular mid-week performances, but after the afternoon performance Washington's Birthday. On top of that the advance sale for the week was a considerable amount this week. Last week's figure at the scale, is not more than \$3,000 from capacity. So phenomenal has business been that the musical will make still another move after three weeks at the Walnut, this time to the Broad, and after the Lyric last season, three weeks at the Forrest, three at the Walnut and there's still a chance that its Shubert run can be the last.

"Vanities" Dives

The biggest toboggan in town was Earl Carroll's "Vanities," which had a big first week due, partially, to extra public help. That same publicity probably was equally responsible for its sudden slump. Carroll's "Vanities" played two splendid weeks only was approached at the Monday matinee and Saturday night, "Plain Jane" in its second and last week and after the first week's splendid and registered a clean gain. A large percentage of that was due to the extra appeal of the Sunday papers, looked very sweet and there is talk of a return engagement later in the spring.

Long-standing Shubert attractions commenced to slip, some of them undoubtedly feeling the Lenten pinch. "The Student Prince" and "Blossom Time," which was decidedly off. It was decided to announce the last two weeks, but after the extra appeal of the Sunday papers the great scarcity of bookings resulted in a change which will probably keep the show in the theatre for three weeks, when it is reported "Little Jessie James" starts a regular engagement at the Lyric, with the slump at the Shubert. The Monday performances were way off for the Binney musical which, with nine performances, topped over \$4,000. The "last two weeks" sign is up.

The only attraction in a Shubert house which did not slide off alarmingly was "Grounds for Divorce" at the Adelphi. This is a Claire Compton production, in the second-thought columns, and with the extra matinee did \$13,000 on the first week. It is considered a good type of show at this house.

At the Broad it undoubtedly would have bettered that mark by several thousand dollars. The week it dropped off, though not so badly as the Shubert and Chestnut. "Dixie to Broadway" had the lowest gross since opening. The orchestra for this colored revue is miserable.

"Best People" at the Broad, though not tremendously looked good.

Openings

This week's openings include "The Pollies" at the Forrest (two weeks).

"Begger on Horseback" Wilbur (3d week). Going along quite strong, with business last week with nine performances, \$15,000.

"The Student Prince" (Majestic, 4th week). This musical surprising many wise ones locally and has clicked a little, recently since opening \$12,000 on the first week.

"Shubert"—Dark this week, with "Chauve-Souris" for next week. In a week, "Greenwich Village" (Adelphi) did \$4,000.

Musical Playing Second Repeat at Pop Prices Talk of Town—"Grounds for Divorce" Staple at \$13,000—"Vanities" Dives

and "No, No, Nanette" at the Garrick (Indiana), thus the personal age of six musicals to two straight dramatic attractions is still maintained. Next Monday the sole arrival is "Saint John," first announced for a two weeks' return engagement at the Broad, but now down to one, with "New Broome" to follow.

The number of return engagements is amazing, several having been added to the list since last week. "Sally, Irene and Mary" (return), will have "The Sap" for two weeks and then "Simon Called Peter" (return). The Shubert is listed for "Sally, Irene and Mary" and "The Student Prince" (both returns). The Forrest, after two weeks of the "Pollies" and a fortnight of "Peter Pan," will have "Be Yourself" (return). The Chestnut, after "Blossom Time," will have "Little Jessie James" (both returns). The Lyric, after "Dixie to Broadway," will have the "Chauve-Souris" (return). All of which, however, deny the Adelphi and the Garrick without return bookings. "High Stakes" and "Parasites" are announced for the former house. "The Student Prince" is expected to stick at the Garrick for a long time.

Prospects of a later season are fading because of the scarcity of bookings, although business has been generally big ever since New Year's. It is taken now as if three or four houses will close by Easter.

Estimates for Last Week

"The Best People" (Broad, 2d week). One of two houses without extra matinee on week, and grossed \$11,500, considered very good. Notices here enthusiastic. "Saint John" next Monday for single week.

"The Student Prince" (Adelphi, 5th week). Held in too long and dropped heavily, landing at \$16,000. Long considering extra matinee.

"Ladies First" (Forrest, 1st week). Opened big. "Vanities" took a nose dive in second week, scarcely grossed \$10,000, despite extra performance. Publicity on nudity probably hurt in long run.

"Blossom Time" (Chestnut, 8th week). Another long stay, that felt the Lenten slump. Off to \$15,000, and that includes extra matinee. Two weeks announced, but may hold on a third.

"No, No, Nanette" (Garrick, 1st week). In for extended stay. Last week of "Plain Jane" with extra performance, topped \$17,000, and there is plenty of talk of a return engagement. Laurie show didn't break, but exhausted clientele in two weeks.

"Sally, Irene and Mary" (Walnut, 2d week). The only attraction that felt the Lenten slump, but with a great surprise of the street. Without extra matinee and with lowest scale of any house this musical, playing extra return engagements, grossed about \$15,250. That stands for probably big attendance of any show in town.

"Grounds for Divorce" (Adelphi, 3d week). This one picked nicely, with extra performance and capacity Thursday matinee sending gross to \$13,000 on week.

"Dixie to Broadway" (Lyric, 7th week). Will probably set long-run record of season. Last week way off, being quoted at \$14,500 with nine performances. Supposed to stay in the Lyric with "Chauve-Souris" comes in, but if slump gets worse may go out after another week or so.

BARR-TOWN, INC., JUDGMENT

Barr-Town, Inc., producers of the local musical "Princes and Paupers," has a \$1,691 judgment entered against it this week by James McLeary, assignee of Mrs. E. L. Hobart, who was financially interested in the production.

She lent that sum to the corporation, her claim being assigned to McLeary.

In addition to electing new officers, the St. John Opera House Co. here declared a dividend of six per cent.

The following were elected: T. P. Regan, president; Charles A. Gurney, first vice-president; George McArthur, second vice-president; William J. L. Hurd, treasurer; W. R. Humphreys, secretary; J. J. Holman, additional director.

INSIDE STUFF ON LEGIT

(Continued from page 17.)

story, is the tipster guaranteeing that with the publisher turning over the financial page, he (the tipster) will run up the quotations on a certain curb-listed stock to the point where the publisher can profitably unload the very large block of this stock he is now holding at a very large loss.

"White Cargo," playing in the south, has had a tempestuous existence. In that territory, Local censoring started almost from the outset and probably through the octoroon character in the piece. In Florida it was stopped at one point after a private performance and permitted at another, while the same private performances with different opinions by local authorities have been encountered throughout Texas, where the show is at present.

"Sally, Irene and Mary," playing a repeat at the Walnut Street, is piling up a remarkable record for Philly. The attraction will be moved to the Shubert after two weeks. Its present engagement at the Walnut is for three weeks. The attraction's repeat strength has been demonstrated in other stands. It has played Atlantic City three times. Last season the three-title musical ran 14 weeks at the Lyric, and was then moved to the Forrest, where it was expected to die out. Instead, it grossed \$47,000 at the latter house in the three weeks prior to Christmas.

An actor in a recently opened Broadway drama is alleged to have reported intoxicated one night last week. He repeated lines and called other players out of their character names. The company manager handed the offender notice, but the producer, new on Broadway, recalled it. The matter was not reported to Equity.

Doris Patston, the beautiful English ingenue in "Louise the 14th," has been on this side since October under contract to Flo Ziegfeld. The show was originally slated for the fall. Miss Patston has received salary since arrival, though not appearing. When the production was delayed Ziegfeld decided to save the English girl for it.

Persons seeing "Artists and Models," now at the Casino, say it is the cleanest of the current revues, although not so rated when it opened. When there is undressing bits the lights are turned down. It is possible the Shuberts did not care to become mixed up with the dirt show controversy. In the opinion of one showman the raw spots of "Artists and Models" are in the lobby in the form of "art poses."

Showmen seeing "The Dove" have commented upon the heavy production, which has four distinct sets, each one of fairly solid material. The first is a cabaret interior and massive in the extreme. The second is a gambling house interior with much apparatus used, while the third is the garden of the cabaret, another heavy set calling for many props. The fourth set is the exterior of a peasant's home in Mexico with a side of the house showing, a back wall and much other stuff. In view of the great amount used at present, it is interesting that nearly as much other scenery was discarded before the New York opening. The shifts here are made in about seven minutes each.

Those on the inside of the romance that seems to be budding between a woman star of the stage and a mid-mannered leading man of another Broadway show are awaiting the time when the managerial genius who is directing the woman to again take a hand in the matter and shake things up a bit. Some time ago when this romance seemed to be budding the manager is said to have successfully blocked it, but seemingly the woman's love would not be denied, for she has since revived the affair. At a huge party given at the leading man's apartment recently she was very much in evidence and publicly broadcast the fact that she was going to do as she pleased in regard to her own affairs of the heart, regardless of what her manager thought.

Though of no particular concern, the story in Variety of Jan. 7, last, mentioning the seven American girls dismissed from the Moulin Rouge Revue in Paris as Gertrude Hoffman girls was in error as far as the Gertrude Hoffman name connection. The seven dismissed young women were Americans, but show girls, whereas the Hoffman girls are all dancers. They were imported apart from the Hoffman group.

A combination dance, dine and theatre establishment with a limited capacity of 150 members is the plan of a leading lady of the speaking stage. She has secured the financial backing of a number of influential New Yorkers who, in addition have subscribed to membership. It is proposed that in the theatre the masterpieces of the old playwrights will be presented, plays that in this present day would even be considered too strong fare for the theatrical public of New York. The offerings will not tend to the risqué, but to the raw. The location of the "home theatre," as the innovation may be termed, will be in the upper Fifties somewhere near Park avenue.

The writer of a revue, which failed to reach Broadway, was asked how he kept up with the material, the questioner perceiving where much of the "book" was derived. The answer was: "It's great, it's fine, I know it's good. That's how I keep up with my comedy bits."

George Tyler's production of "Splendrift," due at Stamford, Conn., this week sometime and to open at the Park, Boston, next Monday, is said to have been A. E. Thomas' adaptation of the Dumas story, "Demimonde." It has had two different versions played over here in the past, one starred in by Lily Langtry many years ago as "The Crust of Society." John B. Stetson put on the other under the title of "The Fringe of Society."

LEAD'S POPULARITY CLOSES ALHAMBRA CO.

Patrons' Petition Loew Interests for Popular Players' Reinstatement

The Alhambra Players at Loew's Alhambra, Brooklyn, closed Saturday. The closing was abrupt with the players receiving their notice on the Monday previous when reporting for the performance of "In the Next Room," which was the closing bill. The players were greatly surprised at the sudden decision of the Loew interests to close the stock, which had been presumably playing to good business. The future policy of the house is undetermined, although it is possible straight pictures will be the attraction.

An inside on the abrupt closing has it that a neighborhood boycott accomplished the demise of stock productions in this section. The trouble is said to have been precipitated when the Loew interests gave Kenneth Daigneau, who had been playing leads, his closing notice. Unknown to the management, Daigneau had fraternized with the neighborhood stock men in order to readily brand him a regular fellow, and when it was learned that he had received his notice a petition was circulated by a group of admirers petitioning the Loew office for Daigneau's retention, and said petition with several thousand patrons' signatures was subsequently forwarded to the Loew office. Loew's local representative staved off immediate action by hinting that Frank Harrington, juvenile and also exceptionally popular, had been decided upon as Daigneau's successor. This partially appeased the subscribers, but when Robert Keith came in instead most agreed that he was an acceptable actor, but they resented the idea of the Loew office ignoring their petition and cancellations of subscriptions began and continued to such an extent that the Loew office finally figured that the stock was not profitable. The Loew interest issued a statement in justification of the abrupt closing, claiming that the neighborhood folk had not supported the stock.

Ann Brunough and Harold Kennedy will be transferred to Loew's Seventh Avenue stock, New York, both having held long-term contracts with the Loew stock interests.

The stock venture at the Alhambra was in its fourth season, and from all accounts successful until the controversy over the dismissal of Daigneau. A report has it that after Daigneau had left the company he had been invited to return, but turned the offer down.

STOCKS

(Continued from page 17.)

been posted by the Minturn Stock at the Temple, Hammond, Ind. The company will continue on a week to week basis.

"Seaborn," a new drama by Crane Wilbur, will be given a stock trial at the Fulton, Oakland, Cal., March 8. Wilbur is appearing with the stock.

Free Busses for Patrons

By way of alluring cash customers to the Gloucester, Mass., stock show, the Gloucester Players are featuring "Busses to all points after the performance."

FRENCH STOCK PULLS IN MAINE

Only Company in U. S. Doing Good Business

Probably the only permanent French stock company in America is the Andre Roman outfit at the Priscilla, Lewiston, Me. They opened Feb. 12 and are due for at least 12 weeks at the house.

The weekly change of bill has drawn consistently good business thus far, the French speaking population in Lewiston totalling 15,000. Andre Roman, the director, recruited the players in Montreal, the company including J. V. Page, Jean Parys, Victor Demax, Henri Dauvilliers, Marceq Leguet, Jane Dalbleu, Eve Busay, Yvette Darbelle, Lucy Arlette and Jean Marie. Most are from the Chateaucer theatre, Montreal. Arthur B. Landry is resident manager at the Priscilla.

During 1923-24, the Henri Miral Players, also a French stock, played 73 weeks at this house and closed only when industrial conditions became depressed last spring. The house is in the heart of the French district and has played pictures and American stock, both with meagre success.

Alhambra's New Stock

Loew's Alhambra, Brooklyn, which went dark last Sunday night, will reopen next Monday night under new management and with a new stock company installed.

The theatre has been taken over on a 10-week lease at a reported rental of \$700 weekly by Richard La Salle, one of the members of the former stock, said to be financed by neighborhood capital.

The theatre has been floated among the business people of the district and others, and is said to have brought better returns than was anticipated.

The new company will be headed by Charles Wilson and Ione Magraine, both local favorites through having appeared in stock at the house prior to its being taken over by Loew. "The Masked Woman" will be the opening bill.

HOUSTON STOCK MAY CLOSE

Houston, Tex., March 3. The management of the Palace Stock Company is keeping a local secret of the fact that the company closes after this week's presentation of "The Last Warning," hoping that the attendance will pick up. News of the closing has gotten out, despite the fact that none of the dailies carried a line pertaining thereto.

It has been announced semi-officially that the company may attempt to carry on from week to week after "The Last Warning," if business so warrants.

WITHDRAWS CLOSING NOTICE

Houston, Tex., March 3. The management of the Palace Stock Company has withdrawn its notice of closing and has substituted an announcement that the company will continue indefinitely at this theatre.

Numerous patrons pledged their co-operation.

"DIRT SHOW" PUBLICITY WINDFALL FOR STOCKS

Naughty Farces in Great Demand in Sticks—Getting Money, Too

The "dirt show" agitation prevalent in New York has blown up a harvest wind for risqué stock pieces throughout the country. The producers figuring that the publicity given the tendorious dramas in New York and absorbed by localities have whetted an appetite for naughty plays in the sticks districts.

Since the New York crusade began play brokers are receiving calls for bedroom farces with greater profusion than ever before and despite the fact that most of them have already been done in most communities producers are willing to repeat in order to cash in on the wave of sensationalism.

Most out of town dailies have been picking up the New York stuff regarding District Attorney Ranton's crusade against a number of players on Broadway's current list and this has prompted the bucolic stock promoter to go in for naughtiness with a vengeance. Thus far his judgment has been perfect from a box office standpoint.

STOCK PLAY BROKERS REPORT RECORD YEAR

Death of Late Broadway Shows Surprising—Farce and Meller Favorites

Strange to relate there has not been a deluge of late Broadway shows for stock. Yet, in spite of all this, some of the main play brokers report the biggest year in releases since the war with the remaining months of the present season expected to add greatly to the returns.

The success of stock as a whole is attributed to a dearth of traveling shows. Inexpensive bills has also been a potent factor in establishing the resident companies.

Among the pieces that have been extreme favorites with the stocks are "Just Married," "The Bat," "Cat and the Canary" and "So This Is London."

The holdup of stock releases on the Broadway bow out is said to be accounted for by producers holding off disposition of stock rights until they have disposed of picture rights and gauging the required advance royalty by the figure received for the picture rights.

MONTAUK STOCK ENDING

Ran for 15 Weeks in Brooklyn—Future Policy Undecided

The Montauk Players at the Montauk, Brooklyn, N. Y., will wind up with the future policy of the house indefinite. It may again be used as a break-in house for legit attractions.

The stock was operated by W. W. Wright. He previously operated a stock at the Lyceum, Pittsburgh, and is reported to have dropped a neat sum in both ventures.

The Brooklyn company lasted 15 weeks, but with few winning ones. An attempt to force the stock across was made through wide distribution of two-for-one. They brought a volume of business but small grosses.

WATERBURY STOCK LOCATION

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HAYS AND COAST PRODUCERS IN COMPLETE UNDERSTANDING

Chief of M. P. Industry Had Final Talk Before Leaving Coast—Co-operation From All Sides, Including Independents and Exhibitors

Los Angeles, March 3. Will Hays had his final talk with the members of the Association of Motion Picture Producers on the eve of his departure. When through he stated everything was harmonious among the members of the association.

The meeting was a special one for the purpose of a check-up by Hays on the various matters that have been brought to his attention. He was informed that the difficulties existing between Metro-Goldwyn and Famous Players-Lasky over the services of Monta Bell, director, were on their way to a satisfactory settlement and that Louis B. Mayer would not do as much squabbling with his competitors in the association as he had done in the past.

Another matter reported to be close to settlement was the difficulty of the M-P who were about to terminate their agreement with that concern. The matter of co-operation between the directors' association and the producers' organization for the making of better and cleaner pictures was also discussed. The producers were informed a special committee had been appointed to confer on production by the directors' association and that they would be at the service of the producers whenever called upon.

Clean Advertising
Mr. Hays took up the matter of clean advertising of pictures. The producers recommitted themselves, stating they would insist that their publicity department, as well as directors, would do everything possible to keep the picture and propaganda clean.

It was also brought to the attention of several members of the association who are also exhibitors that press agents employed by them have during the presence of Mr. Hays in town used salacious advertising. The chief told the meeting that it must stop and the members representing the exhibitors promised they would be personally responsible in the future for all advertising done by their houses, and that if the press agents tried to slip over they would be immediately disciplined.

Cecil B. De Mille and F. C. Munroe, president of the Cinema Corporation, were present. Though they have not been asked to membership in the association, they both promised to co-operate with the organization. Carl Laemmle, who was in town, was also present at the meeting.

Independents Won't Revolt
Prior to leaving for the east Mr. Hays stated that during the two weeks he was here everything that had a tendency toward turbulence in the industry had been straightened out and that the threatened revolt of the independent producers had not taken place. He stated the independents were satisfied the association is working for publicity, and that they felt that for the interests of the industry all must stick together in a body to make things progressive.

Mr. Hays will return here in July.

U'S CELEBRATION

Los Angeles, March 3. Universal City will celebrate its 16th birthday March 15. Officials of the concern state they expect to have big doings. Invitations have been sent out to some 5,000 actors who have at some time or other appeared in Universal pictures to attend. A banquet and everything will be given and not even best checkered cake will be missing.

Carl Laemmle will be here to receive the congratulations of his guests.

All-night Movies Closed

All-night picture shows in Cleveland have been ordered closed as the result of the killing of a policeman there by a young stick-up artist. Safety Director Ed. Barry, in wiping out the all-night shows, declared the theatres were hangouts for the younger element of would-be bad men.

WALL STREET MILLIONS SWINGING TO U. ARTISTS

Unusual Significance Attached to Present Visit of Trio of New York Bankers West

Los Angeles, March 3. Three prominent New York bankers who have an insight into the picture industry have been guests of Douglas Fairbanks during the past month. Several weeks ago Mortimer H. Schiff was with Fairbanks for a five-day sojourn, during which he made a minute inspection of the Pickford-Fairbanks studio, as well as inquiring of Doug regarding the practical end of picture making and the method of distribution.

This week as guests Fairbanks has George H. Whitney of the J. P. Morgan & Co. firm and William C. Potter, president Guaranty Trust company. Potter is very familiar with the film business, having been a backer of Arthur Friend in the Distinctive Pictures Corporation.

Though Fairbanks will say nothing on the subject, at the time of the reorganization of United Artists it was announced that outside capital would be brought into the concern. It seems quite plausible that Whitney, Schiff and Potter may be giving Hollywood the once over for the purpose of associating themselves financially with the United Artists' group.

DOGS AS WITNESSES

Los Angeles, March 3. Expert testimony will be offered by two big dogs during the trial of an action brought by D. C. Jungwirth, animal trainer, against Charles Seelig in Justice Joseph Marchetti's court this week.

Jungwirth brought the action against Seelig after the latter had given him a police dog, Wolfhart, to train. The latter failed to pay for the work done.

Seelig contends that the dog refused to act when the trainer turned him over to him and therefore he did not feel that his services were worth anything. To prove that Jungwirth did not know how to handle the dog, Seelig has had subpoenas issued to bring "Rin-Tin-Tin" and "Peter the Great" into court to prove how a dog can act.

COSMOPOLITAN WITHDRAWAL

Los Angeles, Feb. 28. "Never the Two Shall Meet," a Cosmopolitan production, scheduled to follow "The Great Divide," current at the Criterion, for some unknown reason has been withdrawn from the schedule with the Metro-Goldwyn.

West Coast officials refuse to discuss the reason.

FOREIGN GUARDSMAN COMING

An Austrian-made film of "The Guardsman" is due in this country in about two weeks. American motion picture producers have been trying to secure the rights to the piece, but the Austrian producers stole a march and made the picture abroad.

F. P. SETS \$1,000,000 FOR GRIFFITH'S 1ST F. P. FILM

"Sorrow of Satan" Title—Griffith's "Poppy" for U. A. \$400,000

Famous-Players has appropriated \$1,000,000 for D. W. Griffith's first production for that firm, to be called "Sorrow of Satan," and to start early this summer with some of the work scheduled for England and Germany.

The film is designed as a legitimate attraction in New York and as a road show.

D. W. Griffith will direct the picture version of "Poppy" for United Artists, the film being a version of the musical comedy in which Madge Kennedy and W. C. Fields starred last season. This will be Griffith's last for U. A., and it will be released as a program picture.

It is said that the expenditure on it will be moderate, not exceeding \$400,000.

Ince Corp. Involved in Salary Contract Suit

Los Angeles, March 3. Barbara Roscoe, known as Barbara Bedford, has filed suit in Superior Court to cancel a contract she made with Ince Corp. into Sept. 24, 1924, with the Thomas H. Ince Corporation for one year at \$250 a week. The complaint asserts that on Jan. 23 last Miss Bedford was notified by Mrs. Thomas H. Ince that the corporation was not to produce any more pictures due to the death of Tom Ince. Miss Bedford in turn served notice on the corporation Feb. 3 that she considered her contract terminated and that she was going to work for Sam E. Rork in "The Talkers."

When the Ince corporation received the notice, the complaint states, it notified Rork the contract with Miss Bedford was binding and that any compensation over the \$250 a week paid Miss Bedford was due it. Also set forth in the complaint is a claim that due to the Ince corporation holding up its decision as to the validity of her contract, Miss Bedford was compelled to reject a long term contract with First National.

STICK-UP MEN ACTIVE

Hold-Up Men Relieve Manager of \$350—Other Theatres and Hotel Menaced

Chicago, March 3. Burglars and hold-up men have been playing havoc with the loop picture theatres. Last week two attempts were made to hold up box-office receipts in both instances. Sundry night, while Abraham Cohen, manager of the Monroe, and his cashier were removing the receipts from the box office to the Ince office, they were relieved of something like \$350, which constituted the evening's receipts.

The same night the Tremont hotel which is located around the corner was relieved of \$50. In an attempt made to hold up the Lexington theatre, Saturday, one of the bandits was shot and is said to be in a critical condition.

FITS IN "ROUND-UP"

Los Angeles, March 3. Josie Sedgwick, sister of Edward Sedgwick, Universal director, has been chosen by her brother's concern to play the lead in "The Queen of the Round-up," which Ernest Laemmle has placed in production. Miss Sedgwick was chosen queen of the Pendleton, Ore., Roundup in 1924.

Others in the cast are Edmund Cobb, Charles Bennett, Edward Kimball, Calvert Carter.

'AWFUL TRUTH' AT SAN MATEO

San Francisco, March 3. The Peninsula studio, located at San Mateo, Cal., has again started "shooting" after three months' shut down. Of the three pictures, the first stars Agnes Ayers and is called "The Awful Truth," from Arthur Ripstein's stage play. The screen adaptation is by Elmer Harris. Paul Powell is the director.

WILL HAYS ON CENSORSHIP

Will H. Hays, president of the Motion Picture Producers and Distributors, who just returned from Los Angeles, is present in Washington today at the inauguration of President Coolidge. Mr. Hays returned from the coast last week after having spent practically a month in a series of conferences with the producers located in Hollywood.

On his return to New York Mr. Hays issued a statement to the effect that the picture industry is rapidly bringing about a condition within its own ranks that will obviate the necessity of any censorship of the screen. A rigid self-imposed censorship at the source of production brought about the rejection of more than 100 stage plays and books that were offered for screening last year.

INDEPENDENT IS ANNOYING

New Capitol, Chicago, Bothers B. & K.

Chicago, March 3. The phenomenal business being done by the new Capitol theatre on the south side is a subject of remark among local film men. The Capitol has been playing independent features exclusively, due to its competitors having the big product tied up.

Not only have their pictures been rather middling in quality, but the present ones have been quite ordinary, which makes the record trade more of a puzzle.

Balaban & Katz's Tivoli, about 10 blocks from the Capitol, has felt the opposition so much it is reported a shake-up in the B. & K. publicity department may result.

It won't be a surprise if B. & K. project a new south side theatre in the near future.

With the completion of the new Uptown theatre on the north side it is said Balaban & Katz will adopt the policy now in vogue with the Orpheum Circuit. The financing and building of all future houses will be done by outside capital on a long-term lease basis, with B. & K. taking over the house on completion.

Marjorie Daw Suggests

Divorce as Solution

Los Angeles, March 3. Marjorie Daw had returned from the East with the intention of beginning suit for divorce from Eddie Sutherland, who is now directing Thomas Meehan in his latest picture. Miss Daw states that she and her husband are temperamentally unfitted to live together, so feel that divorce is to be the best thing. Action will be started in the Superior Court she declares very soon on grounds of desertion.

SECOND REISSUE

"Tillie's Punctured Romance," an old Max Dresner-Charlie Chaplin comedy, made by Alco, is being reissued through New England territory by independent exchanges. This marks its second re-issuing. It was brought out some years ago when several new Chaplin films were current.

The second try is evoking some interest in the industry.

A Balaban Divorce

Chicago, March 3. David Balaban married Lena Kathryn Katz, a debutante, at Crown Point, Ind., in September. Local dailies took little notice of the elopement as then reported, while the Balaban family was said not to have enthused over the match.

Last week Mrs. David Balaban entered suit for divorce, alleging cruelty. Her husband is of the Balaban & Katz corporation.

German "Her Husband"

Hal Benedict is handling the North American rights of a German film production, "Her Husband," co-starring Fern Andra and her ex-husband, Count Salm von Hoogenstraet, now the husband of the American heiress, the former Millicent Rogers. Benedict is re-editing and retitling it.

P. D. C. TAKES FORUM, L. A.

Charles Christie In on Deal—Want Others

Los Angeles, March 3. The final papers have been signed here whereby Charles Christie and the Producers' Distributing Corporation will take over the active management of the Forum, neighborhood picture house, in operation here for less than a year. The first step in a possible chain of first-run houses over the country for the housing of Producers' Distributing Corporation product is seen in the taking of this lease.

With the advent of Cecil B. De Mille as one of the principal producers for this distributing organization it was seen that they would have to make some sort of connection which would assure pre-release and first-run dates for the P. D. C. product, and the acquisition of the Forum gives it a foothold in the film capital at least.

Application for Ince Injunction Denied

Los Angeles, March 3. Barbara Roscoe, who is called Barbara Bedford on the screen, was refused a temporary injunction pending trial of a suit she brought against the Thomas H. Ince Corporation, with whom she entered into a contract last September to restrain it from interfering with her working for other companies by Superior Court Judge Harry Shaw.

The complaint filed by Miss Bedford asked that a contract calling for one year's service at \$250 a week and with a renewal option later for another year be declared null and void, due to the death of Thomas H. Ince. She stated she had obtained an offer from another company, but was precluded from accepting it, as the Ince corporation contended she was bound to them by the contract.

The defense of the Ince company was that there was a clause in the contract whereby it could force Miss Bedford out if it saw fit. This, they allege, they did by loaning her to Sam E. Rork, and that her salary had been paid to her by the Ince company every week since she signed the contract.

Judge Shaw ruled that the contract was binding on Miss Bedford as long as the Ince company lived up to the provisions of the agreement.

ACORD IN ARREARS

Los Angeles, March 3. Superior Court Judge Summerfield has cited Arthur W. Acord, secretary, to appear before him March 16 and show cause why he should not be punished for contempt of court on account of his inability to keep up temporary alimony payments to his wife, Edna Mae Acord, pending trial of a suit she had brought for divorce. Attorneys for Mrs. Acord informed the court the actor was \$425 behind in his alimony payments and also had failed to pay \$150 to apply toward counsel fees, as ordered by the court.

The divorce trial is set for May 15.

\$25,000 for New Brooms"

Frank Craven has sold "New Brooms" to First National for \$25,000. The picture was written and produced by him as his first independent show. It is currently touring.

RUSH BY PRODUCERS TO SIGN PLAYERS FOR 1925, 1924 SALARY

Placing "Finds" Under Long Term Agreement—
After Surcease From Favored Few Leading People—
Competition for Players Between Big and Independent Producers at Hollywood

Los Angeles, March 3. More featured players will be put under contract by picture producers this year than have ever been in the history of the industry. This move is a protective measure by the big picture and independent producing companies, all of whom are desirous of controlling an abundance of feature and star talent.

With the entry of Cecil De Mille into the ranks of the independent producers and the determination of Warner Brothers to fortify themselves with the services of stars, feature players and directors, the other producers have been obliged to begin to wake up. All are giving each other a chase in the matter of obtaining what they consider worthwhile material among players to sign up for periods ranging from one to five years.

During the past year there has been a shortage of leading men. Many a production has been held up as the period of search for capable of playing the male or featured lead in a picture was not available. In proportion to the players who consider themselves qualified for male roles, only a select few were considered desirable by producers and directors.

When the companies would get a script those chosen few would be the ones sought. As a rule their services, whether under contract to a company or free lancing, were booked up for a long period ahead. Casting directors were cognizant of this fact and in most instances, to avoid holding up of production, would suggest certain people on their books as capable of playing the part. The director or producer would then agree to the usual answer, "Who ever heard of him. We do not want to gamble."

Producers in Pickle
The general result was that a picture would be held up until the man in question was available, and when he was, if a free lance, the producers found themselves in a position whereby they would have to pay the salary demanded by the actor or do without his services. If the actor were under contract to a certain company, the borrowing producer would have to pay 25 per cent above the contracted salary for his services. Companies to whom the actor was under contract would generally arrange their schedule so that they would easily farm out the actor to some company which they did not figure might in any way affect the standing of the actor through the caliber of their release.

The companies were those who are members of the Association of Motion Picture Producers.

The independent members of the association found it impossible to obtain from the larger producing companies the salaries they desired for their stars or featured players, for these companies did not figure that the prestige of the actor would be enhanced by farming him out to the independent releasing organizations.

Casting Directors' Suggestion
Some of the casting directors recommended to their employers that certain players who they had been watching be given an opportunity to play parts in pictures which would show just what their qualifications for the major roles were. Jack White, casting director of Famous Players-Lasky, was the first to put over the idea with his concern. The result was that quite a few young men have been placed under contract by his organization for the purpose of training them to take the places of a number of leading players whom the company has been dependent upon for a long time.

The same condition came up with respect to leading women and actresses some time ago. The shortage in that field for a while was a handicap also. When the casting director found half a dozen likely girls such as Mary Brian, Esther Ralston and a few others, these girls are

now under contract and have been assigned to leading roles.

Warner Brothers, who had never taken the matter of placing a large number of players under contract seriously, found when they laid out a large production campaign that they would have to get the right featured players under contract; otherwise, they would have a hard time in delivering their output. They began bidding for the services of many recognized stars and featured players, with the result that during the past two months they have signed about 20 male and female players besides half a dozen directors. The Warner boys have not put a limit to the salary offered to the players and directors, with the result that the player of importance who is free to batten his services is giving consideration to offers made by this firm.

De Mille's Method
With money in the pocket as well as supervising the production of a large number of pictures each year, his scouts have been working hard and are reported to have tied up the services for two to five-year periods of a number of players who have been considered as "Paramount." De Mille, it is said, is preparing to place at least 10 to 20 featured players under long-term contracts, figuring that if he cannot himself use the people the other companies that are making features for the Producers' Distributing Corporation will be able to use them, and in that way the actors will not be given an opportunity to work for the other large program and super-feature production and releasing organizations.

The method that De Mille is employing in lining up his acting forces is similar to the one he has used by Paramount when associated with that organization. He recommended, it is said, that those actors who were under contract and who were showing promise should be kept busy with pictures of the organization as much as possible so that no other producer should be given the opportunity of using them, even for one picture a year. De Mille pointed out that if this system were used competitors of his concern, independent or otherwise, would have little opportunity of making capital of the success and advertising value the players enjoyed while in the ranks of the Paramount releasing organization. He figures that this same system as he laid out for P. D. L. group can be carried out within his own organization and made a most practicable one from the selling standpoint.

First National Approved
First National seemed to have been tipped off to what the move would be, for it immediately sent out scouts to cover the field and contract a number of likely players whom they felt would be of use to them or the producers releasing their product through the First National exchanges. About half a dozen prominent players reported to have signed with First National during the past few weeks, besides a score of others whom they have considered "possibilities" and who were contracted for so that they could be developed. The latter as a rule have been placed under three to five-year contracts. Most are being used in minor roles until they show possibilities for featuring, when they will be given the opportunity and billing. Meantime the First National publicity forces are carrying on a constructive exploitation campaign to enhance the value of the so-called "finds."

Double Income
Metro-Goldwyn-Mayer during the past few months has been signing up a large number of featured players and stars. Between that organization and Paramount the most desirable material has been cornered. The other producing concerns are aware of these conditions and to protect themselves have gone into the open market. All are pitting

Ford Won Over Ministers

Los Angeles, March 3. Because his wife was the daughter of a minister who practically starved himself to death to serve his parishioners, William Fox felt that John Ford was the proper man to direct "Thank You," the John Golden play which Ford will make as soon as he has completed "Lightnin'."

Fox thought that Ford could give the story more sincere treatment as he knew of the hardships endured by his father-in-law, who was of the type that the central figure in the play "Thank You" depicts.

When the California Church Federation held a conference with their stars, John Golden and several officials from the Fox executive forces, Ford was included in the group. Hays and Golden made addresses on the subject of requesting the co-operation of the churches in the production of the picture. When Ford was called upon to speak he told the audience that he probably was more familiar with the subject and conditions that the type of minister depicted in the play was confronted with than they. Then he related the story of the life of his father-in-law, who virtually starved himself and family, out of loyalty to his parishioners.

The talk of Ford's was so frank that those attending the conference from the various ministerial bodies in Los Angeles declared that they would stand back of the picture, as they felt that Ford would be able to bring over the point that they have been trying to do from the pulpit, that the ministers had been taken care of as well as the parishioners, and that he could spread propaganda legitimately on the screen which would aid their cause in the making, whenever necessary.

F. & R. DON'T MAKE B. & K. PROPOSAL

Northwestern Concern
May Be Sidestepping

Chicago, March 3. Balaban & Kats are reported contemplating a tie-up with the Fincklestein & Rubin movie interests of St. Paul, Minneapolis and other points in the northwestern area. The two circuits will work in unison. The F. & R. firm is reported very lukewarm to the B. & K. proposal.

Last Orchestra Leaves

Providence, March 3. When the Modern closed Saturday the only movie theatre orchestra in the town passed out of existence. At that time the one-month contract of Director William A. Krauth and his 13-piece organization expired, and Manager Sol Braunschaw saw no way to renew it.

Krauth, formerly of the Mark Strand, New York, has had several offers of engagements, one in Boston and two in the big town, it is understood, but will rest for a time at his home here before starting work.

themselves against each other to get the likely talent available. The result has been that actors during 1925, not under contract, have had their work in motion pictures doubled and trebled their income of 1924.

CHAPLINS IN PUBLIC TOGETHER WITH MOM

Saw "Iron Horse" in Egyptian—
Then Charlie Took Family to Cabaret

Los Angeles, March 3. Though some say they are living together, and others that they are not, Mr. and Mrs. Charlie Chaplin made their first appearance in public together at a performance of "The Iron Horse," in Grauman's Egyptian.

Mrs. Spicer, mother of Lita Gray-Chaplin, was with them, too. Seated in the vast auditorium they presented a pleasant sight as Charlie toyed with his wife's arm, and told her about the picture and its subject (the history of the railroad). Neither was at all perturbed as they entered the arcade leading to the Egyptian. A crowd of some 3,000 persons awaited their arrival. The Chaplins accepted the greeting extended to them as a matter of course.

Mother Spicer was in all her glory throughout the performance. There were six other persons in the party at the theatre for Fox, who showed Charlie took wife and her mother to the Montmartre, where they supped a bit and then departed for home.

Even though Chaplin made an appearance with his wife, it is still reported he and his wife are not living together. Variety's informant states Chaplin was rather jubilant the other evening in departing for his home alone on his way to the house without her mother, so I let her go to live with her in her home while I am just a happy bachelor again."

Valentino's "Falcon" For Ritz—Hale, Director

Los Angeles, March 3. Alan Hale, who only a few months ago joined the directing ranks from the acting field and made his debut as director, has been engaged by Ritz-Carlton to direct Rudolph Valentino in "The Hooded Falcon," his next.

The title, since subject to change, has been changed to "The Scarlet Power," to have been the first Valentino production made or Ritz. The picture is now completed.

Work on the new picture is scheduled to begin about March 23.

Peggy Joyce and Pictures

P. A. Powers is reported as the financial backer of a production in which Peggy Hopkins Joyce is to make her screen debut. Powers, it is stated, was working out the financial details of the production during the week and the only question holding up the final signing of the contracts is that of the director.

Powers, according to statement, is contemplating a picture that will be of road show magnitude.

There is a widespread indication that he is figuring that the regular channels of picture distribution may be closed to Miss Joyce.

An informal discussion some weeks ago, at which there were present several producers, the subject of Peggy Joyce was broached.

Looking Over All Coast Studio Payrolls

Los Angeles, March 3. State Labor Commissioner Mathewson has announced that this week examiners from the State Bureau of Labor Statistics would make a careful thorough survey of working conditions in all film studios in this State.

The examiners are to scrutinize all payroll and ascertain the salaries of all employees from carpenters to stars.

No "Lightnin'" Selection

Los Angeles, March 3. No actor as yet has been decided upon to play the role of "Lightnin'" Bill Jones in the Fox screen version of "Lightnin'."

The names of a number of players are under consideration. These include Thomas Jefferson, Percy Pollock, Allen, Henry Wallace, Bert Woodruff, Claude Gillingwater, J. Farrell Macdonald, Josef Swickard, Luke Cosgrove, Alex H. Francis, Frank Keenan and John Ford.

John Ford is to direct "Lightnin'" as well as "Thank You," another John Golden play.

FAMOUS SIGNING DOUG. McLEAN AS STAR?

Johnny Hines May Sign with 1st Nat'l—McLean Closing Contract Shortly

Famous Players-Lasky has virtually closed a contract whereby Douglas McLean will become a Famous Players star for the next two years, making his own productions and releasing them through the Paramount organization. The contract calls for McLean to produce a minimum of four pictures during the period of the contract, although it is possible he will make at least six and perhaps eight. The negative cost of each picture is to be \$25,000.

McLean arrived in New York Monday from the coast, but did not have that day an interview with S. R. Kent, general sales manager for Famous Players who is handling the negotiations for the corporation. It is figured the star, together with Bogart Rogers, his general manager, will get together with the Famous Players executives today or tomorrow.

In addition to Famous Players, the First National organization was after McLean, Richard A. Rowland having made a proposition to Rogers in Chicago when the pair crossed paths a couple of weeks ago in their transcontinental travels. Later Rowland broached the subject of a contract in Los Angeles to McLean, but the latter preferred to wait until he visited New York before making up his mind.

For the past 18 months McLean has been producing his own work, leaving the management of Thos. H. Ince, making a series of four feature length comedies starting with "Going Up" and including "The Yankee Consul," "Never Say Die" and "Introduce Me," his latest, which will be shown at the Strand next week. This entire series has been released through Associated Exhibitors, aligned with Famous.

With the taking of McLean into the Paramount camp that organization has secured two of the comedy stand-bys from the Pathe and Associated Exhibitors organization. It is only a few months ago P. F. made a deal similar to the McLean arrangement whereby Lloyd will release through it.

At present First National is also looking for comedy stars and the chances are that with McLean going to Famous, it will sign Johnny Hines for a producing and releasing arrangement, which will also take the star out of the independent field and line him up with a straight releasing organization.

The Hines contract, it is understood, is to be closed at the First National meeting scheduled for next month. In the event of the contract finally being closed it will not affect the arrangement that exists between Hines and C. C. Burr, who has been the producer of the Hines comedies since the days of the Torchy-two-reelers.

NEXT CHAPLIN RELEASE IS SET FOR JULY

United Artists' Conference—"Little Annie Rooney" Going All Over at Start

Los Angeles, March 3. The United Artists group held a meeting Monday afternoon with Hiram Abrams and other members present to discuss the release of the picture.

It was decided that the Chaplin picture would be ready in July. The next release will be Douglas Fairbanks in "Don Q" and then Mary Pickford in "Little Annie Rooney," which will be a simultaneous release all over the country.

STARS GESSING PLANS OF FAMOUS

Jesse L. Lasky Will Give Decisions — Meighan, Daniels and Dwan

Jesse L. Lasky returned to New York Saturday after a fortnight spent at Palm Beach and Havana with a number of important decisions confronting him. The matter of the future contracts of Thomas Meighan and Bebe Daniels among the stars and that of Allan Dwan of the directorial staff came up. Meighan is at Miami and it is possible Lasky conferred with him just before he left. Dwan is here. Miss Daniels should have gone south about a week ago, but was unable to do so because of a severe cold. Mr. Dwan has been south preparing for the return to this country of Gloria Swanson to start on "The Coast of Folly," but her protracted illness abroad has broken up the Dwan producing schedule for the present.

Meighan has been under contract to Famous for a number of years and, according to last reports, his salary has been \$100,000 a year. The star has not been faring any too well lately in the matter of stories, and according to general reports has been slipping somewhat at the box office. Famous Players is in a renewal of the contract with Meighan might have been disposed to continue him at his present salary. It is in the air that he is being put for \$160,000 weekly. It is the belief Cecil B. De Mille has made him an offer of that figure and he is looking to Famous to match it. It is doubtful if Famous is willing to meet that figure, the executives feeling that they have as good a bet as Meighan in Richard Dix, whom they have launched successfully as a star.

In the matter of Miss Daniels it would appear that Famous is loathe to let her pass from under its management although certain renewal of contract will not find any increase above the \$375,000 a week she is now receiving. It is this artist's amiability and her lack of "temperamental" that make her most likable, coupled with the fact that as she has a certain amount of draught at the box office as a featured player or as a co-star she would make Famous Players probably willing to continue her with the organization. It is known, however, that Miss Daniels, according to exhibitor reports from around the country, cannot stand up over her own as a star and carry a picture over with the public.

Dwan, Commercial Director
Dwan is looked upon as one of the best commercial directors. He is able to take a star and a story and usually grind out a picture in the side of the estimated cost and time allotment. This makes him tremendously valuable on any lot. Dwan, it is known, is looking for considerable increase in salary. Whether Famous is going to give it to him is now a question. The director is said to have originally wanted out of the director's position a plan which has Senator James J. Walker interested in it. It is possible that in the event that Famous does not renew the contract with Dwan he will be found at the head of the first producing unit the Walker organization would have in the event the innovation is launched. Senator Walker only a few weeks ago after the story in Variety he was considering a plan to launch a producing organization on a co-operative basis with exhibitors, and he would have no objection regarding the same shortly after the close of the New York state legislative session.

Because of the postponement of "The Coast of Folly," Dwan will return to New York to start work on the production of an original story entitled "The Night Life of New York," by Edgar Selwyn. It will have Rod La Rocque in one of the featured roles.

Meighan's "Old Home Week"
Meighan's next picture for Famous Players will be George Ade's story, "Old Home Week," which will be made about Miami. At the southern resort with the star at the head of the production is the director, and Allan Dwan, commercial

F. P.'S Big Contest

Famous Players has tied up with the "Liberty" (magazine) for as \$50,000 prize play contest with the idea of securing scripts and publicity for Gloria Swanson and other of their stars. The announcement was carried in the current "Liberty," which has Miss Swanson's portrait on the cover and two pages inside devoted to rules and conditions. It is understood Famous is anxious to get manuscripts from the start under ordinary conditions. A proviso in the contest is that the winner will be produced on the stage by Charles Frohman Co., a subsidiary of F-P Lasky.

BRUISED WOMAN FOUND AFTER SUICIDE ATTEMPT

Mrs. Taylor Refuses to Press Charges Against Assaultants. Husband Looked On

Los Angeles, March 3. Mrs. Martha Taylor, known in Hollywood as a picture colony dentist, was found by police on the lawn in front of 1327 Gordon street suffering from a badly bruised jaw and under the effects of bromide which she told the police she had taken as a means to suicide. Mrs. Taylor stated that she and her husband had separated and she had been at the Gordon street address. She said she went there to take him some clothes and upon arrival, two women, whom she declared to be actresses, and a prize fighter, named Sharkey, beat her up and threw her out while Taylor looked on. It was then that she made the attempt upon her life, said Mrs. Taylor.

Following medical aid Mrs. Taylor was released after refusing to make a complaint against either the two women or Sharkey.

DROPPED BY REQUEST

Attorneys of Kaplan Bros. and Plaintiff, Ask That Case Be Dismissed

Haverhill, Mass. March 3. At the request of all parties concerned, the assault and robbery charges against Maurice and Klivie Kaplan, actors in the Broadway picture theatre magnate, were dismissed yesterday in the Central District Court here.

The brothers were charged with assaulting Julius Kerner, treasurer of the local Strand, of which their father is owner, and robbing him of \$300 in receipts. The pair claimed they were not robbers and that Kerner had taken the money from them. It was reported that the boys have an interest in the house.

Following a conference of attorneys of both sides it was agreed that the case should be dismissed.

TIVOLI ON RADIO

Rudolph Kuehne, for the past year assistant manager of the Tivoli, 439 8th avenue, New York, has been named to manage Miner's burlesque theatre.

One of the first things Kuehne arranged for is an exploitation stand was to have the Tivoli orchestra directed by Dante Carrazini, broadcast every Wednesday at 3 p. m. via WOR (Newark station).

adapted the story. The cost which will be reported Meighan will include Lila Lee, Larry Whitst, Charles Dow Clark, Max Fligman, Charles Selton, Zelma Tiden, Sidney Paxton, Joseph Smiley, Jack Terry, Leola Hunt, Isabel West and Clayton Frye. They will leave for Miami this week.

Miss Daniels' next picture will be "The Manicure Girl," Edward Burns will play the lead. The picture was to have been announced as the director, but within the last few days it has been stated that a switch in directors will find Edward G. Robinson at the microphone

PICTURES AGENTS REPORT DOUBLING OF BOOKINGS

Nearly 25 Cities Using Acts Weekly on N. Y. Books

Booking agents handling presentations and acts for picture houses declare that this business has more than doubled within the past year and that the demand is growing for "name" and expensive acts to fill out the bills.

Nearly 25 cities using acts weekly are on the New York books, but the agents say that throughout the West the habit and demand is greater than in the East. The East has been the lot to fall in on the presentation stunt steadily and "raving" fallen in are sticking closer to straight presentations than the Western houses, which go in strongly for specialty artists, such as dancers, instrumental bands, and even straight vaude acts with arranged routine.

The cities figured as steady customers for "extra attractions" are Kansas City, Chicago, Pittsburgh, St. Louis, Denver, San Francisco, Los Angeles, Stockton, Fresno, Oakland, Washington, Baltimore, Milwaukee, Minneapolis, St. Paul, Detroit, Buffalo, Cleveland, St. Paul, Minneapolis, Peoria, Elgin and others.

It is surprising in this list that some of the smaller cities listed are regular users.

As for the system at present, it is explained, is that the picture bookings and opening dates in various cities preclude the possibility of routing an act through these picture houses. As it stands now, the acts usually work on a layoff by their agent, but it is on a week to week basis and often a layoff is necessitated by an early or late opening. With a big feature, the act usually works on a Monday, and with weak film stuff, he splurges, all of which places the bookings on spot basis.

Openings through the West are at Saturday, Sunday and Monday, which breaks into many weeks.

Fashion Shows Tie Up With Auto Concerns

The spring fashion shows seem to be in order now in all of the theatre district. The shows are added attractions to get business. Last week the initial gun of the Fashion Show revue was fired in Port Worth at the Famous Players' house, and the show was continued as Fashion Show week in Atlanta at the Howard, Palace; Memphis, Dallas and San Antonio.

In a great many of the towns the local managers are co-opting with the local automobile agencies, making the show a combined Fashion and Motor show, with the automobile agencies splurging in their advertising, calling attention to the display of their cars and paying the theatres for the privilege to show.

The combination idea was originally worked out by George McDirmit, the Famous Players' district manager in Oklahoma.

May Allison's Final Stand

Los Angeles, Feb. 24. May Allison, screen actress, has filed suit in the Superior Court for a divorce from Robert Ellis Reel, from whom she has been separated several years, on a complaint of desertion.

Miss Allison several times during the past few years was about to start divorce proceedings but each time the complaint was prepared, a reconciliation was effected. She states that she will be no more. The husband is known on the screen and stage as Robert Ellis.

URSON-IRIDE'S FIRST

Los Angeles, March 3. Frank Urson and Paul Irise will make the first production to be supervised and released through the Cecil B. De Mille organization in the Producers' Distributing Corporation exchanges.

It will be a Laetitia Joy production, with work scheduled to begin in April.

Dempsey-Abrams Film

It was reported in New York Tuesday that Hiram Abrams, United Artists, had placed Jack Dempsey and his wife, Estelle Taylor, under contract for a series of pictures. Abrams is now on the western coast.

It is understood that Dempsey will play the lead and Miss Taylor "opposite" him in the first big picture Dempsey has yet made. His former power for Universal was confined to a series of two-reelers.

NEW POLICIES IN TWO A. & H. FRISCO HOUSES

Hip, Renamed, and Strand, Open with Combination Pop Vaudeville Shows

San Francisco, March 3. Ackerman & Harris put into motion their new policies at the Strand and the Union Square with a great deal of the picture houses, just war on the billboards. The public paid some attention but not enough to add extra ticket sellers in the box office.

The Union Square, in the days when it was called the Hippodrome, had a steady, surefire draw with a class of people who took "the Hip" as regularly as their meals. The house never advertised, just went on a grind with five acts of A. & H. vaudeville and pictures, changing Sunday and Wednesday, and the customers seemed to be satisfied. This clientele did not move out of interest in the house as opposition to the big picture houses, even with an admission that is 20 cents lower than the first-run houses.

The opening bill had "The Narrow Street" as the feature attraction with Walter Rudolph and his Melody Masters as the added start. This clientele did not move out of interest in the house as opposition to the big picture houses, even with an admission that is 20 cents lower than the first-run houses.

The Strand the new policy started with Tom Mix in "Teeth" as the feature for the 24 sheets and five acts of small time vaudeville. The Denford Sisters Tuesday opened the bill. Dressed as though they were used to the split weeks and small stages, the girls handicapped their work through their appearance.

They have a good routine of acrobatics and with a flash in costume and their own set this act could be lined up for better. Bert Chadwick, a high yellow fellow with some fast stepping, Bert must be known for he got a hand as he passed the announcers. "The Indian Follies" is small time with songs and dances with the four Indians in costume and a white woman doing the announcing. Joe Devlin did well next to closing with his musical moments and Al Sweet's Singing Huskies closed. These boys can play the old-timers and a spirited national air brought them the expected surefire curtain call.

Get.

DELAY BURGLARY REPORT

Hold-Up in Una Trevelyan's Home Learned of Through Neighbors' Talk—A Week Later

Los Angeles, March 3. The police are investigating a hold-up in the home of Una Trevelyan, film actress, at which time the bandits took \$10,000 in jewelry and furs and \$100 in cash from a friend who was in the house at the time.

The burglary took place last week but no report was made to the police. It was only through the talk of neighbors that the robbery became known.

BERNHEIM IN GERMANY

Los Angeles, March 3. Julius Bernheim, who has tendered his resignation as general manager of Universal's West Coast studio shortly, is going to Germany to establish headquarters and handle Carl Lemmle's American film products.

HEARST LETS OUT ALL FILM STAFF

Vacates Offices and Bungalow on U. S. Lot—M-G Deal Cold

Los Angeles, March 3.

Rejection of a deal whereby Metro-Goldwyn was to have made six pictures a year from stories furnished by him and the sudden release from his contract of Dr. Daniel Carson Goodman, indicates that William Hearst is through with the production of pictures for 1925 at least.

Dr. Goodman, vice-president of Cosmopolitan Productions and general manager of the film producing department for Hearst as well, failed to negotiate a deal with the Metro-Goldwyn forces, as Hearst did not care to permit the producing-releasing organization to make pictures from stories he owned, unless he were permitted to have a representative as well as himself supervise the casting, adaptation of the scenario and cost of the picture. Metro-Goldwyn was to give Hearst 50 per cent. of the net profit on a week's salary. In lieu of a stipulated amount of money for the story. All of these pictures were to be known as Cosmopolitan releases.

For four months Goodman had been working on this project with Louis B. Mayer, representing Metro-Goldwyn, but no headway could be made so far as getting Hearst to accept the proposition. Early last week Hearst gave his final rejection of the plan and at the same time notified Goodman that his services would not be required after Saturday. Goodman had been employed by Hearst for about two years in this capacity and up to Jan. 1, last, was receiving \$1,600 a week salary. Then, according to reports, the contract held by Goodman ran out and the latter is said not to have renewed it, but increased his weekly stipend to \$150 a week.

At the same time that Hearst informed Dr. Goodman that he would not require his services any longer an order was issued to allow all of the staff employees, with the exception of George Hill, director, and Harrison Ford, actor, (under contract, and who have been farmed out to other producers) to leave the studio. The order to Goodman, and an auditor to leave also Saturday. The auditor was instructed to remove all papers belonging to the concern to an office located with one of the Hearst papers here, while Pope was instructed to dispose of all property used for production by the concern and then return to New York.

Marion Davies' Next Picture

Though it had been expected that Marion Davies would begin production of "Folly Preferred" shortly it is understood that this has not been definitely decided upon, through delay in making a positive selection for Miss Davies' next film.

With the release of employees, the offices occupied by the Hearst forces at the United Studios were vacated, and the new offices of Miss Davies at the United lot, it is said, will also be released by Hearst. It is said that this bungalow, which is one of three built by Hearst, is the most expensive ever erected here, having four rooms elaborately furnished and a Roman sunken bath tub. According to reports, the building and furnishing of the bungalow entailed an expense of \$20,000. It was only completed a few weeks before Miss Davies ended her work in "Zander and the Great".

Dr. Goodman is not admit his relations with Hearst had been severed. He simply announced leaving for New York last Monday and would be gone for a three or four week vacation. It is understood, however, he is going there to negotiate a release for some pictures he is to make himself, and that it will probably be with the Metro-Goldwyn organization.

BATTLE MARK-STRAND STOCK COULD AT SPEGLER AUCTION TODAY

**Producer-Distributor Factions to Be Represented
When Shares of Bankrupt Manager Are Offered
—Predict Lively Bidding on Part of Producers,
Who Want to Have Voice in Management to
Assure Broadway First Run**

A spirited battle to secure the stock holdings in the Mark-Strand stock of Max Spiegel, who has been declared bankrupt, which is to be offered at public auction this morning on the Exchange Sales Rooms on Vesey street, is predicted. Several of the larger producer-distributor corporations, it is understood, will have agents on hand in an endeavor to obtain the holdings so that they will be in a position to have a voice in the management of the string of Strand theatres in the state, and especially the New York Strand theatre, which would give them an assurance of a Broadway first run for their product.

Approximately 850 shares of the common and 90 shares of preferred are to be offered. The price on the common is generally stated to be \$25, but at today's sale there is every indication that the bidding will send the stock over the \$500 mark. This would mean that the block of common alone would go over the \$400,000 mark.

The stock to be offered is as follows:

365 shares of common stock of Market and Beaver Reilly Corporation.

11 shares of preferred stock of Market and Beaver Reilly Corporation.

750 shares of Mark Spiegel Realty Corporation common capital stock represented by voting trust certificate.

52 1/2 shares Mitchell H. Mark Realty Corporation common capital stock represented by voting trust certificate.

22 1/2 shares Mitchell H. Mark Realty Corporation preferred capital stock.

296 shares of common stock of Mitchell H. Mark Realty Corporation now held by Citizens Trust Company, Buffalo, New York, subject to the lien of Estelle B. Mark.

65 1/2 shares of preferred stock of Mitchell H. Mark Realty Corporation now held by Citizens Trust Company, Buffalo, New York, subject to the lien of Estelle B. Mark.

In the general notice of the sale the following is set forth relative to the various corporations which are represented by the stock:

The Mitchell H. Mark Realty Corporation manages and operates very valuable theatre properties, including the New York Mark Theatre, Brooklyn, the New York Theatre, Albany (N. Y.) Strand Theatre, and Troy (N. Y.) Strand Theatre. It is a closed corporation with a total capital of \$250,000 preferred and \$750,000 common. The preferred has been paying 7 per cent per annum and the common 12 per cent per annum regularly. The 296 shares of common and 65 1/2 shares of preferred of this corporation stated to be subject to the lien of Estelle B. Mark are subject to a lien in her favor not in excess of \$15,000. According to its annual statement as of December 30, 1922, this corporation had a surplus subject to 1922 income of \$747,000. On January 1, 1923, in an action in the Supreme Court, New York County, the value of the common stock, based on tangible assets only, of the corporation was found to be \$251.45 per share; adding good will, the value was found to be \$321.61 per share. It is stated the declared, but unpaid, dividends on the aforementioned shares of stock aggregate approximately \$20,000.

The Market & Beaver Realty Corporation has cash assets of \$120,000 and is the owner of a second mortgage of \$281,000 on the Newark Theatre, Market street, Newark, N. J., with liabilities not exceeding \$5,000. The first mortgage on this property is \$200,000 and the property was bought by the present owner in March, 1922, for \$100,000. The capitalization of the Market & Beaver Realty Corporation is \$150,000 preferred and \$250,000 common. Of the cash on hand approximately \$50,000 represents

TWO TAMADGE FILMS STARTING

Jos. M. Schenck Right Back to Work

Los Angeles, March 3. Joseph M. Schenck, accompanied by his wife Norma, Tamadge, and Nick Schenck arrived here in a special car, after a three-month European trip. Upon his arrival he immediately arranged for the starting of production of the two Tamadge companies and the Buster Keaton organization.

Constance Tamadge will be the first, commencing in "The Man She Bought" from an original story by Hans Krasa, at the United Studios on March 9. March 16, Norma Tamadge will start her first production at the same studio, in "Graustark." Both of these films are to be released by First National.

Keaton is expected to get underway at his own studio about April 1 on a new story for which he has provided the plot himself. It will be on the Metro-Goldwyn program and follow "Seven Chances," which Keaton has just completed.

Schenck, it is said, will also become quite active in the affairs of United Artists shortly. According to reports several important conferences with Hiram Abrams, Nathan Burkan and Denis T. O'Brien, besides the producing units represented will be held. The conferences are scheduled early in March at the Fairbanks-Pickford studios and are for the purpose of discussing a new release schedule.

LARGEST 2D MORTGAGE

Chicago, March 3. The largest individual second mortgage ever underwritten in Chicago has been placed on property of the Ascher Brothers' Theaters Corporation of Illinois. It is for \$725,000, to run three years at 7 per cent, and is to finance purchase of \$1,000,000 half-interest in the Metro-Goldwyn interests. The mortgage covers 16 properties and as additional security has a pledge of all the stock of the corporation.

This negotiation closes out a half interest held since 1919 when the Roosevelt was erected. At the time the Goldwyn Picture Corporation secured through its president, Samuel Goldwyn, a half interest in the Ascher string of theatres for approximately \$1,000,000. Later came the consolidation of Goldwyn and Metro.

In connection with the deal a new Ascher Bros. Theaters Corporation has been incorporated under the laws of Illinois to take over the stock and is to be headed by Nathan Ascher.

TOM TERRIS' 'BUDDY'S WIFE'

Tom Terris will start work on his first Terris Production when people he is after can be obtained. The first picture will be tentatively entitled "My Buddy's Wife," from T. Howard Kelly's story.

Terris has studio and script.

persons money to be distributed as accumulated dividends on the outstanding preferred stock.

The Mark Spiegel Realty Corporation owns the beachfront on the Fitzgerald Building, 43rd street and Broadway, New York City. Its capitalization is \$500,000 preferred stock and 20,000 shares of common stock without nominal or par value.

BILL HART IS WITH SCHENCK

Three Pictures Through United Artists

Los Angeles, March 3. William S. Hart has been signed by Joseph M. Schenck to make three pictures to be released through United Artists.

The first will get under way at the United Artists' Studio next month with Schenck assisting Hart in the selection of the story and casts.

Schenck feels that with proper westerns Hart will be a bigger box office card than ever before.

FIND BRUISED WOMAN AFTER SUICIDE ATTEMPT

Mrs. Martha Taylor Claims Husband Watched Her Beating

Los Angeles, March 3.

Mrs. Martha Taylor, known in Hollywood as a picture colony dentist, was found by police on the lawn in front of 527 Gordon street suffering from a badly bruised jaw and under the effect of bromide. Mrs. Taylor told the police she had taken the bromide in an attempt at suicide.

She further stated that having separated from her husband she went to the Gordon street address. Mrs. Taylor's residence, to deliver some clothes to him when two women, whom she declared to be actresses, and a prize fighter, named Sharkey, beat her up and threw her out while Taylor looked on.

Following medical aid Mrs. Taylor was released after she had refused to make a complaint against either the two women or Sharkey.

Points Out Chaplin's Unsophisticated Audiences

Los Angeles, March 3. After 17 days of introducing evidence and witnesses in the Chaplin suit to restrain Charles Amador from impersonating Charlie's screen attire, the case temporarily ended before Judge Hodner in the Superior Court last Saturday.

In his final argument Charles Millikan, attorney for Chaplin, said that the bulk of audiences who see Chaplin are composed of people of little sophistication, and that F. M. Sanford, the producer to whom Amador is under contract, is a commercial pirate and purposely had advertising used for his pictures to mislead people into believing it was Chaplin.

Judge Hodner stated his decision would not be made for at least two weeks and that in case it was in favor of Chaplin he might ask the latter's attorney, Millikan, to assist him in preparing his findings as to whether or not so longed and complicated.

WANTED—FIG LEAF GIRL

Los Angeles, March 3. Hobart Henley is to begin the making of "Nothing to Wear," the first screen story Sam Shipman wrote for Metro-Goldwyn. The screen adaptation was made by Ben Meredith.

What is perplexing Henley most is to find the girl to play the title role, so he says. Hobart states she must be a modern Eve and she cannot find a girl in Hollywood who will disport herself through-out a picture with a "fig leaf" as her only wearing apparel, even though this must be accepted as pre-press stuff.

FAMOUS AND ORPHEUM BOTH SKYROCKETING

Former Reaches New High for Common, Crossing 100 Mark—Orpheum Up 8 Points

Famous Players, common, hit a new high late last week and passed the century mark, going to 103 1/4, with the insiders of the opinion that the stock will reach 110 on the report of the earnings of the organization for the last quarter. At the same time the Orpheum shares leaped on the strength of the annual statement and went up eight points to 29.

During the two days of trading this week, however, Famous dropped off about a point and a half, which, however, did not discourage those that are holding the stock, for their minds are made up to hold until 110 is reached and then to drop it. Orpheum remained firm and yesterday went up an eighth, which was only a quarter to hold until the high for the year.

All the other picture and theatre operating stocks on the big board fell off to a slight extent yesterday, with Loews, Inc., being the most heavily dealt in next to Famous.

On the curb both Universal and Warners' dropped slightly.

The closing quotations yesterday were:

	Sales.	High.	Low.	Close.	Ch'ge.
Eastman Kod.	700	112 3/4	112 1/4	112 3/4	—
Famous Play...	6,500	102 1/2	101	101 1/2	—1
Do pref.	500	107 1/4	106 1/2	106 3/4	—1
Loew's, Inc.	2,800	23 1/2	23 1/4	23 1/2	— 1/4
Met-Goldwyn.	100	20 1/4	20 1/4	20 1/4	— 1/4
Orpheum	800	29 1/4	29	29 1/2	+ 1/4
Curb					
Universal P...	700	27	26	26	—1
Warner Bros.	2,100	15 1/4	15	15	— 1/4

✓ 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 LARRY SCHLOSS

*"You can't go wrong
with any FEIST song!"*

*The Foxtr
Beau*

WILL
REME
M

by LOU DAVIS
HARRY

A. Voc
A Danc

711 Seventh Avenue

SAN FRANCISCO
Palmer Theatre Bldg.
THEATRE
141 Drumm St.

CINCINNATI
707-3 Lyric Theatre Bldg.
TORONTO
122 Yonge St.

PHILADELPHIA
1330 Market St.
DETROIT
1000 Randolph St.

LEO

ot Ballad
tiful

YOU
MBER
E?"

HENRY SANTLY
ICHMAN

al Gem
ce Hit!

✓ A FEIST HIT!
"I'll See You
In My Dreams"

A Cyclonic Fox Trot Sensation

by GUS KAHN and ISHAM JONES

✓ 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 "Lowdown"

Lyric by HARRY HARRIS and JOE DARCY Music by JACK STANLEY

FEIST, Inc.

KANSAS CITY
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417 West Fifth St.

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180 No. Clark St.
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Dance Orchestrations
35¢ at your dealers or direct

INSIDE STUFF

ON PICTURES

Sid Grauman's Egyptian theatre in Hollywood still remains the mystery of filmdom. But only on the business end. Mr. Grauman believes he can explain why a feature can run from 12 to 25 weeks in that Hollywood dream of his own, but his explanation doesn't explain. However, the fact remains that the Grauman theatre does so just this. Naturally, the Grauman theatre is a perpetual exhibit and pleasure to even the citizens of Hollywood, but there are not enough of them to support a picture for a continuous run of many weeks and to grosses that often have hit \$20,000 and over a week. Hollywood, of course, draws nearly all of the tourists visiting Southern California, but that doesn't explain it either, for not all of them go to the Grauman theatre. And if they did, the entire crowd could not keep up that theatre's pace with its two performances daily.

Sid Grauman discusses this strangest freak of the picture business very modestly, never mentioning his presentation. It has been stated by one of the leading lights in the film business that Sid Grauman is the greatest picture showman the screen theatre of America holds. Sid makes no bid for that unique distinction, and there may be contradictions by other picture showmen, but it does look as though the Grauman record on the Pacific coast stands up under even such critical scrutiny. For the secret of the Egyptian's successful business in a town of Hollywood's size is the Sid Grauman presentation. "With 'Romola,' recently ending 12 weeks there, the Grauman prolog, had 123 people on the stage." In the current exhibition of "The Iron Horse," Mr. Grauman has 155 people. It is reported, "Romola" didn't do well at the Egyptian. In comparison with other features. For the last few weeks of its run it did almost \$15,000 a week, but the house never for Grauman. It is freely admitted by the picture men on the coast, that Grauman's presentation for "Romola" saved the theatre from a steady loss.

Not only does the Grauman presentation draw, but it must draw returns. That appears to be the explanation of the Egyptian's phenomenal grosses. The reason for this is that Sid Grauman again to see it and if the picture can hold up alongside, Sid Grauman's house runs its gross to \$20,000 or more and keeps it up, like with "The Thief of Bagdad" for 25 weeks.

It will not be surprising if Sid Grauman comes to New York and opens his own theatre, for another mysterious point in connection with him is how California has been able to exclusively hold this master picture showman to itself for so long.

In all of New York City with the largest population and largest theatre there is no picture house that charges \$1.50 top as does the Egyptian and no picture house that has a longer publicity campaign than the Egyptian. Cameo with about six weeks there, the limit, or the light house turns over temporarily for a special feature, although the Criterion might be excepted. That is topped at \$10, and only doted by Famous Players for its very own biggest, while others not made by F. P. that have played the Criterion have not in any single instance touched the Egyptian's record for run or money.

More complex grows the Balaban & Katz proposition in that Chicago firm's evident desire to reach out. It looks positive just now that B. & K. will hook in with A. H. Black of Iowa, while the Kunsky Detroit connection is set. B. & K. has Illinois pretty well sewed up for service, so much so Sam Katz doesn't have to give state or further thought.

A more recent rumor is that Balaban & Katz may tie up for mutual benefit with the Stanley Company (Philadelphia), although that is but a rumor and vague at best. No one is able to figure that out unless another report is actually a fact, that Sam Katz and Adolph Zukor have reached some sort of an agreement.

The latter is purely problematical and doubtful, for Katz is too ambitious it would appear to permit Zukor to smother his long cherished exhibitor-gathering plans. Yet if there is anything to the B. & K. Stanley reach it is logical to believe that Zukor has approved of it.

Another problem is how far from Illinois can Sam Katz reach. Iowa doesn't mean so much. Des Moines is over-theated, and Blank hasn't had the sweetest time of his life operating in that state for the past three years. If B. & K. gets into Detroit that will be the limit in Michigan for them, for Michigan exhibitors, led by Ritchey, are the smartest bunch of picture theatre operators a group in this country. So smart that if there is another investigation of the picture business by the Federal Trade Commission, it will be against the exhibitors and the start of it will be in Michigan.

The example of the Michigansers in their combinations and operations against the distributors will sooner or later be followed by exhibitor groups all over the country. The Ritchey bunch in Michigan already has the distributors yelping.

There is some sense to the Michigan situation when it must be considered in the film trade that Famous Players, Metro-Goldwyn and First National are working under an understanding at least in their dealings with exhibitors. The latter are the minds of the picture boys that F. P., M-G and Nat'l are exchanging reports upon exhibitors if nothing else. If the understanding is more extensive it has not been as yet divulged. A claim often has been made that Zukor can easily figure his strength in First National through the latter's franchise holders, while it is questionable if two large operators in theatres and pictures like Zukor and Marcus Loew would independently stand apart as against the rapidly growing combines of exhibitors.

As an estimate there are 13,000 picture houses in this country. In that figure are included 1,000 picture house circuits, calculating a circuit as of two or three theatres. There are 1,000 circuits across the street, leaving 5,000 single houses and exhibitors. And in those 5,000 theatres is a large profit for any distributor.

Since the opening of the Colony and Piccadilly, New York, these two houses have shown some freak grosses. Except with "Dick Turpin" and "Oh, Doctor," the Colony and Piccadilly have stood around \$12,000 weekly, but with "The Thief of Bagdad" and "The Iron Horse" across the street almost, the Colony started at a \$23,000 with "Thief of Bagdad" and held the film for four weeks. "The Lady" following, and for which B. S. Moss paid \$25,000 for first run privileges, was acknowledged as one of the best Talmadge pictures ever put out, but the gross was about \$27,000 for the two weeks of its run. "Charles' Aunt" also showed about a record week of over \$25,000 on opening, and has held close to that since, while "Oh, Doctor," coming in on slippers, set a Piccadilly record for the week, that being aided materially by the first three days, which went over \$12,000.

These various figures indicate that these new houses, without an established clientele as yet, are drawing purely on the public reaction to the film, for neither maintains elaborate presentation showings around the feature.

Every once in a while a corking idea comes to New York from some spot in the hinterland. Last week witnessed one of these occasions when Harry Reichenbach utilized an advertising idea for "Too Many Kisses" at the Rialto this week, in the daily papers calling attention to the attraction. It was the idea that carried a top line in all of the daily paper advertisements to the effect "If I Owned This Paper," following with the information that the critic would be ordered to devote all of the space of space to "Too Many Kisses." This idea was originated by Helmer J. Norenberg, manager of the Province theatre, Winnipeg, who utilized it in connection with the exploitation of "The Man Who Came Back" some weeks ago and the idea was taken up in one of

U TAKES 8 SPARKS
HOUSES IN FLORIDA

Universal late last week closed a deal whereby it will take over the theatres of the Sparks Circuit in Florida. The deal was closed in New York between Ned Sparks, head of the circuit, and Michaelis, district manager for Universal in the Southern territory with headquarters in Atlanta.

The eight theatres are located in towns with a population of 10,000 or less, the biggest town of the lot according to the latest census being Orlando which was 10,900. St. Augustine and Sarasota are the next two towns of importance, having a population, a little in excess of 6,000. The balance include Bradenton, Fort Pierce, Plant City, Arcadia and Kissimmee. The latter three have no even have a local paper of any kind.

There will be no conflict between Universal and the Famous Players-Southern territories theatres, in the territory as none of the Sparks houses disposed of is in a town where it could be in opposition to Famous.

'SILENCE' BRINGS \$75,000.

Cecil B. DeMille is reported to have bought the picture rights to "Silence," now current at the National theatre, making a deal direct with Crosby Paige, producer of the play. The price reported paid is \$15,000.

An unusual feature of the same is the fact that Metro and a chance to purchase the screen rights to the picture before the stage production is made at \$15,000, but turned it down.

With its adoption in New York is no more than right that the originator should receive credit for the idea.

On the lot of the United Studios at Hollywood are three bungalows, utilized as dressing and rest rooms by the Talmadge girls, Rudolph Valentino and Marion Davies. Norma Talmadge was the first studio bungalow ever built on a lot. Valentino's followed and recently Miss Davies had hers erected, at a cost of \$20,000. It has a sunken swimming bath.

When the bungalow owners get ready to leave the U. S. lot it is hardly likely they will take the bungalow with them, but that isn't bothering Mike Levee of the U. S. Although Joe Schenck is now interested in United Studios with Mr. Levee and Joe, he also has the husband of Norma.

Each of the bungalows has about five rooms, including a complete kitchen. They are in a group to the far end of the lot, but close to the studios proper.

Mr. Levee is said to have promoted the bungalow idea when he submitted the proposal to Miss Talmadge before Joe became interested. Miss Talmadge jumped at the suggestion of plan of a comfortable bungalow as a dressing and resting place right on the lot and at the time switched allegiance to the U. S. to obtain it.

Those high powered publicity pushers in the picture field never seem to run out of old ideas. As an instance, there was the blocking of Broadway traffic Sunday night in front of the Strand on Broadway, to get a picture that would make it appear that every one in New York was just like to be down the doors of the theatre see Constance Talmadge's latest picture. Broadway at any time is a pretty busy street and especially on a Sunday night at the hour of 8. It is about the easiest thing imaginable to collect a crowd by shooting off a couple of charges of flash-light powder. The photographer does exactly that, and then the picture stands still and linger, all anxious to get their face into the picture.

They are not theatregoers waiting in line trying to get into the house, but just strollers that will stand around to kill time.

The manager of a Boston picture theatre, connected with one of the New England circuits, and who recently was promoted to a post as exploitation manager of the circuit, is in an odd mixup with his so-called better half. The wife was in his office in the theatre, when the head of the circuit called him on the phone. After the conversation the wife accused her husband of having been talking with a woman. She lit on him to find out who the woman he had been talking with. She started separate suit proceedings, but finally succeeded in prevailing upon him to return to her. This he did, but the fight was resumed. She won't even believe her husband's boss that it was he who had the conversation with him at the time in question. Still she wants him to give her a job in the box office of one of his theatres.

A scheme to tie up exhibitors for the independent market and at least afford the independents a break for as much of their product as is deemed suitable has been hatched up by an exhibitor in a Broadway picture theatre. His plan is to line up the independents and exhibitors somewhat along the lines of the First National formation. They are to agree on the plan and more detail to be worked out, but the Broadway man has gone ahead with some confidence. He is of the impression that should the scheme work out, his independent organization will be in a position to handle all of this money; it may need to support the producers connected with it.

Harry Millarde is reported as taking life easy. He has been with Fox for some time, making his biggest hit as a director when he turned out "Over the Hill." His next big one was "If Winter Comes" and his last for Fox is "The Fool," yet to reach the screen.

Millarde's contract with Fox is said to have ended with "The Fool," with Millarde having announced no immediate plans.

That guy Joe Lee is getting to be the "claimjumper" fellow that there has been a great deal of talk about. He is a business man. His latest was when he was President Coolidge's "iron" hobby horse, and he was the president's mind after he had witnessed a showing of the picture on board the Mayflower.

Frances Howard, who has appeared in two pictures for Famous Players, will, in all probability, return to the speaking stage in the near future under the management of Charles Frohman, Inc.

FILM STARS
BLOOMER

(Continued from page 1)

Ruth Stonehouse, Kathryn McGuire, Jack Dougherty, Mena Gregory, Joe Murray, Mary Astor, and Tully T. They blew in last Wednesday with but a very little billing. It stated they would appear in a "Grand revue and ball" at Convention Hall Thursday night. The number was too good, and the number, which were so small as to be almost lost in the amusement pages, stated the best seats would be sold for \$12. That would include the privilege of dancing with the "stars." The advance representative tried to interest some of the picture theatre managers to run advertising the ball, but failed.

The Newman interests, however, did take the bunch for personal appearances, at the Newman and added them to its regular bill. The party stopped at the town's leading hotel, occupying expensive rooms and suites, living right up to the Hollywood idea. Nothing was too good, and some of the members of the party imbibed freely and too often. All had many friends and newly made acquaintances. One agent for a high-priced movie star furnished a number of his best for their exclusive use, and to convey them from the Newman to Convention Hall the night of their personal appearance.

18,000 Vacant Seats

At the Newman Wednesday and Thursday the artists were given genuine welcomes from the regulars, who had paid 10 cents for the entire Newman showing.

Then came the "Grand revue and ball." The aggregation posed in front of the theatre before starting for the hall. A police escort

had been secured, all the shiny, high priced cars were filled with picture stars, the camera men ground out hundreds of feet of film, and the parade started.

Upon arrival at the hall, which seats some 18,000, the police and autos drove through the big doors; the band played "Hello, Hello, Here I Come," and the bunch swarmed in. They looked up to see the impression they were making, but the hall was vacant. All they saw were hundreds of vacant seats; not enough paying customers in the place to find.

It was pitiful but funny. Then came a display of temperamental. Some were for going to the hotel; others declared they would not go on the stage, while one or two laughed. When informed the papers all had reporters present and that a failure to give the show would result in a pan all changed their minds and the revue was given in its entirety. Anna May Wong sang for couple of minutes, others put on a little sketch and all were personally introduced by Harry Tighe.

Stars Fade Away

The ball was to follow, and the orchestra started a popular dance tune, but the movie stars had faded out of the picture. They had slipped away into the hotel.

To the experienced show people, who had seen such things before, it was funny, but the temperamental screen artists could not stand the thing, having nothing to do but the Newman, where they were still appearing. It was a docile bunch. Their friends, and the automobile escort, were very much minus it, so different from the day before.

But the worst was to come. Monte Williams, a local picture agent and promoter, who had been secured by the Newman company, securing outside dates, and promoting the attraction, became fearful he would not get his money and had not attachment on the money due the company from the Newman theatre. The sheriff tied it up and it looked for a while Saturday as though the company would not be able to keep its date in Alhambra, Kansas, that night. The financial matters were adjusted, however, and the party got away on an afternoon train.

Hardly had they left town when the orchestra leader, who furnished the music for the convention hall show, and who had accepted a check on a California bank in payment for his services, received a telegram from the bank that the check was not good. He has announced his intention of attaching the receipts, say, at Omaha, where the Cosmic are due to appear.

The little company was under the management of H. A. DeVais, vice-president and manager of the Cosmic Production Company, with Harry Tighe, president of the company, officiating as master of ceremonies for the revue. Members of the company did not hesitate to tell the Alhambra manager that a part of salary since leaving Los Angeles some three weeks ago, the management only giving them expense money.

Harry Washington was quoted as saying he would quit the company here but felt he was under obligation to some of the others who had joined the organization upon his recommendation.

As it was the trouper were a pretty gloom-aged bunch when they left Kansas City, and the prediction was that Omaha next week would see the Alhambra's grand tour of the Cosmic Production company's "Movie Missionaries."

Misrepresentation Alleged

Los Angeles, March 3. A wire received here from the Better Business Men's Bureau of Kansas City requested information from the Cosmic Productions, which it was stated had alleged in Kansas City its tour with 12 picture stars was backed by the Chamber of Commerce of Los Angeles and Hollywood. An answer was returned repudiating any such statement.

It is said the Cosmic company, when starting the tour and going into Texas, attempted to sell stock in the organization.

It is reported here that the Will H. Hays organization is investigating the Cosmic tour, its method of operation and the entire proposition.

The Cosmic's idea was to have the picture people carried away in conjunction with local ballroom affairs.

REPRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"THE DAYS OF 1863-1869" (120)
 Prolog for "The Iron Horse"
 48 Min.; One and Full (Special)
 Grauman's Egyptian, Los Angeles
 Los Angeles, Feb. 28.

Any producer who does not consider Sid Grauman before he makes a presentation with a feature picture going into a run house at the \$150 to \$200 discounts the selling value of his picture at least 50 per cent. If not more. Grauman seems to possess that genius and foresight in the offering of a picture to the public that means returns at the box office. Grauman has been the means of saving a number of the so-called superfeatures offered in this house and in the instance of William Fox's "The Iron Horse," his offering should cause the picture through a much longer and more profitable run than any one else could have gotten for it.

Those not familiar with the manner Grauman makes his presentations might be led to believe, as an "uncanny" mind could conceive and execute them. However, such is not the case, as all this local showman looks to rest on is something so realistic and so convincing that it will please both mind and eye.

For this particular presentation his high spot was to run out on the stage two real live engineers, familiar of the "Jupiter" and with full steam up to etop about four feet apart while the gold spike is driven, completing the first transcontinental railroad.

The scene of the tableaux or series is laid at Promontory, Utah, where the interlinking of the Central Pacific and Union Pacific roads took place. The overture by the house orchestra, directed by Urelio Marcelli, consisted of a medley of airs of the period of 1863-69. This placed the audience in a receptive mood for the picture to follow. Then the screen disclosed the fact that one Colonel T. J. McCoy was a great friend of the Indians, having lived among them all his life and aided their arrangements. After this introduction McCoy stepped forth and told the folks all about the traits and habits of the Americans, especially the Shoshone and Arapahoe tribes, who took the present time had been none too friendly.

It was an interesting five minute course, which was followed by the appearance of the first drop of 25 Shoshone and Arapahoe Indians and their squaws and papooses. McCoy did a little lecturing on the personality and antecedents of his subject, parading a number of them in front of the group to call attention to their appearance or mannerism. It was a great flash and hit home.

Then followed a series of tableaux conceived from the Remington paintings of pioneer days in the prairie land and Indian reservations. The lighting and arrangement of the various tableaux is ideal. Beautiful and effective were "A Close Call," showing a horseman chasing a buffalo; "Guarding the Water Hole," and ten Indians smoking "The Pipe of Peace."

Then came a filler showing various tribes of present day Indians doing their daily work. This film was used to enable the setting to be made for the bigger railroad scene. This opened with a score of workers doing the laying of the tracks and chanting their favorite song, "Drill, Ye Warriors, Drill!" An Indian war dance was done by about a dozen, and the presentation period was taken up. Some 100 or more persons, including road officials, workers and camp followers, were ushered on to participate in the festivities, while top place on the completion of the work. The young ones sang and danced; then their elders did likewise, with an ecstacy of boys and girls executing "hoop skirt" dance, the "Warrior" dance, and the "Fanchon." It was most pleasing

number and fitted in well. Two old-time fiddlers and an accordion player supplied the music, while the folk sang "Pop Goes the Weasel," and "Grandfather's Clock," and did an old-fashioned square dance for good measure. As this was concluded, word came that the engineers were on their way and everyone made their appearance. Speech-making followed and a stray Indian was ushered on who wanted to sing a white man's song. This he did by chanting the verse of "My Country 'Tis of Thee" with the entire ensemble on the chorus and second verse. It sure was an inspiring sight.

Prior to the presentation Edward Davis, as master of ceremonies, introduced the various members of the cast, including George O'Brien and Madge Bellamy and Dan O'Brien, Chief of Police, of San Francisco, was in the house and, of course, had to respond and all he could say was "He's My Boy." Sid Grauman and William Fox were also introduced.

This presentation is a rather costly one and hardly one that would be staged in an average house. It is well to say that Sid Grauman outdid himself in furnishing this embellishment for the first William Fox product to get a showing in one of the bigger Los Angeles houses.

"ON THE ARAPAHOE TRAIL"
 Prolog to "Thundering Herd"
 8 Minutes
 Rivoli, New York

Two soloists, the Rivoli ensemble and a half dozen real Indians complete the company that is emceed by the house orchestra. The soloists are employed behind a transparent scrim, the man in Indian costume of a chief and the woman as an Indian maiden. The foreground is entirely, blacked out for this. Then at the conclusion of their number they fade away leaving the lights across the double quartet of the house in Indian costume in a camp scene with the six real Indians coming on for a native dance. The chief in full regalia leading them and two dancers contributing the war-whoop stuff. After this there is another fade out with the front going black again and the original soloists again coming into the picture for a final chorus which on fading out of the whole scene fades into the leader title to the picture.

"OLD FASHIONED MOVIES"
 Music, Singing and Film
 8 Min.; One (Special)
 Tivoli, Chicago

Chicago, Feb. 28.
 Edward House, organist of the Riviera, is credited with originating this idea. Part of an old film, a half dozen slides, and an off-key organist comprise this combination. The film employed in this instance featured King Baggett and Mary Pickford, in "Going Straight." It is an old melodrama release using about three minutes of the reel. The old fashioned costumes and the gestures combined with the rattling brought forth continuous laughter.

Prior to the running of the film several veteran slides were thrown on the screen, such as, "Those boys half tickets can remain for the next performance," "Ladies with large hats will kindly remove them," and "Please your children but keep them quiet during the performance." etc. During the running of the film several more slides were employed pertaining to the operator, having trouble with his machine, "one minute to change" reels, and other methods employed in picture theatres years ago.

Following the screen attraction the singer with the old fashioned slides, the flash light to cue the

B. & K. Stock Selling By Special Inducement

Chicago, March 3.
 Balaban & Katz, in an effort to bring their employees in closer affiliations with the corporation, are offering special inducements to their employees to boost the sales of the stock recently placed on the market.

A special price is being offered weekly to the employee disposing of the largest number of shares. To make the contest more interesting a cash bonus of 40 cents per share sold is being offered.

The boys feel that the proposition is a worth-while offering and are enrolling new customers daily, accumulating quite a bit of side money for their efforts. It is estimated that in the five B. & K. houses here that over 500 shares are sold weekly through their employees.

LYOYD'S NEXT EAST

Los Angeles, March 3.
 Harold Lloyd will take about four weeks to finish his last picture under the Fox contract and then arrange for a European trip from June to September.

Upon the completion of the picture here Lloyd with several executives of his corporation will leave for New York to take up the matter of producing his first picture to be released by Paramount at the latter's eastern studios. The scene of his last story is in the east side of New York and Lloyd feels that he should do all of his work in that vicinity.

Meantime Lloyd has made no provision for his future production activities here as his lease on the Hollywood studios where he is now working expires upon the completion of his present picture.

Several studios have been offered for sale to Lloyd but William R. Fraser, his general manager, has found none suitable as yet.

GOING WEST

Los Angeles, Feb. 28.
 Among recent arrivals from New York were:

Joseph M. Schenck, Nicholas Schenck, Norma Talmadge, Lola Lane, Bert Stryker, and I. Altman, travelling in Joseph M. Schenck's private car.

Jaycee Williams, head of Ritz Carlton productions.

W. B. E. Indian maiden, vice-president Hal B. Roach studio.

Jean Ackler, former wife of Rudolph Valentino.

W. B. E. Indian maiden, sales manager, Metro-Goldwyn-Mayer.

E. B. Hatrick, general manager International Newreel Corp.

Cantor at McVickers'

Chicago, March 3.
 Cantor Josef Rosenblatt has been booked into McVickers for one week opening March 23. The Cantor will appear four times daily, excluding Friday and Saturday. On Friday he will only appear for the two matinees and on Saturday will do the three evening performances.

THEATRE BANDIT KILLED

Norwalk, Conn., March 3.
 One handit was killed and two others captured when discovered attempting to drill the safe in the Palace theatre, in South Norwalk, one night last week. The man fatally wounded, was identified as Joe Sheiklin, 37, of 1331 Fifth avenue, New York.

A lone policeman discovered the trio at work on the safe.

operator, dispensed more laughter. The candy butcher also coming in on the scene shouting at the top of his voice. The five piece medley orchestra in the pit was another bit interwoven in this novelty.

It is a corking presentation, inexpensively produced and furnishes the ultimate of comedy entertainment.

HOUSE REVIEWS

CAPITOL

New York, March 1.
 At the Capitol luxury has set a standard for the performances presented. In fact, he has worked it out to such a degree that even a weak feature film cannot hurt the business any too much. But this week with a weak show and a weak feature film the Capitol must suffer at the box office, unless the public mix up the title of "Lady of the Night" with the Belasco dixie show, "Ladies of the Evening," and give the Capitol a play on the strength of the similarity of title, figuring the picture will be as spicy as the show. If they figure that way they'll be disappointed.

Incidentally, there is a question regarding those classical overture, that invariably start off the show in a picture house. Do the audiences applaud the rendition of the selection or do they applaud because it's through. The Capitol this week gives a strange example of this. There is about 15 minutes of music and the audience breaks in at the end of the first movement and applauded, then when the orchestra continued they sat passive and gave but perfunctory applause at the finish. At that the leader stole a bow in the most approved vaudeville manner for him in the pit, and they took it.

The entire show ran an hour and 55 minutes with the feature running short of an hour, 55 minutes to be exact, and this made necessary the interpolation of what proved to be the hit of the whole show, a film version of the poem, "Past and Present," by Thomas Hood, presented under the title of "I Remember," which ran 22 minutes and received more applause than anything else off the bill.

The Capitol Magazine, which followed the overture, ran exactly 10 minutes and showed the Presidential inaugurations from International, a human interest dog shot from the Fox Weekly, one shot from Kingman and one from Pathe. The Pathe shots carried the burden of the weekly.

Five minutes of the bill were devoted to the Ballet Divertissements, after which the combined showing of "Endless Waters" and the prelude to the feature absorbed the entire five minutes.

The scenic was a shot of Yellowstone Falls, Bruce Scenic.

The prelude to the feature was a song fitted to the title of the picture "Endless Waters." It was done rather cleverly, with a fade in effect from black lighting, but only the male voice registered, the singing of Sophia Kasimir failing to reach the audience with the lyric.

The lighting from the front was blue and old rose, while from the side of the arch green strips were used and a red spot hit first verse and chorus.

STRAND

New York, March 1.
 With "The Swan" as its film feature, the main presentation end of the show is built around that film while the overture, "Within the Walls of China," apparently cues an oriental presentation that holds a song and an appropriate dance routine.

Opening, the orchestra plays the overture, a new piece which was given its first public presentation last Sunday. The accredited composer is Lively, and his work is good, but rather obvious in its attempts to get the Chinese strains. This went six minutes to no applause.

Following was the divertissements, the first being labeled "Chi-

nois." That's a high-art way of pulling "Chinese" and the rest of the party impression further, the song which followed was called "The Lady Picking Mulberries." This was sung by Emily Day, garbed in her traditional kimono and seated in a drop, which revealed her through a circular opening. Two dancers, Klemova and M. Dake, were seated listening. Its soprano range precluded the possibility of real emulation, and so the recurrent phrase, "The lady picking mulberries," was the only tip-off that it was a horticultural song. A grilled round door was the backing for the song, which was further set off by a large dragon painted over the front door. A Chinese dance followed by Klemova and Dake, and such was such.

The second act of the divertissement held the Strand Male Quartet in one of those comedy curtains which leaves spaces for the head and hands and the rest of the atmosphere daubed on. This week the quartet plays the role of four men getting on a ship and singing at the same time. "I See by the Papers" was a tawdry topical ditty which showed off their voices to advantage, while several other numbers were used as encores. Their part of the turn went over well.

Next to the news reel, running 11 minutes and holding seven cuts—not the usual number because of the length of the past irregular scenes included in the news reel's contribution. Once more Pathe was not represented, which is getting to be a common thing, and Fox led with four items. International had the rest.

Then the prolog for "The Swan." The theme of the presentation is stolen love—the kind stolen in the moonlight. The set was massive, expensive and gorgeous. Set deep, it was the outside of a palace, with a ball going on inside. Through the long windows the whirling uniforms and gowns could be seen nicely, while on the lawn in front Judson House, London, sang some new lyrics to the Saint-Saens' "The Swan." Then the princess stole out to see her lover, while the crowd gathered in the windows and gasped. That is pretty much the theme of the picture, which bears the same relationship to the play as a Swede to an Irishman.

Then the picture ran for 65 minutes and was followed by a Lloyd Handicap comedy sketch, only a two-hour show. The usual organ business exited half a house Sunday afternoon—and it exited this mob into a sweet little rainstorm. *Slack.*

RIVOLI

New York, March 1.
 The Rivoli this week is offering a rather pretentious prolog to its feature, "The Thundering Herd"; in fact, it is one of the most elaborate presentations that the house has undertaken in a long while and one that is certain to cause talk. Possibly the lack of just this sort of thing is what has caused the Rivoli business to be so unstable and that of the Capitol to hold up so steadily.

A James Fitzpatrick "Music Master" film, showing the life of Frederick Chopin, is shown in conjunction with the overture, making a very active opening number.

This is followed by the Rivoli Pictorial, which contained bits from the Kingman, Pathe and International weeklies. Fox and Pathe split the honors with two shots each.

The prolog to the feature was entitled "On the Arapahoe Trail" and in addition to the Rivoli ensemble

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to slip and break between the pair for the girl. She favors the young American, and finally he beats the heavy and his gang. There is a fight between Dix and William Powell, who plays the heavy, and there are any number of lightening the battling aspect of the punch feat.

Frances Howard, who is Dix's leading woman, does nothing that is particularly entitle her to feature honors, but her name is played up under that of the star. She is, however, a mighty good leading woman when it comes down to expressing desire for a kiss, and for that alone deserves credit as far as this picture is concerned. Powell handles the heavy role with a niceety of touch that makes it stand out. Paul Panzer as one of his henchmen contributes a bit that registers. Incidentally "Harpo" Marx, of musical comedy fame (Marx Brothers), does a half-wit that makes him a screen possibility for comedies who will bear watching. Fred.

LADY OF THE NIGHT

Small Bell production featuring Norma Shearer. Story by Adria Rogers St. John. Screen by John M. Lee. Released by Paramount. At the Capitol week March 1. Running 35 minutes. Daily.

"Lady of the Night" would seem at off-hand an attempt to play on the title of the David Belasco show, "Lady of the Evening." The chances are that thought was in someone's mind when the picture was titled. Be that as it may, that is about the only chance that the picture has of pulling any money at the box office. In other words, the production is a cheater, one of those very cheaply made program pictures that they are trying to shove over the plate with the selling punch, "this played at the Capitol, New York, and it's good enough for that house, it's good enough for you." The tint is that the picture isn't good enough for the Capitol, and the box office receipts of that house for the current week will undoubtedly reflect that. "Lady of the Night" is just an

ordinary program picture only saved through the performance that Norma Shearer gives in the principal roles of a dual character.

One of the faults is that it has three reels of planting before there is action. Had possibly one reel been devoted to laying the plot, and the other four to the conflict between the two women for the love of the man, it would have made a better story. Also to the majority of the picture audience it would have been a better ending if the tough girl had won the handsome hero instead of him falling for the wealthy de.

The story starts with a prolog, showing a crook being sent away just after a girl baby has arrived at his home. At the same time, the judge who sentences him also has a girl baby. Some 15 years later the judge's daughter is shown graduating from a Select Girls' School, and at the same time the daughter of the crook is freed from a Reform School. Norma Shearer plays both roles. As the crook's daughter, she is a habitue of a cheap dance hall; as the judge's daughter she is a sheltered society deb.

Mollie, the dance hall girl, meets a young inventor who has perfected an appliance that will open any safe, and one of his cronies wants him to sell it to a safe-cracking mob, but Mollie prevails upon him to turn it over to the banking interests. There is a sub-title here that the banking fraternity may get after it is, "Don't give it to the bankers, they'll rob you. Give it to the crooks, they'll treat you square." It was a great laugh to the Capitol audience.

Through the selling of the invention, the boy meets the daughter of the judge, who is the attorney for the banking interests, and she falls in love with him, while he is very in love with her. The dance hall girl eats her heart out silently, finally sacrificing her own love so that the boy may be happy. Miss Shearer's work in the dual role is perfect, and incidentally there is a bit of double exposure work in the scene in the automobile shot that is the best that there has been shown in the line of one character in a double role in a long time. Malcolm McGregor in the lead handles himself nicely, but in the cast

there is a possibility as a film comedian that will bear watching; he is George K. Arthur, and if he is properly developed he will be one of the laugh makers of the future on the screen. Others in the cast just handled minor roles. Fred.

NEW LIVES FOR OLD

Famous Players-Lasky production starring Betty Compton. Adapted by Alida Hailson. Screened by Clarence Badger. Shown first week of Feb. 22. Running time, 55 minutes.

Clayton, Betty Compton, Wallace MacDonald, De Monticristi, Theodore Kottloff, John Herbert, Jack Joyce, Senator Warren, Joseph Downing, Mrs. Warren, Helen Pugh, Herbie, Charles Armstrong, Dale Henry, Nancy, Maravé, Ed. Furst, Cafe Munch.

This seems rather a late date to bring along a war drama of this type to Broadway even in pictures. It is one of those stories that is at once conventional and stereotyped in plot and action. Just a café dancer who falls in love with an American officer in Paris. He doesn't know that she is the dancer. After he goes to the front she wants to do her bit and so becomes a member of the War Department's secret corps. Under orders she carries on an affair with a suspected Major, and finally traps him. The Department, unable to show its hand, lets the accusation stand in the general mind that she was the spy's accomplice. There being but one way out of the predicament, her death and burial are arranged for, in proxy, just at the announcement of armistice. She returns to her little Normandie home, where her American sweetheart finds her and takes her back to the States as his bride.

At this point the spy who made his escape again turns up in the scene with a title and as a suitor for the hand of the sister of the officer to whom the dancer is married. When she, in order to save her sister-in-law, exposes him, she does so at a cost of her own exposure, but, although her husband's family turn from her, he remains loyal, his faith being rewarded by the arrival of the chief of the French Embassy, who clears up the situation and informs her in-laws that the French Government has been searching for the girl to decorate her for her war work.

Betty Compton as the heroine manages fairly well with a role that does not offer any real opportunities. Wallace MacDonald handles the hero rather nicely, but the outstanding hit is the performance that Jack Joyce, the one-legged dancer from vaudeville, gives as a French hero who has lost his leg in service. Joyce displayed a great deal of personality and seemed to get to the audience. Naturally, sympathy was with him and the role called for just that.

"New Lives for Old" does not look as though it was going to be a particularly strong box office card in the pre-release houses, but it is a program picture that will get by in the regular run of things in the subsequent runs. Fred.

THE RAG MAN

Metro-Goldwyn production, starring Jackie Coogan. Written by Willard Mack. Directed by Gus Glins. Screened by Jackie Coogan, Jr. At the State, New York, week of February 22. Running time, 25 minutes.

Tim Kelly, Jackie Coogan, Max Glinberg, Max Davidson, Max Malloy, Lydia Yeomans, Tim Bernard, William Conklin, Kemper.

"The Rag Man" is Coogan's final picture under his present contract with Metro-Goldwyn. In it Jackie again plays the ragged urchin seen in "The Kid" and several other Coogan films. The return to battered cap, sweater and long trousers shows that Jackie, naturally enough, has grown considerably since the days he first became the world's favorite youngster. He is still small enough to be entirely winsome and appealing, and there appears a new boyishness about him that ingratiates. His comic technique is surer than ever, but in the moments of pathos, a studied thespian attitude, clever enough in itself, has unfortunately taken the place of the wholly natural, unsophisticated charm.

Primarily a gag picture, "The Rag Man" has nevertheless a diverting story. The never-failing Irish-Jewish theme that has given the country its most sensational legit hit in years has been used here to its best advantage. Wisely enough, the author and director decided not to let too heavy a burden fall on Coogan's little shoulders and have given almost as important a role to Max Davidson.

Davidson, cast as Glinberg, a junk man, takes care of Timothy Michael Patrick Joyce's Kat after an orphanage burns down. The kindly old Hebrew proceeds to make a real "business man" out of little Tim, and the little fellow learns as quickly Glinberg is forced to claim he couldn't be smarter if he were born in Moscow or named Levinsky. Tim buys more for four dollars than the junk cart will carry, talks with his hands, bawls his own raggies, and finally is the means of bringing to Glinberg a fortune rightfully coming to him as royalty from a

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Clarence Diller

The GIRL OF GOLD

1924. Malcolm MacGregor, Claire Du Bury, Sam Parnes, Benjie Ryan, Charles Jones. Directed by John Ince.



sewing machine patent stolen from him years before.

The finish is a wow. The two partners, now described as the "biggest dealers in antiques in the city," are shown at an ultra-fashionable golf club. Just as "Timmy" is driving someone at the next tee shouts "Fore" whereupon the little merchant responds "Not a cent more than 3.95" or something to that effect. They are then shown driving to the next hole in a stunning Roadster.

The film is crowded with similar gags, with perhaps the biggest laughs on the captions, not credited in the billing. Robert Edison, Lydia Yeamons Titus and others in the cast are entirely capable.

PAMPERED YOUTH

Film adaptation of Booth Tarkington's Pulitzer prize novel, "The Magnificent Ambersons." Produced by Albert B. Smith. Directed by David Smith and released by Vitaphone. Running time, 67 mins. George Minner (as man).....Cullen Landis Eugene Morgan.....Allan Farnest Isabel Minner.....Alice Calhoun Mabel Amberson.....Esmett King Wilbur Minner.....Wallace McDowell Lucy Morgan.....Charlotte Merriam Frank Minner.....Kathryn Adams Max Farnest.....Nancy Irving George Amberson.....William J. Irving

This production heralded by Vitaphone with much trumpet and fanfare missed by a wide margin living up to expectations. Reputed as having been adapted from a Booth Tarkington prize winning novel, the surprise is that it made better reading than film entertainment.

Although Tarkington may have written a faithful sketch of the proud Ambersons, such artificiality

has crept into the film play. Most of the characters amble through more like automatons than characters of the flesh, and never once throughout its spinning does any of the touted cast skim the surface of a brilliant performance.

Just what recommended the story as a film subject, aside from the Pulitzer award and the reputation of its author, is a secret of the producers. Its story is the stereotyped yarn of southern pride and a willful offspring of a loveless match who makes himself despicable from childhood only to grasp at the straw of redemption when fortune is swept from under him, and he is compelled to support himself and mother.

Cullen Landis gives a flat performance as the grown-up cad. Even in the pathetic moments he fails to be convincing. The part is not a world beater, but it seems more could have been done with it than Landis accomplishes. Alice Calhoun was charming as "Isabel Minner," mother of the boy, while Allan Farnest, Emmett King and Charlotte Merriam gave creditable performances in their respective roles. From all angles a weak elster and especially for the Rialto. A great selling title, perhaps, but it had little chance of holding up unless booked on double feature bills.

Eds.

Steel Valentine's \$600 Saddle

Los Angeles, March 3

Burglars broke into the stables of the United Studios and stole a silver mounted saddle, valued at \$600, belonging to Rudolph Valentino.

I AM THE MAN

Chadwick and Ivan. Story by Ivan Abramson. Directed by Clifford Smith. Released by the Broadway. N. Y. week of March 2. Running time, 60 mins.

Frank Moody.....Lionel Barrymore Jules Calvert.....Seena Owen Daniel Harrington.....Clifton James Robert McQuade.....M. J. Faust George Lawrence.....James Keane Bill Gray.....Allye Marshall

This is a real domestic melodrama of a sort, and smaller towns and with the name of Lionel Barrymore it should get some money at the box office. The trouble with the picture is the Broadway was that the operator rushed it through in less than an hour and had the action jumping all the screen.

The story is a big city tale of politics and matrimonial intrigue. There are any number of minor directorial details like the bare of complete variance with what would actually happen in real life, but it is a good deal better than the picture. The picture is in the role of the political power who ruins other politicians so that he may establish himself as the leader.

Lionel Barrymore is in the role of the political power who ruins other politicians so that he may establish himself as the leader. The picture is in the role of the political power who ruins other politicians so that he may establish himself as the leader. The picture is in the role of the political power who ruins other politicians so that he may establish himself as the leader.

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little miss, Emily Perdue, who is simply bugs over the sheriff and has several effective little scenes where she tries to force him to acknowledge his affections. Of course the sheriff is a letter perfect when it comes to riding and gun-splinting, but at love he's in the wrong paw.

As the love affair between the sheriff's brother and the banker's daughter moves apace, it develops that the latter Moody is going to rob the bank after all. His does and is brought back to jail by his brother. Then comes the trial and Henry is sentenced to hang. How, when and where it all came about, nobody knows, and no caption was flashed to tell the screenlookers why the execution.

A tip comes that Henry is not The Haven, even the sheriff's girl and Henry declare that he (Henry) isn't. The sheriff then pulls a ruse as word has been sent Henry by The Haven that he will not hang. Henry, by-the-way, had hidden the bank's money and only he (Henry) knew where it was cached.

The sheriff's led to the gallows but along comes a rescuing party which winds up by the sheriff, handing his main rescuer, The Haven, and who is none other than the manager of the bank and the old enemy of the Moody boys.

Of course Henry is freed, the money's returned to the bank, Mary and Henry do the big embrace, and Emily finally gets Frank to declare his love, and everything ends happily, just as audiences have long been accustomed to seeing them when Jack Hoxie and the Universal ranchers start to ride with hoofs flying and guns ready for the draw.

Story misadventure. No sure look of an ideal sheriff whether riding or striding to and fro, and he's a type that fills a bill when there's physical encounters or gunplay to be considered.

There's a corking comedy bit, a bunch of cowhands or, rather, the sheriff's posse, who try to run an auto and it creates consternation

when it runs wild. Well worked up. Of the famine contingent, Miss Stevens deserves special praise. She has everything in her favor and makes the best of it.

GIRL ON THE STAIRS

Patricia Hurdie, Inc. Production, starring Patsy Ruth Miller. Adapted from story by William Bowers. Directed by William Westergaard. Released by Producers Distributors, Inc. Running time, 50 mins. Doris Spencer.....Patsy Ruth Miller Lucille Hurdie.....Frances Raymond Joan Wakefield.....Arline Pretty Mabel Burdette.....Clifford James Frank Farrell.....Freeman Wood Jack Wakefield.....Bertman Grady Wilbur.....Michael Dark

An interesting murder mystery starring Patsy Ruth Miller, if one accepts the theory that the subconscious mind directs the activities of sleep walkers and that the somnambulists do not remember anything they do while in the coma, but if put to sleep by artificial means will reveal the promptings of the subconscious mind, the picture is credulous.

Whether one admits its plausibility or not, it is an engrossing picture, admirably cast and directed and superbly produced. Miss Miller in "Doris Spencer, the sleep-walking miss," is cured of the habit by Dr. Bourget (Geo. Periolati) by the method referred to above.

Doris at school carries on a flirtation with Dick Wakefield (Freeman Wood) and writes him love letters. She is engaged to Frank Farrell (Miles Welch), a young attorney. Later she discovers Wakefield is married to one of her best friends. The Wakefields lease the place next to Doris's home.

Doris attends a "wild party" at the Wakefields and tries to recover her letters from the philanderer, who demanded a kiss for each letter. He struggles with her and is surprised by his wife, who leaves the house. That night Wakefield is found murdered by his wife when she re-

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An ALAN CROSLAND PRODUCTION

"One of the most unusual melodramatic hits of the year!"

Detroit Free Press

FLYING HOOPS.

Universal production, starring Jack Hoxie. Story by Gus Woods. From original story, "Beyond the Law." Directed by Clifford Smith. Released by the Broadway. N. Y. Feb. 25. Running time, 65 minutes.

Frank Moody.....Jack Hoxie Henry Moody.....Bartlett Carr Banker Connor.....William Welch James Perdue.....Gordon Russell Emily Perdue.....Charlotte Stevens Mary Connor.....Allye Marshall The Raven.....Duke R. Lee

"The verily the age of flying, thundering herds and hoofs on the screen these hectic days of 'Westerns.' 'Flying Hoofs' is a typical western, with Jack Hoxie, as the sheriff, who must ride a fast horse whenever his posse was called forth or whenever he went in pursuit of 'The Raven,' a bold, bad man, a man given to disguises and robbings folk who drew money from Connor's Cattlemen's Bank. The story is one that jumps a few hurdles in so far as screen license is concerned. There's a reward by the western town's leading bank for the arrest and capture of 'The Raven, the outlaw, and Sheriff Moody (Hoxie) has sworn to get him, dead or alive. In the getting, however, strong suspicion and village gossip point the finger at the sheriff's tall brother, Henry Moody, who, to make the story more intricate, loves the banker's daughter, Mary, but shares the girl's father worse than pain because he believes Connor gypped him and his brother out of their ranch. Now Henry makes no bones about his public sentiment regarding Connor and once came close to giving him a sock on the nose.

Hoxie has a sweetie, a pearl, cute

Gay Paree at its Gayest!

Here is a story that is crammed with those elements of audience appeal that will mean money anywhere.

A strong love story and as fine a Parisian background as has ever been brought to the screen.

with

Jacqueline Logan
Mary Astor
Clive Brook
"Buster" Collier

by Countess de Chambrun; adapted by G. B. White; story suggested by Ralph Ince; directed by Ralph Ince; released by Thos. H. Ince Corp.

Thos. H. Ince Corp.

A FIRST NATIONAL PICTURE



from her mother's. The maid declares she saw a ghost walk up the stairs. Dora's footprint is found on a table in the room of Wakefield and his wife recalls she overheard her say to Wakefield, "You ought to be killed."

Dora is arrested and tried for the murder. Farrell defends her, but the case seems a perfect cliff-hanger. She describes the murder, which was committed by Jose Sarmiento (Bertram Grassby), a rich American, whose wife was keeping an amour with Wakefield when the husband entered.

Sarmiento and wife are in court and following the testimony, he confesses. Miss Miller is girlishly appealing and convincing throughout.

Miss Woolf was splendid in her performance and Freeman Wood was the husband who likes to play to the life. Artie Pretty had a negative as Dora's wife, but handled it satisfactorily. A corking good feature for the second run houses. Con.

SIGN OF THE CACTUS

Universal production, starring Jack Hoxie. Adapted by Lindsay Dowling and written by Norma Wise. Photographs by Harry Newman. Directed by Frank Powell. Released by New York, Feb. 20, as half the bill. Runs about an hour.

White Horse Cactus..... Jack Hoxie
Belie..... Helen Holmes
Benderman..... Gordon Russell
Bushman George..... Francis Ford
Bayer..... Joseph Swickard
Earl of Chilo..... Frank Newberg
Barr..... Bobby Gordon
Belie (boy)..... Muriel Frances Dana

Except for some exquisitely beautiful shots of Jack Hoxie riding through moonlit western valleys on a magnificent white horse there is little to "The Sign of the Cactus" that cannot be found in a thousand other program pictures of the same category. The story, dealing with a feud between western ranchers and a water company that attempts to take their land is totally trite and unrelieved by several clumsy attempts to provide novel situations.

Hoxie is White Horse Cactus, so called because of his unlawful activities against the water company and for the benefit of the ranchers who are having their livelihood taken from them. His father had been killed defending his property years before, and White Horse is out on a rampage of revenge. The introduction of a gang of eastern gunmen, imported to do the water concern's dirty work, is a slight innovation from the usual western heavies. The love interest is taken care of by the daughter of the general manager of the water outfit, recognized by the hero through a scar dating from years before, when they had played horses.

Hoxie saves her from drowning in a mildly staged bit, and finally gives up his revengeful pursuits to please her. The former rodeo rider has improved his general acting, but in the love scenes his work is unconvincing. Helen Holmes, veteran of many serial pictures, is not very prepossessing as the girl, but Francis Ford, another old-timer, takes the honors as an old shyster lawyer.

The photography is up to the usual standard, and some of the gunplay and chase bits hold a good share of action and excitement. But on the whole it's just one more western, and as such should satisfy the many lovers of this school of film.

IS LOVE EVERYTHING

Murny Garson production distributed by Associated Exhibitors. Directed by W. Christy Cabanne.

Virginia Carter..... Almo Mayro
Robert Whitney..... Frank Mayo
Jordan Southwick..... H. B. Warner
Boyd Carter..... Walter McGrath
Kerby Stanley..... Lilian Tashman
Mrs. Carter..... Marie Schaeffer
Mr. Rowland..... Irene Stowley

"Is Love Everything?" screens a combination of just plain appleauce.

At first the film gives promise of developing into a worthwhile study of the favorite old theme "two fellaes and a girl." But once Virginia Carter (Almo Mayo) has made her choice and picked the man of wealth rather than the one she loves, it becomes a pitifully stereotyped story with the husband putting his wife to the test to see if she still cares for his rival. A wreck of sea gives the script opportunity to palm the husband off as drowned.

The Enoch Arden stuff eliminates with the voluntary disappearance of the husband after he learns his wife can be happy only with her lover. That's a so-called twist that has been seen countless times. In this picture the handling does not lift it from the ordinary.

The wreck of the yacht show the heroine and her sweetie (not the

lawful one) picked up by a rum runner. Hope runs high that the picture turns so, the better. But action that follows, telling of mutiny is slovenly and unconvincing. The director has done little here but turn on a terrific rain storm in which the asserted group of villains are hurled overboard. It is about the dullest collection of sea incidents seen in months.

In this stupid picture the distinguished legitimate actor, H. B. Warner, provides a spark of relief as the husband and overhadows by far the other principals, Miss Rubens and Frank Mayo. Walter McGrath contributes a fair bit as a comic heavy.

The scenes in handsome country estates and on the yacht bespeak costliness. Miss Rubens wears some beautiful gowns.

BATTLING MASON

A Hercules Film Production distributed by Bud Barsky. Frank Merrill starred with Billy Elmer, Dick Buterland, Wilbur Morante and Eva Novak in the supporting cast. Written for the screen by W. E. Wing and directed by Jack Nelson and William James Craft. At Loew's New York, Feb. 18.

This release, made by a minor independent company, is one of the best of its kind ever thrown on the market. Had it been written with a

sense of humor it would be equal to the old Fairbanks Triangle brand, insofar as story goes, but as it stands, with its fights, thrills, stunts and love interest, it is fit to go on any second-run screen of the average caliber, and as a spilt feature with a vaudeville show "Batling Mason" is exactly the sort of stuff those patrons devour with relish.

The story concerns a young gentleman of the east who is hard with the flats. Out west he has a rich uncle who holds the money-bags and he doesn't want him to know that he and the duke get along well in a fight. But along comes a political press agent who runs him for office under a contract that he mustn't fight during the election period. Uncle comes east during this time. There's also a girl a blonde with a prize-fighting brother, so when the boy takes all kinds of insult without raising a hand the cry of "yellow" is raised.

But down in the va-house district the ruffians set upon him during a political speech. He has to run, due to the contract, but when they steal his girl he turns and shows them that hitting the floor feels like. And he wins the girl and the election and tickles uncle with his pugilistic ability.

Frank Merrill, who plays this role, isn't much of an actor. Probably

experience is what he needs, but he has an arm on him like a telephone pole. He's good looking, too, and this film, contrary to most of the cheap thrillers, indicates some care of production and some expertness in the handling of the scenario. For entertainment it backs the sex dramas off the boards.

Eva Novak is the girl and good, while Billy Elmer, as her tough brother, is enough like a pug to get by with the role. The others in the cast don't mean a whole lot, but suffice.

It can be safely said that of all the minor independent releases of recent date this stands near the top of the list. And lest that "minor" be misleading, this one will entertain most audience which doesn't demand a star add a million dollars' worth of scenery. And it beats some of those that are included in the blocks issued by the big producers.

Slak.

THE HAPPY ENDING

London, Feb. 13.

Founded on the successful play by Ian Hay, "The Happy Ending" provides entertainment which is typically British both in sentiment and setting. P. L. Mennock, responsible for the scenario, has handled his subject well and, despite the length

(eighty sets), has provided a story which is gripping.

This portion of the work is excellent, and once more George A. Cooper proves his right to stand at the head of British producers. His work is consistently good and, in using the Thames, old country gardens and few interiors, he has achieved a picture of artistic beauty.

Mrs. Craddock has brought her three children up to believe their father the whitest of men, who died a hero's death while rescuing a child from drowning. As a matter of fact Craddock was a cur of the first water, and soon proves it by turning up and blackmailing his unhappy wife. He seeks to lead the eldest boy astray, and almost succeeds. In the end, finding his course nearly spent, Craddock decides to go away, but before he can do so he loses his life in saving a child in almost identically the same way Mrs. Craddock has so often described to her children.

Fay Compton is excellent as Mrs. Craddock, and Jack Buchanan, departing momentarily from light comedy, shows he can do fine work by his performance of the blackguardly husband. Donald Searle gives a good performance as a boy friend of the family, and Jack Hobbs is well up as the eldest Craddock boy. Gore,

Danny
says
here
what
the entire
industry
is thinking
of
Metrol
Goldwyn

Wednesday, February 25, 1923

METRO

By DANNY

Hollywood Sure moving along. That Metro-Goldwyn-Mayer group. Have you noticed how they are hitting? How they have been? Right along. This season? The chief topic of Hollywood. Where they watch picture making. Like none else. And where they know what's happening at the title old box-office. Despite that they passyout for the Writers' Club. And other places. And discuss Art. With a large and emphatic A.

Within a year, Metro has pushed way ahead. Until it occupies a tremendously forceful position. In the business. Due to what? Picture. Not acting bit. And their offer to exhibitors at attractive prices.

Some keenly posted sales folk say Metro has been "giving away" pictures. Perhaps. That a new phase of things. In the picture business. Never heard of anyone giving anything away. In this business before. (Still, we're young and are learning something daily.)

However, be that as it may, we're not interested in sales figures. This is sure: they have been turning out a lot of mighty good box-office bets. And it's the why, and how of this. Which interests us.

Back of the scenery, you learn a lot. About this "You and Louis B. Mayer" watching production. As a business man. Not interested in art picture. Only interested in what the box-office wants. And doesn't hesitate to say so. He has box office record charts. Before him all the time. And keeps them there. The artistic scenario and moodab. He leaves to his aides. Gives Harry Ray and Irving Thalberg full swing. The latter says: "Sometimes I think I'm working for a picture for a picture. Nothing describes the style of Metro better. And these production costs work day and night. Never quit. And do all day. Preview it first. Something the 17 directors to browse and choose with. Considering they have Neelan and von Stroheim to handle Count these as a few more. They need lots of attention. But they are turning out some of the most attractive pictures. And the result has surprised the entire organization. Even the big chiefs. Back in New York. Even Marcus Loew. So much so. That they are planning for the coming season. With such vim, such enthusiasm. That a word of warning might be offered. To other concerns. Keep an eye on Metro. Better still, keep two eyes on Metro.

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CAN'T FIGURE K.-A. RADIO ANGLE

Booking of "Radio" Acts
After Refusing Snodgrass Confuses Agents

The booking of two radio broadcasting acts at the Palace, New York, Harry Richman and band and Ben Bernie and band, following the turn down of Harry M. Snodgrass by the Keith-Albee circuit on account of his radio activities while an inmate of Leavenworth prison, has caused considerable comment in vaudeville circles.

Vincent Lopez, who has been broadcasting since his last Keith appearance, is also booked for a Palace engagement, opening March 2, and the Richman act is to play a return engagement at the Palace some time in the near future.

In view of the determined anti-radio stand taken last season by the Keith circuit, and the incorporation of an anti-radio clause in all Keith contracts, the recent bookings have the agents up in the air.

According to the story, the Snodgrass act, which is receiving \$750 weekly from the Orpheum circuit and breaking house records, was cleared as a radio act and turned down by the Keith bookers. Snodgrass had achieved national publicity through his piano broadcasts while in prison, and was signed by Bill Jacobs, the Chicago agent. He was offered to the Keith bookers by an eastern agent, but refused.

It is understood that Bernie and Lopez will cease broadcasting while playing Keith-Albee engagements, but the booking is considered an about-face on the original stand, which concluded that acts broadcasting hurt their vaudeville values through too much familiarity with the ether.

RADIO LICENSE FIRST ARREST

Los Angeles, March 3.
George W. Fellows has the distinction of being the first person arrested for violation of the national "air" regulations governing radio broadcasting through operating a private station without a Federal license.

Fellows states that he attempted on several occasions to obtain a license, but was refused. He is released in \$1,000 bail pending trial.

CHI'S NEW STATION

Chicago, March 3.
Plans have been made for the erection here of one of the largest radio stations in the world, with the Radiophone Broadcasting Corp. having a hand in its operation. It will be known as Station WHF. George Carlson is general manager of the R. B. Corp.

MUSICALS OVER RADIO

The Duncan Sisters are slated to broadcast from WOR Monday afternoon (March 2), doing their "Topsy and Eva" song specialties. Helen Bolton of "My Girl" is another musical performer due to radiocast from the same station March 12.

ROME PICKING UP WGY

Rome, March 3.
Concerts broadcasted from Ecclesclady, N. Y. (WGY), are distinctly heard here, but as the music is heard about three a. m., on account of the difference in time, only a few Roman fans enjoy it.

WTIC'S 300 FOOT TOWER

A new air station has been opened in Hartford, Conn., which boasts of an aerial tower, 300 feet high. The station has been designated WTIC, with programs broadcast Tuesday and Fridays.

Reprisal by Exhibitors

Shawnee, Okla., March 3.
A. B. Momand, president of the Motion Picture Theatre Owners of Oklahoma, has officially notified the New York City office of the American Society of Composers to request every member of the composers' society to immediately discontinue the practice of circulating the theatre owners of Oklahoma and to stop sending professional or sample copies of the composers' music to them.

President Momand adds: "The theatre owners of Oklahoma do not desire to play the music of any of your members and do hereby call upon you for your co-operation to the extent that you lend every assistance to us that we are in bringing about an immediate elimination of the music of the members of your society."

A copy of the Momand letter has been sent to picture and theatrical papers.

N.T.G. ON RADIO FOR 1-NIGHTERS

N. T. G. and Others on
Interrupted Tour

N. T. G. will be featured here and there, and again, according to the present outlook and under his contract for one year with the Henry Kraft Attractions. A show with N. T. G. at its head is due to open tomorrow (Wednesday) night at Perth Amboy, N. J., just across the New York Bay. Its next stand is listed for Tarrytown, N. Y., with date uncertain.

N. T. G. when off of WIN is Nils T. Granlund, press man for the Loew Circuit. As the Loew publicist he is debared from engaging as an entertainer through his radio compact in any city where there is a town of white noise. Through the prohibition N. T. G. is limited in his theatrical wanderings.

Granlund Thick With Loew's
As the ruler of the WIN station, Granlund grows more thick with the Loew, people as that station is a publicity stunt by the Loew Circuit, even to having its studio in the building on Broadway, New York. The intimate business relations held by Granlund with the Loew crowd led some of the WHOP people left in New York to remark yesterday it looked doubtful to them if Granlund would open tomorrow in Perth Amboy. That slightly perturbed Mr. Kraft who had billed N. T. G. as P. A. (not press agent), besides discovering Monday morning there was a \$300 advance sale.

Not only had Mr. Kraft made the money discovery, but he had turned down a guarantee of \$5,000, so he said, for the N. T. G. show to play Syracuse. Loew's does not book or play Syracuse, but Syracuse is a seven-hour jump from New York. No matter how Kraft wanted to figure it out he couldn't find a system that would allow Granlund to let Syracuse see him in the evening and return to the WIN studio the same night.

Available Spots

Among the several spots not booked by Loew but still accessible for N. T. G. are night shows were Hempstead and Pathogue, Long Island, while Jamaica is looked upon as a pipe and Jersey City a possibility.

In the radio show framed for Perth Amboy at \$2.50 top (with the \$2 seats selling best), are, besides N. T. G. himself, Frank Silvers and his "Banquet" Band, Will Morley, Middle Miller, Con Conrad, Dagmar Godowsky, El Fey floor (cabaret) revue, and the Clarence Williams 3. On the 1-nighters the program is not to be a publicity stunt, but, up to N. T. G. is guaranteed if the show plays.

Billy Jones Laid Up

The illness of Billy Jones, of the Happiness Boys, caused the radio entertainers to cancel WGRF appearances last week. An attack of rheumatism kept Jones at home.

MUSIC FOR CITY BY RADIO AND AMPLIFIERS

"Great Idea" Ruined by
Lack of Los Angeles'
Official Funds

Los Angeles, March 3.

Someone who is desirous of saving the city money had a brilliant idea whereby one band, located in one of the city parks, would be able to furnish all of the music for the various city parks and homes via the radio.

They put the plan up to the Park Commission. That body thought it was a great idea, but was simple, only necessitating the placing of amplifiers in the various parks as far as Los Angeles harbor and San Fernando. Someone said it took money to do it. About \$25,000. This the Park Board found it did not have in its budget to spend for the fiscal year. So it asked City Attorney Stephens if it would be the proper thing to do to order the apparatus installed and pay for it after July 1 when the new budget goes into effect.

Stephens, though a lover of music and anxious to save the city money, replied it could not be done, as the city was supposed to be honest and could only spend what it had and not what it expected to get.

Meantime, the members of the Musicians' Union are very happy, as it will insure some 250 of their members getting work in the various parks during the season, which runs from April 15 to Sept. 15.

8 NEW STATIONS

Washington, March 3.

Following are the latest licensed class "A" additions to the broadcasting stations as reported by the Department of Commerce:

Call and station.	Frequency, KC.	Power, watts.
KFBI Horn & Wilson's, "Radioland," 1009 Morris street, San Luis Obispo, Cal.	1890	215.7 60
KFBI Showings Bros. Co., 3454 Klam St., Ogden, Utah	1400	215.2 500
KUOM State University of Montana, Helena, Montana	1230	244.8 250
WHIP Broadcasting Specialty Co., 217 16th St. Hawley Island, Ind.	1350	222 100
WHOP John S. Shanley, 1810 North 4th St., Harrisburg, Pa.	1300	281 70
WHOP Carter Military Academy, Culver, Ind.	1350	222 100
WHIP Cheney Electric Co., Cheney, Mich.	1320	227 50
WHIP K. & B. Electric Co., 50 Emerald Ave., Woburn, Mass.	1300	281 10

RADIO AND RUM

Washington, March 3.

The Department of Commerce is expected to open in the near future the \$125,000 appropriated to investigate radio conditions in running down the illegitimate uses of broadcasting stations, who, it has been charged, are sending out messages in code, either by popular songs or lectures, as advance information on rum running conditions.

Ritzzy Cabaret Takes

On Classy Press Agent

Chicago, March 3.

Chez Pierre, a local night club with a ritz clientele, has signed George Mainer, former baseball and newspaper man, who will handle the exploitation and also act as an assistant manager. Pierre Nuytens, an etcher whose works are much esteemed among the elite, owns the Chez Pierre, on whose walls works of art valued at six figures are hung.

Mainer is the press agent who arranged the actors' breakfast with President Coolidge during the last campaign. He is the husband of Maxine Brown, recently at the Woods theatre with "Platin Jane."

ABEL'S COMMENT By ABEL GREEN

Commanders Rapid Rise

The Commanders, under Irving Aaronson's direction, who have come to attention with almost cyclonic speed comparatively, are today commanding a record cash salary for 11 men on Broadway. August Janasen is paying the Commanders \$2,000 for their versatile entertaining and dance music services at his new uptown Hot spot. Aaronson also gets \$1,825 for his band from Charles Dillingham in the Elsie Janis revue, "Fussies."

Aaronson gives Variety no little credit for his success. Less than four months ago, Aaronson contracted with Variety for a \$3,500 publicity plan, using large areas of nothing but a thank page at a time. He first plugged his new act name, The Commanders, announcing the abandonment of the Versatile Sextet and Augmented Orchestra cognomen because there were so many other combinations using the "versatile" name in one form or another, which has dulled the identity of that appellation established 15 years ago.

In quick succession the Commanders' picture house tour and their record breaking feats at some of the houses were exploited, thus bringing them to Dillingham's attentions via Alfred E. Aarons of the Erlanger office, which is associated with Dillingham in "Fussies." From there, the Hot-Brau was the next step.

The Commanders are at present concentrating on a recording contract proposition.

Five Plugging Contributions

The Brunswick Recording Laboratories has the most concentrated "plug" on Broadway ever enjoyed by any thank company at one time. Five Brunswick stars are the attractions on Main street in cafes, theatres and ball rooms within a range of six blocks. Starting at the Parody Club on 48th street, Bennie Krueger and his orchestra are the first Brunswick aggregation. Further up the alley, Al Jolson at the Winter Garden, Frederick Fradkin, in concert violin at the Piccadilly; Ray Miller at the Areadia ball room and Isham Jones at the new Rue de la Paix on West 54th street complete the quintet.

Brunswick at one time was conspicuous by its absence on Broadway.

Vogue for Foreign Songs

The current vogue for foreign popular songs has produced two big novelty hits in "O Katherina" (Feist) and "Titina," the French composition exploited on this side by Harms, Inc. The Feist number was originally published in Vienna by the Wiener Verlag. Both numbers are enjoying a large vogue, and not conflicting with each other, despite the original deduction one would "kill off" the other.

In a quiet way, E. B. Marks has been handling many foreign numbers in America for many years and producing a number of big sellers, although his output has been, for the main, decorous compositions by Lincke, Stolz, Lehár, et al.

Average Numbers Slim Chance

The consistency with which bands and orchestras are "plugging" production ones across the average pop song time opportunity for being accepted unless unusually meritorious or appealing to the musician. Publishers are becoming aware of the fact that the numbers must appeal first to the bandmen through fine scoring and arrangement before they will be performed. If the bands like a number, their "plugging," despite some other shortcomings, will "make" the song with the public.

Olsen's Fun Making

An unusual display of cafe festivities reflecting the good-natured spirit of the band leader was exhibited Saturday night at the Club Moritz, New York. The unusual sight of staid cafe patrons, mostly feminine, getting into the spirit of the fun and reveling "Charleston" and other forms of dancing, was the extraordinary occurrence. George Olsen heads the orchestra. He has been making the impromptu entertainment the feature of the Moritz since its opening.

Song as Basis of New Dance

For the first time in the history of popular music, a song is being used to exploit a new dance creation. Milt Hagen's "Dromedary," published by Ed Marks, has been adapted by Theo-Creo, the Broadway dancer, for a new dance of his creation named after the composition. "The Dromedary" dance is somewhat similar to the "camel walk."

Paying Bands for Radio Plugs

A new angle on the "act paying" evil has cropped up with radio bands. The paymasters are the ether plugging by favorite bands sufficiently worth while to recompense them with periodic "plug" considerations for their "co-operation" in regularly playing certain "plug" songs over the radio.

Radio Show Competition

Harold Bolster, radio promoter, and husband of Madge Kennedy, is going to buck U. J. (Sport) Herrmann and James F. Kerr, the Chicago promoters, by holding his fourth annual New York Radio Show on the same dates as Kerr-Herrmann's Second Radio World's Fair from Sept. 14-19.

The latter see actual competition from Bolster in that he originally announced his Fourth Annual New York Radio Show for the first week in November and then switched to coincide with Kerr-Herrmann, who are credited with originating the annual Radio shows.

An interesting promotion battle between both factions is looked for in the fall. Bolster is featuring the "native son" idea for the New York Radio Show. He calls the Chicagoan promoters "outsiders."

FEIST SINGING EL FEY CLUB

Leo Feist, Inc., is using the El Fey Club, Inc., 107 West 45th street, for copyright infringement on "June Night" alleged to be performed for profit without license.

The El Fey is one of the most popular and successful night clubs in New York.

ROGER WOLFE "CANNING"

Roger Wolfe Kahn and his Hotel Biltmore orchestra have signed to record exclusively for the Victor brand.

First Indictment in Cincy Road House Investigation

Cincinnati, March 3.

The Hamilton County Grand Jury, with the Rev. John F. Herget as foreman, returned the first indictment as the result of its investigation into county "road house" evils.

In a partial report to Judge Roush, the jury returned four indictments against J. B. Wesel, proprietor of the Greenlee Gardens, Greenlee and Ross avenues, St. Bernard, a suburb of Cincinnati. The indictments charge Wesel with possessing and selling intoxicating liquor and permitting gambling on a device for gain in his house. The jury has not yet finished its investigation into road houses.

BALLROOM'S RADIO

Newark, N. J., March 3.

The Paradise ballroom is probably the first dance hall to have its own radio studio. It broadcasts regularly through WNJ with Jonas Perlberg, the managing director, featured as the announcer under the billing of "Jonah, the Prince of Whales."

Perlberg was last at the Cinderella, New York, in a similar capacity.

The bands are Frank Dalley's Meadowbrook orchestra (Edison recorders) and the famous original Dixieland Jazz Band, Victor artists.

DISK REVIEWS

(Continued from page 41)

has Martin's smart trombone work stepping out. The reeds, piano and brasses in turn are impressive.

NO ONE (Fox Trot)—Sam Lanin and His Roseland Orchestra. **I CAN'T STOP SAYING YOU—** Same—Columbia No. 226.

Sam Lanin, one of the most prolific disk recorders, has somehow topped the Columbia label until now. This marks his Roseland orchestra's debut on that brand and, like their past performances, they prove sure-fire for dance purposes.

I'LL SEE YOU IN MY DREAMS (Fox Trot)—Paul Whiteman and His Orchestra.

WHEN THE ONE YOU LOVE LOVES YOU (Waltz)—Same—Victor No. 19563.

The superb Whiteman technique outdoes itself in this fox and waltz couplet. "Dreams" (Kahn-Jones) is a corking dance tune, at its zenith around Chicago where it was "started" by Isham Jones, the composer, assisted by his usual aids and abettors, and is gathering momentum generally. Whiteman has embellished it with melody snatches of classical airs with the strings and celesta prominent. "When the One You Love Loves You," the waltz, is co-authored by Whiteman with Friend and Baer. It's a composition of considerable

character, replete with pleasant string, banjo and woodwind effects. An interpolated vocal chorus further adds to it.

ROSE-MARIE (Fox Trot)—Ted Lewis and Band. **MADAME**—Same—Columbia No. 255-D.

Lewis, the tragedian of popular song, makes a drama out of "Rose-Marie," the popular production song in the incidental vocal interpolations to augment the instrumental rendition by the Lewis Band. Besides, produce a danceable product as ever. In "Madame" (Whiteman-Baer-Friend), the Lewis Clarinet is prominent, likewise the piano. The unique and extraordinary Lewis dance rhythm is omnipresent throughout.

ALL ALONE (Waltz)—Carl Fenton's Orchestra. **AT THE END OF A WINDING LANE**—Same—Brunswick No. 2739.

A brace of timely waltzes, brilliantly scored and smartly purveyed by the Fenton band, the "house" orchestra of Brunswick. The reeds and strings make the "All Alone" a thing of beauty. "Winding Lane" (Kahn-Jones) is a corking dance tune, at its zenith around Chicago where it was "started" by Isham Jones, the composer, assisted by his usual aids and abettors, and is gathering momentum generally. Whiteman has embellished it with melody snatches of classical airs with the strings and celesta prominent.

SO SOLE MIO—August Eckert (Instrumental). **SERENADE**—Same—Edison No. 3145.

This is an unusual recording by August Eckert of a Swiss harpist. Mr. Eckert has selected two familiar and favorite classics. The tinkling string work of the harpist is faithfully reproduced in the Edison transcription process, making for an exceptional "canning."

DEAR ONE (Fox Trot)—Vincent Lopez and His Hotel Pennsylvania Orchestra. **WILL YOU REMEMBER ME?**—Same—Okala No. 40256.

Two melody fox-trots by Lopez. "Dear One" (Fisher-Richardson-Burke) features the reeds and the banjo. "Will You Remember Me?" (Santly-Richman-Davis), is another melodious entry. The violin, cornet and the banjo step out briskly in too snatches.

TOO TIRED—Mitchell Brothers. **HIGH TONE MAMA OF MINE**—Same—Victor No. 19531.

This vanguard team make their Victor debut with this couplet. The banjo-vocalists are possessed of agreeable voices and their instrumental proficiency clicks on the wax with telling effect. The doggerel, "Too Tired" (Little Simore-Shay), is excellently "sold." "High Tone Mama" (Joe-Fischer-Mitchell Bros.), vamps off with a profane snatch of dual banjo work leading into the luda comment about "the red hot, low down, high tone mama."

THOSE PANAMA MAMMAS—Eddie Cantor. **ELIZA**—Ernest Hare—Columbia No. 256-D.

Eddie Cantor's "Panama Mammas" interpretation is of the usual breezy Cantor style. It is coupled with another popular ditty, "Eliza" (Kahn-Florio), which Ernest Hare (one-half of The Happiness Boys) solos in his resonant and pleasing baritone.

BRING BACK THOSE ROCK-A-BYE BABY DAYS (Fox Trot)—Dick Long's Nankin Cafe Orchestra.

IF YOU DON'T TELL ME—Same—Victor No. 19643.

Dick Long's combination from the Nankin cafe, Minneapolis, is another new Victor recruit. The band gives good account of itself with its dance music, the axes and trumpets shining particularly. Long's own violin work steps out smartly. A piano solo and the brass mutings further distinguish this maiden effort by the Long jazzists.

BLUE EYED SALLY—The Dixie Stars (Bernard and Robinson). **NEVER GETTING NO PLACE**—Same—Brunswick No. 2889.

Al Bernard and J. Russel Robinson, Watson, Inc., staff writers, earned their name and fame as The Dixie Stars through their systematic radio performances. On the Brunswick, they "can" their own compositions. "Blue Eyed Sally" their current big number, has Al Bernard carrying the tune to Robinson's piano

CHL. CHARLESTON MAD

Chicago, March 3.

This city is sure plumb Charleston mad. Not since the days of the shimmy and the Texas Tommy, even taking in all the Chi-cooled dances and walks, has the town gone loco over anything like it has the Charleston.

Cabarets, vaudeville, tabs, burlesque, in fact nothing has passed it up, all going in strong for the dance.

BRIGADE IN FILMS

The film feature, "The Haunted Hand," starring Bill Tilden, the tennis champ, has Ace Brigid and his 14 Virginian orchestra appearing in the film. The band is at the Monte Carlo, New York, regularly. It's a First National release.

accompaniment with the latter chiming in the harmonies. The same routine is followed in the blues.

OH JOSEPH! (Fox Trot)—Kaplan's Melodists. **MADAME POMPADOUR** (Waltz)—Same—Edison No. 51467.

The Kaplan band has made a corking recording of the Leo Fall melody from "Madame Pompadour." The rollicking, comical "Joseph" tune with its reeds, violin, banjo and "wow-wow" brasses is excellently done by.

The "Pompadour" waltzes introduce "Magic Moments" and the "Serenade." The arrangement is nicely scored for the banjo, reeds and strings.

YOU AND I (Fox Trot)—Paul Specht and His Orchestra. **SOME OTHER DAY SOME OTHER GIRL**—Same—Columbia No. 281.

"You and I" (Harry Archer-Harlan-Thompson) from the "My Girl" musical has been smoothly scored by Specht for a symphonic dance recording. It is possessed of considerable color with the trumpet and banjo contributing not a little to the sun total. "Some Other Day" (Kahn-Jones) is equally worthy.

FASCINATING RHYTHM (Fox Trot)—Paul Whiteman and His Orchestra. **OH, LADY BE GOOD!**—Same—Victor No. 19551.

Colorful fox trot by the Whiteman from the "Lady Be Good" show. (George Gershwin). There is color and rhythm in a glittering admixture interwoven in the arrangements of both. The "Lady" number introduces "So Good" as a melody. The piano, brasses and reeds in turn take brilliant passages for feature solo work.

NOBODY KNOWS WHAT A RED-HEAD MAMA CAN DO (Fox Trot)—Jack Stillman's Orchestra. **DIXIE DREAMS** (Fox)—Fry's Million Dollar Pier Orchestra—Edison No. 5171.

Jack Stillman is a new Edison recorder. "Red Head Mama" (Sammy Fain) is a "can" number enjoying a certain vogue on the dance floors. Stillman has arranged it uncut with the brasses and banjo stepping out. Vernon D'Arhart also contributes a vocal solo. "Dixie Dreams" (Clark-Turk-Meyer-Johnson) is from "Dixie to Broadway" and a satisfactory fox trot.

I DIDN'T CARE TILL I LOST YOU (Fox Trot)—Ray Miller and His Orchestra. **ME AND THE BOY FRIEND**—Same—Brunswick No. 2753.

A rhythmic melody fox is "Dixie Girl" (Rube Owen) which has Danny Fayer exceptional violin work featured in a solo in trumpet. The trumpet and trombone work is outstanding as are the reeds. "Me and Boy Friend" (Chas-Monaco) is a snappy entry with the axes and brasses standing up and out.

BIG BAD BILL—Ernest Hare. **GOTTA GETTA GIRL**—The Happiness Boys—Okala No. 40243.

"Big Bad Bill" (Yellen-Ager) is a comedy ditty which Hare solos. "Gotta Getta Girl" (Kahn-Jones) has Billy Johnson and Hare (The Happiness Boys) in duet formation harmonizing this novelty song.

On Picture Time

Walter Meyers has booked the Patton and Marks Revue for 14 weeks, starting March 8 at the Lyric, Columbus, O. The act, from vaudeville, is getting \$1,400. There are five people in the revue.

Dolly Connelly and Percy Wenrich are another combination booked by Meyers on the Lubliner & Trintz picture circuit.

MUSIC REPLACES PAGEANT

Syracuse, March 3. Because of the cost, the historical pageant as a feature of the Syracuse Centennial Exposition in June has been discarded. Instead the Centennial will have, among other things, a music festival.

The annual Central New York Music Festival, which has been dropped this spring. Last year's festival was marked by a costly deficit.

INAUGURAL WEEK MUSIC

Washington, March 3. Norman Stockett has succeeded Mrs. Mildred Smith at the Rialto's organ. Stockett is an appointment by Micha Guterson, the new musical director of the picture house. For inaugural week Guterson and his orchestra are playing a song written by a composition by Charles G. Dawes, who becomes vice-president tomorrow.

ACCEPTS LOCAL SONG

Los Angeles, March 3. Paul Whiteman has added to the list of concert numbers his orchestra is playing on tour a song written by several Los Angeles musicians. It is "If It Wasn't for You I Wouldn't Be Crying" written by Herb Widoet, Jean Rose, Harold Berg and Buddy Fields. Whiteman, before leaving Los Angeles, told Widoet he was going to record the number with Victor.

COLLEGIATE BANJOS

The Gibson Banjo Co., Kalamazoo, Mich., banjo manufacturers, is making a special play for college boy instrumentalists. Ralph Dexter, professional banjoist, and himself a college man, has been appointed special representative and instructor to tour the various college towns and coach the student-banjoists on the string instrument.

CREAGER'S "CANNING"

Willie Creager and his orchestra have been signed to record for the General Records Co. in New York. The orchestra opens on a Low tour under Mandel & Rose's direction.

Eddie Lewis With Weil

Eddie Lewis has taken over the management of the Milton Well Music Co.'s New York office, succeeding Herman Schenck. Lewis is a Chicago man.

Weil is in New York for a brief business visit, having come on to take in his business partner, Isham Jones' New York debut.

Dabney's on the Coast

Los Angeles, March 3. Gene Dabney, who formerly had the orchestra at the Knickerbocker Grill, is taking over the Rose Room, a Los Angeles dance emporium, and will install a 15-piece orchestra, which he will be the head. The opening takes place March 9.

Howard Lanin on Disks

Howard Lanin and his Benjamin Franklin Hotel orchestra, Philadelphia, makes its phonograph recording debut on the Columbia label next month.

E. C. Mills is Home

E. C. Mills, executive chairman of the M. P. P. A., who has been vacationing in Bermuda, returns to New York today (Wednesday).

MUSIC MEN DO HONOR TO CHI BAND LEADER

Isham Jones' Testimonial Dinner Sunday at Park Lane

The music publishers, songwriters and the entire music industry in co-operation with the Brunswick Recording Laboratories paid their respects to Isham Jones and his orchestra Sunday night at a testimonial dinner at the Park Lane hotel. Joe Kelt, chairman of the committee, counted up over 300. The tariff was \$10 a plate.

The Chicago bandman and his Brunswick orchestra opened this week at the Rue de la Paix, New York. Bert Hanlon was a sensation "panic" as master of ceremonies. The monologist's by talk was voted a "wow."

Carl Fenton's Brunswick recording orchestra also did yeoman duty in dishing out the dance tunes. Joe Kelt's supervision of the details made for an unusual evening. Attendance was 349.

The show at the Rue de la Paix will have Jane Green, Maurice Diamond, Olive Vaughan, Dave Mailand and Jack Parker featured with the Jones orchestra in addition to the revue, "Revels of 1925," which includes a chorus of 20.

Publisher in Trouble

The rumors of a music publisher's impending bankruptcy were strong yesterday. The voluntary petition, it is reported, will be filed by the time this sees print or a day or so thereafter. The firm is one headed by a popular composer. Several of the firm's projects published a sensational international song hit.

CABARETS

Freddie Welsh as Manager. Freddie Welsh, former lightweight champion of the world, may assume the active management of the Follies Inn on West 42nd street, adjoining the New Amsterdam Theatre. Welsh has been unofficially presiding over the place. Henry Tobias and his orchestra remain as the feature dance attraction.

Alex Sullivan, metropolitan sports writer, is handling the publicity for Gagner's Chummy Club, New York. A new floor show opened at the cafe Thursday.

New talent at Barney Gailian's Greenwich Village cafe are Mary Ray of the "Music Box Revue," dancer; Crane Sisters, vocal and "uke" duo, and Eleanor Kern.

Joe Hess and Agnes Gensia, Chicago, dancing team, have been engaged for the new Rainbo Revue, that city, for four weeks. Following the Rainbo engagement the team is booked for a tour of the leading cinema theatres.

Emil Boreo opened Monday at the Orpheum, St. Louis, for a tour of the Orpheum time. Boreo has been at the Beaux Arts (cafe), New York, for several months and did the reverse by resigning in favor of a little travel.

Ned Lincoln, "the Zulu chief," opens at the Wigwam, New York, Friday.

Bacon & Day

SLYER BELL

BANJOS

New Catalog—Just Out

THE BACON BANJO CO., INC. GROTON, CONN.

made an instantaneous success. He gives a diversified musical performance—group of talented musicians—expert symphonists—their jazz creations are not only pleasing but entirely original—singers and dancers, too—they are a show in themselves.

E. MAX BRAFFER AND HIS VERSATILE BAND

NOW PLAYING LOEW'S WARFIELD, SAN FRANCISCO—WE'RE IN FOR A RUN

(Continued on page 61)

BEATS RINGLINGS TO CAPITAL; COPPING COOLIDGE PUBLICITY

101 Ranch Circus Plans 300-Mile Jump to Washington—Plays There Ahead of R. & B.-B. Shows to Get First Whack at Presidential Visit

Chicago, March 4. 101 Ranch circus will show Washington, D. C., ahead of the Ringling-Barnum-Balley circus. The 101 is beating the big show in its order to grab publicity that will result when President Coolidge is invited to see the Indians.

Last year the President attended a performance of the big show, had his picture taken and gave the Ringling-Barnum-Balley circus rooms of unpurchasable national publicity.

The 101 Ranch show hopes to achieve the same result by getting in ahead of the big show, as it is understood that Coolidge can be induced to visit one circus or the other. The first show in Washington will cop the publicity, which no doubt will fall to the 101 Ranch now.

In order to get to Washington ahead of the other outfit, the 101 outfit is running across the western half of the country at the rate of 300-mile hops. Only the bigger cities in the west will be touched, thus giving the show a flying start and enable it to be first in the capital.

Frank Braden, director of the 101 publicity, is given credit of working out the Washington, D. C., venture.

101 Ranch has cancelled its St. Louis Auditorium date. No reason is advanced for the cancellation, except that the show seems to be a tremendous hurry to get into eastern territory.

The St. Louis date was for one week.

PAWNEE BILL AT WEMBLEY

Col. Lillie Re-entering Show Business

Detroit, March 3. Col. Gordon W. Lillie (Pawnee Bill) will re-enter the show business following a retirement of 12 years.

Lillie is planning a wild west production to be staged at the Wembley Stadium in London next summer. The show expects to sail from New York April 15, performing and starting a month later at the stadium.

Night Shows at State Fair May Be Approved

Syracuse, March 3. In Albany today (Wednesday) the New York State Fair Commission is expected to approve Commissioner Fred B. Parker's recommendation that night shows be continued at this year's fair.

Night shows were re-introduced last year after a lapse of several years. Inclement weather made the night show a costly innovation and was responsible for the fair's large deficit, which brought Lieut. Gov. Lowman's charges that the Fair Commission's finances were in "a mess."

PARIS CONCESSIONS

Paris, Feb. 21. The United States will not be officially represented at the forthcoming Exposition of Decorative Arts, due to open the end of April here, but there will probably be several American shows in the amusement park attached. A company, holding the concession for side shows, has space to let, and applications can still be made at the Societe Parilienne d'Attractions, Commission de l'Exposition des Arts Decoratifs, Grand Palais, Champs Elysees, Paris.

American Chamber of Commerce, 32 Rue Talbot, Paris, is also able to give information on the subject.

McCurren With 101

Chicago, March 3. Charles McCurren, one of the best known and oldest circus advance agents in the business, has been engaged to go ahead of the 101 Ranch Wild West and Far East this year.

When asked in what position, Charlie remarked: "What I cannot say, but it will be somewhere in front. Maybe they will create a new title for me, there are so many now, namely, 'Roughneck on the paste barrel'."

Committees Appointed by Showmen's League Club

Chicago, March 3. An enthusiastic meeting was held last Friday at the Showmen's League Club, the second general meeting of the new administration. The principal business of the session was the appointment of committees for the ensuing year by President Fred L. Barnes.

Those appointed were the following:

Finance Committee—Baba Delgarian, chairman; M. H. Barnes, E. C. Talbot, Fred L. Clark, Jas. C. Simpson, Chas. H. Duffield.

Ways and Means Committee—Walter F. Driver, chairman; Louis Leonard, H. G. Melville, Chas. G. Kilpatrick, Chas. G. McCurren.

Committee—Ed. A. Hock, chairman; S. H. Ansell, Louis Keller, A. H. Barkley, Wm. H. Donaldson.

Amusement Committee—Sam J. Levy, chairman; John G. Robinson, Al. Lawson, W. J. Collins, F. P. Duffield, Ernie Young.

Membership Committee—J. C. McCaffrey, chairman; Milt M. Morris, John W. Harts, L. Walsberg, T. Wortham, Larry Boyd, J. Alex Sloan, Fred Beckman, Rubin Cherry, W. H. Rice, W. S. Sherry, G. F. Eckhart, John M. Shesley, Felici Bernardi, W. D. Cohn, Geo. L. Dobyns, H. Coddington, James Campbell.

Relief Committee—H. Coddington, chairman; Baba Delgarian, Mike Smith, L. Hockner, Sam Frankenstein.

House Committee—Z. R. Fisher, chairman; Joe Rogers, Frank Persson, W. Harts, L. Walsberg.

Press Committee—W. D. Hildreth, chairman; Dick Collins, Fred Holman, Beverly White, L. M. Seltz.

Atorney—L. A. Berenzack.

Chaplain—Col. Fred J. Owens.

Sergeant-at-Arms—H. J. A. Ernst.

Custodian—Tom Rankine.

Arrangements were made to hold a dance at the Hotel Wembley, Wednesday evening, March 25. The Ladies' Auxiliary will hold their bazaar and dance on Saturday, March 28.

The election at the Showmen's League created another rumormongering in the ranks. There were reported claims of funny business in stuffing the ballot box made by Walter Driver, elected candidate for the board of governors.

A recount was voted. Tally was made and the score stood 30-30 between Driver and Colonel Owens.

Someone proposed a vote of the board of governors. This was taken and to show that there had been no real mistake, in spite of the fact that there had been a discrepancy, the board of governors voted 13 for Owens and 4 for Driver.

So Owen sits at the supreme council and Driver is definitely relegated to the ranks.

New Circus and 2 Rides In Foley & Burk's Shows

Los Angeles, March 3. E. M. Foley, owner of the Foley and Burk Carnival, is adding a number of acts to a two-ring circus to be carried with his organization this season. There are to be 16 acts used in the circus. It will be one of the special features of the carnival.

The opening date has been set for April 11 at Fruitvale, Colo., winter quarters of the carnival.

Two new rides are to be added to the fair. One is the merry mix-up and another a new English ride which Bert Earle is arranging to send over in time for the early portion of the season.

Foley and Burk own and operate all the rides and amusements carried with their carnival, which will travel in 17 cars.

Big 4 Fair Revival
Pocahontas, Ia., March 3. The revival of the "Big Four" fair, held for many years at Ponda, will be of great interest to the four counties interested.

INSIDE STUFF ON THE OUTSIDE

The W. A. & A. Muddle

There is more inside stuff to the middle of the World Amusement Service Association in Chicago than could be told in an entire page of Variety. Not only have there appeared to have been distinct differences of opinion between the three partners of the agency (Barnes, Simpson and Carruthers) on almost every matter, but two of the partners have been reported of late talking about each other on the outside. Each of these two alleged that this talk was belittling and injuring their influence with fair men.

Right in between while this has been going on and the fair booking business becoming more split up than in years before, strong competition to the W. A. & A. walked in. The Ethel Robinson agency, also the Western Vaudeville Managers' Association's fair booking department, both in Chicago, have been enterprising and aggressive. The Robinson agency especially has enjoyed an excellent standing in the outdoor field for several years, while the association's new fair department, but recently revived within a year or so, has made an astonishing showing for such a short time. In the old the With-Hamit outdoor agency has made tremendous strides and enjoys a confidence to the extent that this agency has been penetrating the west, while the Blumenfeld connection with the Gus Sun offices is the other outdoor booking contender. On the coast Charlie Nelson appears to grab what he wants whenever there is a fair western fair meeting. Only recently in the northwest at a fair meeting he walked away with all of the contracts for acts, amounting to over \$10,000 in salaries, making a clean sweep against all competitors. Mr. Nelson's office is in Los Angeles.

Opening up the fair booking business as this must do, after the Barnes bunch thought they had it locked up for life, and with other matters entering, it is not surprising that the three partners of the W. A. & A. are not getting on very well. The W. A. & A. has been hooked up in drawing accounts by the partners, besides expense accounts to an extent that made it necessary that the agency go at top speed all of the time to take up the overhead. This may have been another factor in the break. It has been reported that the annual salary list for the executives alone of the W. A. & A. ran to \$60,000, while Fred Barnes' yearly expense account is said to have been over \$25,000.

The W. A. & A. is a combination of fair booking interests. Carruthers came in with Barnes through Carruthers, fair support for bookings, while Simpson left the Springfield, Mass., fair to enter the agency through his strength in outdoor circus. Barnes has been an outdoor booking man for years. Barnes' methods of operation have been criticized, but he produced and gave results his way in the fair business had to be acknowledged. Although it may have been that the very methods of Barnes as practiced for years could be traced in a way to the present W. A. & A. tangle, for fair men through the publicity given to fair booking tactics by Variety show that they have been somewhat shy of their former familiarity with the W. A. & A. crowd.

Deductions of Tom Johnson's intense desire to remain with and probably at the head of the Showmen's Legislative Committee bring up an odd angle as the cause. It is an angle that concerns Tom Johnson mostly and could explain in one way why Johnson so persistently hangs around the committee, in spite of the fact that Johnson should recognize it as such, if that is the actual reason.

Fog Horn Clancy in Person

When Paramount's "North of 36" played Houston recently, the Main Street theatre engaged "Fog Horn" Clancy and son, Pat, four-year-old cowboy, to make personal appearances. When Irvin Willat went to Houston and made the picture, Clancy assisted the direction of the cattle-men's rodeo, while the son was used in the picture.

Clancy some years ago was official announcer at the county fair in Claremore, Okla., Clancy's voice won him fame when he directed thousands to leave the grand stand at the Regina (Canada) exposition when it burned some years ago.

It was former President Taft who bestowed upon Clancy the sobriquet of "Fog Horn," the latter's voice at a Taft meeting causing Taft to refer to Clancy's vocal ability to reach the extreme edges of the crowds.

Buchanan's 101 Ranch Prediction

A letter from Fred Buchanan, owner of the Robbins Circus, to Joe G. Miller (Miller Brothers), disapproves any rumor he is behind the movement of independent circuses to combine against and designate the Miller Brothers' 101 Ranch wild west as "opposition."

Mr. Buchanan takes exception to Variety's statement that he was the "leading spirit" in the move and advances his good wishes along with the opinion that the Miller show will be a success and will especially enjoy a "clean sweep" in the eastern territory.

Salary for President Melville?

Should Tom Johnson not be able to locate sufficient luck as counsel for the Showmen's Legislative Committee, to draw down his salary, he could, before the meeting, where will Harry Melville enter for substantial return as president? With no money in sight for the S. L. C. treasury, it looks somewhat dubious for Mr. Melville. At least Johnson believes he has a claim he may collect at some distant time if the collecting should be good.

Besides which Mr. Melville seemingly appointed James F. Murphy as general manager of the Nat. Rel. (Melville's) show in anticipation that his (Melville's) duties as president of the showmen's organization might keep him in Chicago all summer. That came through a lack of foresight for which Mr. Melville could not be blamed. He did not then know the S. L. C. would "blow up" with its Chicago meeting last month. Some features of the show in entire mature advice offered by Tom Johnson through which Tom Johnson might benefit, despite what could do happen to Melville.

Buchanan's Radio Theatre

Col. Fred Buchanan, owner of the Robbins Circus and a 100-acre farm south of Granger, Ia., has established a "radio theatre" on his grounds. He has something like 100 men working on the farm, giving his show ready for the season, and thought they would have some form of entertainment, so he built the theatre and established radio in it. It will only seat about half of the employees at a time, thus two concerts are frequently given in this evening.

Exception to Indoor Rule

The Joe Bren Production Company of Chicago are doing good business with their several indoor promotions and seem to be an exception to this winter's rule.

The majority of the Bren productions have been successful and those running now give every promise of financial returns. Most of the Bren circuses have been under Masonic auspices.

Ethel Robinson's Proposals

Ethel Robinson, who is again taking an active part in booking the attractions supplied by her agency, has received no less than three proposals of marriage this year on her various journeys to fair meetings.

"I might have accepted," said Miss Robinson, "but one was so old he needed a trained nurse and the other two were useless."

FRED BARNES REPORTED OUT OF W. A. S. A.; PRES. SHIPSON DIES—BARNES CONFIRMS

Fred and Mike Barnes May Organize Another Fair Booking Agency or Fred Associating with Another Agency—Barnes' Relations Inharmonious with Partners, Including Caruthers

Chicago, March 3. Fred Barnes' own statement, freely mentioned to everyone he meets, is that he has resigned from the World Amusement Service Association. President Simpson, of the W. A. S. A., Barnes has retired, but adds if it is true he knows nothing of it. Ed F. Caruthers, the remaining partner in the large fair booking agency, has not publicly committed himself. A report also said to have been circulated by Fred Barnes is, that he and his brother, Mike Barnes, may organize a fair booking agency of their own, or that Fred may become associated with another large booking agency.

Various surmises are heard concerning the cause of Barnes' resignation. Fred Barnes has been looked upon as the backbone of the World Service. That agency is admitted to be the strongest in the field with the fair secretaries. The principal surmise is that the World Service has been losing ground in its business.

Barnes' Expense Accounts—One of these differences is said to be the matter of Fred Barnes' expense accounts. Barnes is a liberal spender for business purposes, believing liberality is a necessary element of the fair booking business. Criticism of his business expenses by his partners or one of them is reported having been resented by Barnes.

Another action said to have angered Barnes is when his brother, Mike, III, for some time at Albuquerque, N. M., after having become ill while giving his strenuous attention to the World Service business, was threatened with removal from the W. A. S. A. payroll pending his recovery. On top of the other irritating matters, Barnes' pride was injured. It is claimed, when Harold Dohovan, one of his hand-picked men for the association's New York office, was visited without Barnes having been consulted.

The direct contact in the W. A. S. A. is believed to have been between Caruthers and Barnes. It is reported that Barnes "holier murder" when he found Caruthers had entered into a contract at the Western Canadian fair meeting to deliver a program of acts for the Canadian fair at \$3,500 gross, with the acts involved actually costing the W. A. S. A. \$4,425 in salaries. Barnes alleged that the margin of profit, besides transportation and other expenses to be charged up against it, would leave a large deficit on that booking alone for the World Service. What Caruthers' version is has not been made public.

No Gauge on Future—No gauge can be had at present upon Barnes leaving the W. A. S. A. The announcement will be a surprise to the outdoor show world.

Whether the present split will be bridged over is also unknown. It is, however, authentically said, that the "Loop" that Barnes has been in negotiation with other interests looking toward a connection in the event that a new Barnes agency may not be attempted at this time.

Variety, in December last, published several stories regarding fair bookings by agencies, with the stories principally dealing with the business transactions with fairs of the World Amusement Service Association.

Included in the stories were two lists of fairs furnished by the W. A. S. A. and the prices paid by the agency to the acts, contracted with the appropriations by fairs for entertainments, and how much the W. A. S. A. received for its fair program. These lists, as it was alleged, caused a sensation among fair people and outdoor booking men.

Variety was recently requested to delegate a staff man to speak at the large annual fair convention in the east on the subject and its stories, but declined as against the paper's policy.

Managing 15 Fairs

Valdosta, Ga., March 3. The Wiregrass Exposition to be held at Valdosta, Ga., Nov. 17-21, will be under the personal management of Thomas P. Littlejohn, who has the management of 15 county fairs.

ORANGE SHOW HEAVY DRAW

20,000 to 58,000 Daily at San Bernardino

San Bernardino, Cal., March 3.

All attendance records of the past were broken by the 15th National Orange Show held here from Feb. 19 to March 1 when the box office tickets showed crowds that ranged from 20,000 to 58,000 people per day. There were three million of the choicest oranges grown in this section of California on view in the various booths and displays.

In entertainment there was little thought given by the committee in charge. Outside of the shows presented by the Abner Klins Carnival, a "gilly" outfit, there was practically no provision made to entertain the visitors. As for music there was little also except that supplied by Glen Oswald's Victor orchestra during a four days' engagement.

The orange show was opened with much ceremony. Governor Friend W. Richardson presided in person at the dedication festivities. The new building, virtually two blocks in length held within its walls a beautiful display of citrus products. The decorative scheme was done in a lavish Venetian theme with gold panels of blue and gold satin predominating and even banner streamers in pastel hues. Lights were half hidden behind the tall drapes.

First prize in the sweepstakes feature exhibit class was carried off by Fresno County with its "Tower of Jewels." This was the largest and most elaborate of any of the exhibits. It reached almost to the roof and was built entirely of citrus products which blended in color with the decorations. The tower stood in the center of a Japanese garden with fountains and pools.

Second prize was captured by San Diego County with its "Fountain of Gold" and Los Angeles County with an exhibit depicting "The Palace of Golden Fruit." A special prize was awarded to the Lindsay Farm Bureau.

Early Openings for Jersey Amusement Parks

Two New Jersey parks will open at the same time this year, Schenck Brothers' Palisades Park and Columbia Park (Bergen county) starting April 25.

Each park are again expected to offer vaudeville shows. In other years the Columbia Park always opened the first week in May.

ARCHIE CLARK'S TERRITORY

Los Angeles, March 3. Archie Clark, owner of the Clark's Greater Shows, a four-car carnival, came here for a few days from winter quarters in Phoenix, Ariz. Clark states he will open his season week March 14 at Phoenix, under the auspices of the Modern Woodmen with several new shows and rides added since last carnival. Clark states that his carnival will only cover the territory in the southwest and California this season.

No Action on Albany Bill

Albany, N. Y., March 3.

No action was taken on the bill designed to abolish the State Fair Commission with the Department of Farms and Markets supervision over the State fair at Syracuse when the State legislature reconvened last night.

Senator John Knight, Republican floor leader in the upper house, who was temporary president of the Senate, did not move the bill on its third reading calendar. According to an explanation advanced by Republicans, there were not enough votes in the Senate to insure its passage.

Assemblyman Edmund B. Jenke, Republican, of Broome county, introduced of the Sunday "blue law" bill, admits that he considers the measure a "joke." The Rev. John Ferguson, of the Lord's Day Alliance, induced Assemblyman Jenke to sponsor the bill a hearing on which will be conducted today. Sunday shows for which admissions are charged and also sporting events are prohibited under the provisions of the bill.

\$100,000 FOR FAIRS

Lansing, Mich., March 3.

One hundred thousand dollars would be given to the state agricultural department each year for the next two years for distribution among county fairs of the state for premiums. The bill just presented in the House of Representatives here by Representative Dennis G. Clancy of Hillsdale, Mich. Under the old law, \$75,000 is available for county fair premiums. Out of this comes about \$2,500 required for clerical and executive work in connection with its distribution.

Besides increasing the appropriation \$25,000 each year, the new bill reduces the amount to be expended in its distribution, fixing a \$500 limit.

New Fireworks Company Lands Big Contract

Chicago, March 3.

The Potts Fireworks Co., of Franklin Park, Ill., through A. D. Alliger, general manager, as one of the following big fireworks contracts entered into: Shriners at Indianapolis, largest display ever given in the city, entitled "The Destruction of Moscow at Brodway Park, Aug. 24-29; American League at Fort Wayne, Ind. (Post No. 47), will produce "Pioneer Days" Aug. 29, for a number of days. The Potts have switched their allegiance to the new display firm this week are Fairbury, Neb. and Huntington, Ind.

New President Elected Of So. La. Fair Ass'n

Columbus, Miss., March 3.

At a well attended meeting of the new board of directors of the South Louisiana Fair Association held in Donaldsonville recently, officers were elected to serve for the ensuing year. New Orleans, George Long, New Orleans, president; L. LeBlanc, Painscourt, vice-president; Alex Bloomensiel, Donaldsonville, treasurer; and J. Vickers, Donaldsonville, secretary-manager.

The new president, who is also president of the Consumers Biscuit Company, New Orleans, now has under advisement the appointment of his executive committee, which will assume active direction of operations during the current fair year. The 15th annual exhibition will be held in Donaldsonville Oct. 4-11.

FIREWORKS PAGEANT

Alpena, Mich., March 3.

Alpena Home Coming Association stages an immense pageant July 6-10, depicting the historical events of the early Indian period to present civilization. The Gordon Fireworks Company, Chicago, will stage the entire affair with night fireworks.

\$20,000 IN PURSES

Central, Ill., Race Meets Set—Princeton Withdraws from Ass'n

Galva, Ill., March 3. Purses amounting to approximately \$20,000 will be offered in the fall race meets of the Central Illinois Trotting and Pacing Association this year. This amount was decided upon at the meeting of the association at Galva, to arrange purses and classes.

On account of a conflict in dates by Kewanee and Princeton, the latter city has decided to drop out of the race program for this year, leaving six towns with the following dates: Wyoming, Aug. 18-21; Knoxville, Aug. 25-28; Kewanee, Sept. 1-4; Aledo, Sept. 8-12; Cambridge, Sept. 15-18; Joslin, Sept. 23-25.

President Boltenstein, of Cambridge, presided at the session. E. Curtin, secretary of the Harness Horse Association, presented the rules of the association, which were adopted.

COMPETITION IS VERY BRISK

Agencies and Concerns After Small Fair

Chicago, March 3.

To show how keen competition is for county fair business at the meeting of the Janesville, Wis., fair, a comparatively small fair as they are rated in Wisconsin, although a very good one, there were no less than three of the largest booking offices—the World Amusement Association, Western Vaudeville Managers' Association, and Ethel Robinson—and no less than eight fireworks concerns, including the Potts Fireworks Display Company, Gordon Fireworks, Theatrical Duffield and five smaller concerns, after the contract.

The World Amusement and Western Vaudeville representatives split the acts, and the fireworks taking under advertisement of the eight knowing yet who got them.

The entire contract for the latter will not gross \$1,000.

JONES' TWO RIDES

Orlando, Fla., March 3.

Total attendance at the Orlando Sub-Tropical Minnow Fair went over the 100,000 mark during the five days this year, with Tuesday a total blank on account of rain all day and night. "The History of Florida," a pageant put on by Col. C. E. Howard, secretary-manager of the fair, was the big feature. All showmen in the area are expected to continue to play fairs in April until the big organization starts in April.

Jones, together with Robert Dean, Louis Corbell, William Sturgis and other executives will remain at winter quarters with some 100 workmen, constructing new attractions for the season.

The father, Charles Jones, stands 6 feet 2 inches. He is a tumbler and bareback rider. This is the Groves' second child. His first boy, Rufus, was born Feb. 3, 1924, at Wilkes-Barre and is already as tall as the mother.

Midget's Baby Son

Syracuse, N. Y., March 3.

Princess Nellie Groves, carnival midget with the Otis L. Smith show, who was born here, gave birth to a 6-pound 7-ounce boy at Crouse-Ingalls Hospital. The youngster has been named Otis L. Groves after the carnival owner.

The father, Charles Jones, stands 6 feet 2 inches. He is a tumbler and bareback rider.

This is the Groves' second child. His first boy, Rufus, was born Feb. 3, 1924, at Wilkes-Barre and is already as tall as the mother.

AFTER MIDWAY SHOWS

Ogdensburg, N. Y., March 3.

The Ogdensburg fair may close this week with either the Greater American shows or the Travers shows, to provide the midway for the 1925 exposition.

The Ogdensburg fair will be staged either the first or second week of September instead of mid-August.

2 STATE FAIRS ARE LOST BY W. A. S. A.

Ind. and Ky. Walk Out on Chicago Agency—"Variety" Blamed

Chicago, March 3.

As one of the straws that show which way the wind is blowing and what is happening incidentally to the salesmen of the World Amusement Association happened at the Indiana State and Kentucky State Fair meetings at Indianapolis and Louisville, respectively, a short time ago.

The W. A. S. A. has controlled these fairs in the past for a long time. At Louisville this year B. F. Caruthers, who represented the firm, got the surprise of his life. The fair people would not even allow him to show his wares, while at Indianapolis he was given six minutes to present his acts.

The Eastern Fair Associations, some of which have been loyal adherents to the W. A. S. A., and one large fair in particular were the president of the W. A. S. A. was, and still is an official, have fallen away and placed their contracts elsewhere this year, using the published rates in Variety's last December as a guide to buy their programs.

These statistics prove conclusively a large number of fair secretaries are sitting up and taking notice, and a lot of fair directors are no longer allowing the W. A. S. A. to pull the wool over their eyes in the matter of selling them acts at extortionate prices, or making substitutions as they see fit.

Michigan Wants to Tax Peddlers and Hawkers

Lansing, Mich., March 3.

Transient peddlers following circuses and "working" carnivals and fairs, would be required to pay a license to operate anywhere in Michigan under the provisions of a bill introduced in the Michigan legislature in session here.

The bill was first given the Senate, presented by Senator Frank S. Cummings, of Centerville, Mich., The Michigan Dry Goods Association and other such organizations wrote the bill, though aimed primarily at the matter of selling general merchandise over given routes, the bill also includes those who set up places of business near carnivals and fairs and those who operate at either circuses or carnivals.

A license fee of \$25 is proposed for transient peddlers in the state. Solicitors and hawkers would be required to pay a \$5 fee for their permits. The bill also sets out requirements in applications are strict under the proposed measure. Finger prints would form a part of the record of each application filed.

Murphy's Comedians Headed for More Strife

Los Angeles, March 3.

Murphy's Comedians, a repertoire stock company, which has been playing at the Savoy, San Diego, Cal., for the past eight months, will conclude their stay there April 5, and return to Casa Verugo, outside of Wendland, where they will begin an open-air season to last over the summer.

The Murphy outfit occupied the lot for six months last year until the county Commissioners refused to license the place. Hence, under they built a permanent structure. It is said that the property owned by the company has a concrete wall around it, and that the officials will be told it is a permanent structure, even though a tent is used upon it.

Last year while this company played in Glendale and at Casa Verugo it practically ruined the business of the place. Hence, under they built a permanent structure. It is said that the property owned by the company has a concrete wall around it, and that the officials will be told it is a permanent structure, even though a tent is used upon it.

WHAT THE WORLD WANTS

Variety Bureau, Washington, March 3. Requests for American made articles reached the Department of Commerce, for the current week, from 33 different foreign countries. The trade opportunities are widely varied and offer many openings for new business.

From Paraguay come a request for 350 chairs for a study hall while Switzerland asks for high-grade radio sets. Toy balloons are wanted in Germany with fiber trunks also listed in that country's opportunities.

In addressing an inquiry, the department suggests that for prompt action it be forwarded to its nearest branch office, a list of which was recently published in Variety. It is also necessary to give the name of the country, the articles and the code number following.

Among the purchasers for the current week are the following: Canada, automobile accessories (14025); Egypt, box calf, patent

kids and sides (13989); Germany, automobiles and accessories (14029), rubber balloons and other rubber novelties (14012); India, rubber heels (13990); Iraq, automobile tires, automobiles and accessories, bicycles and accessories, motorcycles and accessories (all 14027); Paraguay, 250 chairs for study hall (14021); Poland, firearms and accessories (14028); South Africa, advertising signs (14023); Switzerland, high-grade radio sets and parts (14016); Uruguay, knocked-down motor boats (14026).

Selling Agents

Those desiring to act as selling agents only include the following: Australia, perfumery, toilet preparations and articles (all 14001); Denmark, boots and shoes for men, rubber shoes (both 13992); Egypt, silk and artificial silk, hosiery (13996), watches (14036), silverware, such as toilet sets (14024); England, high grade radio sets and parts (14011); France, cheap package cigarettes (13966).

Summer Ice Rink

Augusta, Me., March 3. Augusta is planning an ice skating rink in Market square for the Fourth of July annual celebration.

NEW 5-TRACK CIRCUIT

Titled Great Eastern Circuit—First Meet at Hartford, Conn.

Springfield, Mass., March 3. There will be a light harness meeting at Hartford, Conn., this season. This was decided at a meeting held here when a five-track circuit was formed. It will be known as the Great Eastern Circuit.

Other members of the circuit are Readville, Mass.; Norwich, Conn.; Springfield, Mass., and Brockton, Mass. The 1925 meet will be held at Hartford in conjunction with the Connecticut State Fair opening Sept. 7.

Miller Bros. Sign Flier

Aged 94 for 101 Ranch

Seattle, March 3. Ezra Meeker, 94, and still so spry that a few months ago he accompanied the Miller Bros. on a trip to Ohio via airplane has been signed by the 101 Ranch and will report at Oklahoma City April 15. Meeker crossed the plains some 65 years ago by ox team.

ARABS IN CIRCUSES

Los Angeles, March 3.

Through playing with his Blue Devils at the Egyptian bazaar during the run of "Romola" Slayman All has found place for two of his troupes with traveling organizations this season.

The first consisting of eight Arabs doing tumbling will open with Al G. Barnes' Circus in Hollywood March 21. The second, eight tumbler and eight Arab horsemen, has been placed with the Miller Bros. 101 Ranch and is to open with that organization in Oklahoma City April 29.

All himself will be with the latter organization.

WAX EXHIBITS

Dallas, March 3.

Looks like the oldtime wax exhibits are coming back into public favor. A wax exhibit, said to have cost \$45,000, is now on display here. "Law and Outlaw" is now on daily exhibition here.

Noted criminals of the southwest are shown "in life and death."

LOWER LICENSE FEES

Syracuse, March 3.

Instead of paying license fees materially higher than those in effect last year, as was proposed by Alderman Thomas J. Stanton, local theatre operators will pay rates lower than they have enjoyed in years, as the result of new Common Council action.

Under the new scale, fees for all but the smaller houses will be based on their seating capacity, 10 for each 100 seats. Houses with less than 1,000 seats will pay \$50 a year.

Hitherto, theatres with more than 1,000 seats have been taxed \$300 per year. Stanton sought to have this advanced to \$500 a year.

TEXAS FAT SHOW

Fort Worth, Tex., March 3. All indications point to a tremendous success for the Southwest Exposition and Fat Stock Show, to open here Saturday. Texas is in the midst of prosperity zone, for one thing.

LEAVES COTTON PALACE

Waco, Tex., March 3. It was announced Monday that W. V. Crawford will retire as president of the Cotton Palace Association. He has served five years in that capacity. Directors accordingly are calling a meeting to select his successor.

PATTERSON-GENTRY FOR EAST

Reports from the west state that the Patterson-Gentry will open their 10-car show in Missouri and move east to play the industrial towns of Ohio and Indiana. There is also a possibility the shows may date Pennsylvania.

ILL. FAIR DATES

Springfield, Ill., March 3. The Illinois State Fair Association has made formal announcement of the dates of the 76th annual fair, to be held at the Illinois State Fair grounds, as listed and checked with it. Eighteen associations have not yet filed their dates, these to be announced later.

The list of the places they will be held and the dates follow: Illinois State Fair, Sept. 19-26; Adams, Quincy, Sept. 7-11; Bureau, Princeton, Sept. 1-4; Christian, Moline, Sept. 1-12; Clark, Martineville, not set; Clinton, Brees, Sept. 8-13; Coles, Charleston, Sept. 1-12; Cook, Peoria, Sept. 3-7; Crawford, Robinson, Aug. 10-14; Cumberland, Greenup, Aug. 31-Sept. 5; Dakota, Sandusky, Sept. 2-11; De Witt, Clinton, Aug. 5-8; Edgar, Albion, Sept. 8-11; Edwards, Albion, Sept. 8-11; Franklin, Beason, Sept. 11-18; Gallatin, Equality, Sept. 15-18; Gallatin, Shawneetown, July 21-24; Green, Carrollton, Oct. 5-9; Grundy, Mendota, Sept. 1-4; Hamilton, McLeansboro, Aug. 4-7; Hancock, Aug. 16-18; Hancock, Chicago, Sept. 1-4; Henry, Cambridge, Sept. 15-19; Henry, Keeweenaw, Sept. 1-5; Iroquois, Watoka, Sept. 15-19; Jasper, Newton, Aug. 24-28; Jefferson, Mt. Vernon, Sept. 22-26; Jersey, Jerseyville, Sept. 1-12; Joe Devasa, Warren, Sept. 1-4; Kane, Aurora, Aug. 21-24; Kankakee, Kankakee, Sept. 14-18; Kane, Aurora, Aug. 15-18; Kane, Aurora, Sept. 5-7; LaSalle, Mendota, Sept. 22-25; LaSalle, Ottawa, Sept. 15-18; Lawr, Erie, Sept. 1-4; Livingston, Fairbury, Sept. 7-9; Logan, Atlanta, Aug. 18-21; Macon, Decatur, Sept. 10-12; Macoupin, Belleville, Sept. 29-Oct. 2; Marshall-Putnam, Henry, Sept. 15-18; Mason, Mason City, Aug. 25-28; McDonough, Macomb, Aug. 18-21; McLean, LeRoy, Aug. 10-14; Mercer, Aledo, Sept. 8-12; Montgomery, Hillsboro, Aug. 25-29; Morgan, Jacksonville, Sept. 1-4; Moultrie-Douglas, Arthur, Sept. 30-Oct. 3; Ogle, Oregon, Sept. 8-11; Peoria, Peoria, Sept. 10-Oct. 3; Perry, Duquoin, Sept. 28-Oct. 3; Perry, Pinckneyville, Sept. 1-4; Platte, Alton, Sept. 23-25; Pope, Golconda, Sept. 15-18; Randolph, Sparta, Sept. 15-18; Randolph, Kings, Aurora, Rock Island, Joslin, Sept. 23-25; Saline, Harrisburg, July 28-Aug. 1; Shelby, Shelbyville, Sept. 29-Oct. 3; Stark, Wyoming, Aug. 25-29; Vermillion, Danville, Aug. 30-Sept. 3; Wabash, Mt. Carmel, Sept. 1-18; White, Carmel, Aug. 18-21; Whiteside, Morrison, Sept. 1-4; Will, Moline, Sept. 30-Oct. 2; Will, Pontoon, Sept. 25-28; Williamson, Marion, Sept. 11; Winnebago, Peotonia, Aug. 18-21.

WIS. FAIR APPEAL

Madison, Wis., March 3.

Authority to appropriate money to pay the expenses of a fair which has been previously held would be given county boards under a measure which Assemblyman R. D. Thorpe of Elmhurst introduced. There are instances, Mr. Thorpe said, when county boards desired to appropriate money for fair meetings in November to pay deficits remaining from fairs held in September. C. A. Erickson, deputy attorney general, ruled in his opinion that the county board has no authority under the present statutes to pay expenses of a fair previously held.

\$50,000 FAIR APPROPRIATION

Jefferson City, Mo., March 3. Missouri county and district fairs, which have been unable to secure any State aid for six years because of the lack of funds, have prospect this season of getting a \$50,000 appropriation for premium lists through the Harper bill introduced in the legislature. The fund is to be distributed over a two-year period.

RACING AT CAMBERIA FAIR

Altoma, Pa., March 3. To insure horse racing for the Cambria county fair at Ebensburg, Pa., of Sept. 14, the Cambria County Fair association has joined the Keystone and Erie Racing clubs. By scheduling their exhibition for the week following the Dawson, Wheeling and Indiana fairs, the Cambria association counts on attracting the best horses in the state to Ebensburg.

TEXAS Beauty Contest May 10

San Antonio, Tex., March 3. Prizes will be awarded this year at the annual bathing girl revue, the major attraction of its kind in the southwest. It will open May 10 for three days. To be the main event at Atlantic City are to be offered in addition to cash prizes.

Rubin & Cherry Shows

Get Ala. State Fair

Montgomery, Ala., March 3. At the annual meeting of the State Fair of Alabama directors and contract for the midway attractions was again awarded to the Rubin and Cherry shows. Rubin Gernberg was present at the meeting.

The shows are now wintering on the fair grounds and will open in Montgomery the last week of this month. They started in the city 10 years ago, growing up from a small three-car organization.

With the addition of the Alabama State Fair, this gives the Rubin and Cherry organization a total of 20 State, Dominion and district fairs, which include the "Big Five" (Davenport, Lincoln, Des Moines, Sioux City and Harlow), the Western Canada fairs, consisting of the "A" circuit (Brandon, Regina, Saskatoon, Calgary and Edmonton). The fair season opens June 29 and will close Nov. 18.

Spark's Circus Plans

Playing Canada Again

Chicago, March 4.

Spark's Circus is planning to play Canada against this season. Last year this circus was the only one to tour the province.

Whether other circuses will enter Canada later is not known, but the Spark's circus is the only one so far to be routed into that section.

Coast Carnival's Buys

Los Angeles, March 3.

Victor D. Levitt and Sam Brown, of the Levitt, Brown and Huganish carnival, here in days, announced that one of the big special features will be a Bill Evans' Animal show. While here they purchased from Charles Woodford's Co., at Long Beach, a number of monkeys and ostriches, as well as contracting for a trained seal act. From the Robinson Zoo, in San Francisco, they purchased a number of monkeys and birds.

The working personnel this year, Levitt states, will be entirely new, with the majority from the east. The carnival will open in Seattle about April 11.

DANCE PAVILION CLOSED

Newark, O., March 3.

The dancing pavilion at Mountbuilders Park has been closed by mutual agreement reached with the managers, Al Maine, and A. A. McDowell, president and secretary of the Licking County Agricultural Society. The building is closed for good so long as the present board of directors is in office.

The action is a climax to a series of court cases which are said to have grown out of complaints regarding the park.

BRUNDAGE'S OPENING

Chicago, March 3.

Mike Clark, general agent for the Seth W. Brundage show, announced its opening the last week in April. Clark is an enthusiastic booster for the National Association of Fairs, carrying propaganda on his printing.

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RINGLING BROTHERS and BARNUM & BAILEY COMBINED SHOWS

Aerial artists report with rigging, Madison Square Garden, New York City, on Friday, March 20th.

All other artists and musicians report for rehearsals at 9 A. M., Monday, March 23rd.

Side show curiosities report on Thursday, March 26th.

Acknowledge call to Bridgeport, Conn.

Musicians Address Merle Evans, Belmont Hotel,
25th Street and Lexington Avenue, N. Y. City

FOCUS - POCUS BIKE RACE FAKING

6-Day Runaround at Garden—How It Operates

The six-day focus-pocus bike race now in progress at Madison Square Garden is running true to form. Saturday night, before the grind, the spirits paved the way.

Pete Moenke, champion of the world, gracefully allowed Orlando Plant to win two heats and a match whereby starting the race right, causing a run of heck shops that absorbed every "banjo" between White Plains and the Battery.

The management also exerted unusual showmanship and kept the good work up. For within the first 48 hours, the popular Georgette and Bologna were "staked" to a lap, thus insuring a full Garden for the week.

At his goes to press, McNamara and Horan and Brocco and Egg are tied with the Italians, with the rest of the field one and two laps behind. If the attendance drops off, the judges will probably see that Georgette and Bologna are taken care of and duplicate the fine sportsmanlike conduct of the last race, in which Alf Goulet, the all around champion, was in danger of being mobbed, due to fling by the hand-picked judges in their efforts to please the crowd and favor the foreign favorites.

During the outdoor season last summer, Moenke ran out of matches by beating all the sprinters with ridiculous ease. He proved Saturday he is ready to lead the men who control the "sport" here. Pete will no doubt remain and have a lucrative summer.

MAINE'S BOXING BILL

Asks 10 Round Bout to a Decision—May Form State Athletic Commission

AUGUSTA, Me., March 3. A State athletic commission may be formed in Maine, according to an act introduced by Senator Harry F. Lane of Lewiston.

Among other important provisions included in the boxing bill will be those providing for 10 round bouts to a judges' decision and licensing of clubs. The bill is modifying after the codes now in operation in Massachusetts, New York and Pennsylvania.

FIGHTER SUES MANAGER

Sam Wallace, known to the ring as Bobby Michaels, featherweight, has started suit in the Supreme Court against Leo P. Flynn, his manager, for \$40,000 on a contract of Sept. 12, 1921. Michaels is guaranteed \$5,000 annually by his manager.

One cause for complaint has it that a balance of \$400 due him for the 1923-1924 season, since his earnings fell shy of the mark to that extent.

Two years' income, totaling \$6,000, are also due for.

TIGER FLOWERS K. O'D FOR THE SECOND TIME

Peculiar Mixup Prolongs the Fight, but Tiger Put to Sleep

By Jack Pulaski

Canadian Jack Delaney, of Bridgeport, for the second time stopped the sensational Tiger Flowers, erstwhile of Georgia, but announced, "of New York," at the Garden Thursday. When Delaney knocked out the black boxer early in the second round in their initial meeting here, several weeks ago, either Flowers' manager or a suspicious newspaperman invented the fiction that Jack had an iron slug concealed in his right glove. That at least was an excuse for the quick repeat match, which doubtless convinced all Harlem that Delaney is really there, else Tiger has a glacial jaw.

Tiger may be a terror to other middles and light-heavies, but he is clinch for Delaney. Between times Flowers went out and bowed over several opponents, and light bugs may have figured the first Delaney match was an accident.

There can be no doubt of Jack's socking ability now, although it took several additional rounds to knock out the ex-deacon. In the fourth round, with Tiger on the ropes, Delaney landed his best style right, and the black boy went to one knee. Jack danced away to a neutral corner. Tiger arose and started shuffling about. Patsy Haley waved Delaney to proceed. Jack rushed and aimed another right. At that moment Flowers decided to test again and dropped to his knees. Jack's pulled-blow grazed Tiger's head.

An uproar ensued. Technically, when Flowers went down without being hit, he disqualified himself. But as Delaney had aimed a blow as his opponent was going to the canvas, Haley was faced with the problem of a possible double disqualification. The crowd was excited, the seconds of both men being careful not to step inside the ropes. In about five minutes the match was ordered to proceed.

Within a minute of what was called a repeat fourth round, another Delaney right smash sent the colored battler flat on his back and he was counted out cold. The way things looked the Bridgeporter defeated his man twice, and in any event, the Delaney-Flowers tournament is over as far as New York is concerned.

A very good house was in, but the crowd was not a capacity draw. Delaney being conceded the winner. Jack kept moving to Tiger's right and displayed much more confidence than in their first match. In the third, Flowers shed himself of a flurry of blows, with Jack on the ropes. A left hook up Delaney, but at the bell he appeared quite calm and unharmed.

There was plenty of color but little class. In the miserable semifinal, two blacks—George Goodfrey and Tut Jackson—met, the former at 227 pounds, being nearly 25 pounds heavier than Tut. The latter went out in the fifth. It was a wonder he lasted that long. Lawson, sparring partner for Flower, met and knocked out one Jones, a colored boy, from Harlem, in one of the sizes.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Con Conway

WEDNESDAY, MARCH 4

BOU. WINNER. ODDS.
Kid Norfolk vs. Martin Burke.....Norfolk.....7-3

THURSDAY, MARCH 5

Chas. Rosenberg vs. Nat Pincus.....Rosenberg.....8-3
Chas. Rosen vs. N. Laporte.....Laporte.....7-3

SATURDAY, MARCH 6

Al Simmons vs. Stanislaus Loyza.....Simmons.....even
St. Stoesed vs. Clemente Steward.....Stoesed.....2-1
Bobby Ridsen vs. Al Cletty.....Ridsen.....2-5

SCORE TO DATE

Selections, 53. Winners, 29. Draws, 8. Losers, 6.

SELECTIONS FOR SIX-DAY BIKE RACE

(Reprinted from Variety Feb. 25)

Winners, McNamara and Horan; second, Walthour and Spencer; third, Georgette and Bologna.

OBITUARY

JOSEPH M. NORCROSS

Joseph M. Norcross, 84, who, with Mrs. Norcross (deceased), then 68, were billed as the original couple in vaudeville, died Feb. 28, in Springfield, Mass.

Norcross was the last surviving member of the little group of men who founded the Benevolent Protective Order of Elks in New York in 1868.

The veteran stage entertainer had spent 64 years in minstrelsy and vaudeville. He had been more or less inactive for the past four years when he was touring the variety houses with Mrs. Norcross and doing a dancing act.

When young Norcross displayed a remarkable voice and in 1857 joined Christy Brothers' minstrels as bass singer and interlocutor. Six years later he was a partner with Fred Sharpley in a minstrel wagon show.

During the 65 years he was on the stage he appeared with many old-time shows, including Carnross & Dixie, Frank Moran, Cotton & Murphy, Sam Sharpley, Buckley Seranaders, Simmons & Stocum, Dan Bryant, Dan Bryant, Minstrel, Gorman Bros. and W.B. Cleveland.

His first vaudeville engagement was with the Big Three Minstrels, comprising Norcross, Blain and LaMar. He retired in 1915, but was induced by Gordon Wright, Pol's

manager, Springfield, to return to vaudeville, doing an act with the late Sam Holdsworth, then 84. When Holdsworth died Norcross teamed with his wife, Nellie L. Norcross, for three years, when Mrs. Norcross committed suicide in 1922. He then joined Hockey & Green's "Come Back Minstrels" and only quit the stage a year ago. He was a member of the N. V. A. in good standing.

Interment in Springfield, auspices of the Elks, March 3.

J. I. C. CLARKE
Joseph I. C. Clarke, 79, Irish patriot, writer, dramatist and press agent, after a short illness, died Feb. 27, at his New York home, 159 West 58th street. A widow and two sons survive.

He was the author of the poem, "The Fighting Race," which immortalized the heroism of "Kelly, Campbell and Shea." He was 15 years with the New York Herald, later managing editor of the Morning

IN LOVING MEMORY
of my darling husband
BILLY S. REEVES
(Revered and Transfield Sisters)
There is no separation, the sweetest memory of Billy's character is with me always.
Cissie Transfield Reeves

Journal and also with the Criterion. His plays include "Heartsense," a collaboration in 1897 in the Garden theatre; "For Bonnie, Prince Charlie," starring Julia Marlowe at Wallack's, 1897; "The First Violin" in 1898; "Her Majesty," with Grace George in 1900; "Lady Godiva" in 1902.

In 1904 Clarke became press agent for the Standard Oil Co. at a salary, estimated at \$20,000 a year. He retired in 1913.

The funeral was held Monday, March 2, with requiem mass in St. Patrick's Cathedral at 10:30 a. m.

LOUIS LORCH
Louis Lorch, 77, (Lorch Family), circus acrobats of a past generation, died Jan. 25 at Buenos Aires, South America. Lorch, with his troupe, played with the larger circus in America during his working days. During the past few years he has been living in Buenos Aires. He was the grandfather of Hattie Althoff and Sister, now playing vaudeville.

ANNA BERGER LYNCH
Anna Berger Lynch, 71, famous cornet soloist and featured with the Berger Family, died of pneumonia, for years, died Feb. 28, in Jackson, Mich. Interment in that city. Mrs. Lynch was a Baltimore girl, her father having been a pipe organ

manufacturer. She was featured in stage musical work for years. When 27, she married Leigh S. Lynch, New York theatrical man.

After her marriage she toured vaudeville and filled engagements with big bands, going to England for a two years' tour.

Mrs. Lynch is survived by two of the original Berger family, two sons and a daughter. Her husband died about 20 years ago.

BILLY S. REEVES

Billy Sheridan Reeves, 49, (Skipper, Kennedy and Reeves), died at his home, 321 Wesley avenue, Oak Park, Ill., Feb. 25. The deceased for the past two years has been appearing with his wife and sister-in-

IN FOND MEMORY
Of my dear Foster-Brother
The One I Could Have
BILLY S. REEVES
(Revered and Transfield Sisters)
Who passed on February 25, 1925
INEZ B. RAFFEN

law, in a vaudeville turn known as Reeves and Transfield Sisters.

Death was due to a nervous breakdown, which followed immediately after the death of his mother, who passed away Feb. 8. Up to the time of his mother's demise the deceased was apparently in good health.

SAM BERGER

Sam Berger, heavyweight amateur champion in 1902, and in later years fight manager, died Feb. 23.

After Berger lost the championship he turned professional and managed Jim Jeffries when he fought Jack Johnson in Reno. He toured the country with both Jef-

IN FOND MEMORY
of my Beloved Pet and Companion
"BOY"
(English bulldog)
Departed Feb. 25, 1925
FRED FENTON
(Fenton and Fields)

fries and Fitzsimmons, boxing in vaudeville with them. Of late Berger had been in business in San Francisco.

A widow and two brothers survive.

RASTUS WILSON

Rastus Wilson, colored, with Barney Gerard's "New Show," died Wednesday at Columbus, O., following the evening performance. The artist was stricken with hemorrhage and removed from the theatre. He died at 5:30 a. m. Wednesday morning.

The body was transferred to New York City Friday for burial.

GEORGE LEWIS HOOPER

George Lewis Hooper, manager of McVickers' theatre for years, and later manager of the Olympic, was

buried in Chicago last week. He was 65 years old. Death followed an illness of several months. He is survived by a widow and two sons, who live in Brookfield, Ill.

EDITH KUEHN

Edith Kuehn (Kurt and Edith Kuehn), vaudeville, died at her home in Oakshok, Wis. Feb. 19.

J. Mark Elliston, 35, former stock actor, died, Feb. 27, of hemorrhages

IN MEMORY

of my beloved pal and sister

BEATRICE SHAW

who passed away Mar. 4, 1924
I cannot say and I will not say that she is dead—She is just away.

MILLIE SHAW

of brain in a Chicago hospital. A widow and child survive.

Tom Carbonella, dance instructor at Roseland ballroom, New York, died March 1 from pneumonia.

Helene de Germaine, 17 (Parisienne), committed suicide Feb. 27 in her dressing room of the Albi Theatre, Paris. She shot herself through the heart because an industrial magnate refused to give up his wife for her.

The mother of H. T. Peebles, branch manager of the Specialty

IN FOND MEMORY
of dear
BILLY S. REEVES
(Revered and Transfield Sisters)
Who passed away on Feb. 25, 1925
One who'll never forget,
His sister-in-law and pal
FLORIE TRANSFIELD

Film Co., at Dallas, Tex., died in Long Beach, Cal., recently.

Joseph Coyle, formerly manager of Gordon's Codman Square theatre, Dorchester, Mass., died of pneumonia Feb. 27.

George Inglis, infant son of Jack and Mamie Inglis (vaudeville), died Feb. 28.

The father of Jim Carney (Carney and Rose) died in Lawrence, Mass., Feb. 26.

A new revue produced by Roy Mack opened Feb. 21 at the Bloom's Theatre, Chicago, headed by Frank Libuse, Mabel Walser, Moretta O'Neil and Dorothy Ray, with a chorus of ten.

CALL CALL CALL

Performers who have contracted with

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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 of its own, and permitting Variety to continue to publish in this 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, March 3.
Mistinequet, the French actress, was challenged to fight a duel by the wife of a man whose face she had slapped. As she was making her way to her box at a ball in Paris last week a man jostled her. Remonstrating, she slapped him and told him if he wanted reparation he could send his seconds. The man sent a friend to ask her the name of a male relative who would fight. Miss Mistinequet went back and said that she herself would fight. Mistinequet is willing to fight his wife.

While Leonora Hughes and Carlos Otis Baguato were being married in St. Patrick's Cathedral, New York, Feb. 24, Maurice, her dancing partner, was reported to have been through the ceremony. After the ceremony Miss Hughes and Maurice rode away together, while Carlos Otis Baguato, a taxi. Miss Hughes said her husband left for Chicago and California. Miss Hughes expects to stop dancing and make her home in Buenos Aires.

James Rennie, husband of Lillian Gish, received a subpoena to appear in Yorkville Court. Court Judge Charles H. Duell, picture producer, obtained the summons, charging duell with the case. Rennie is charged with contract. Duell charges that Rennie threatened to "get him" if he didn't stop his case against Rennie. Rennie is charged in "Cape Smokes" at the Beck, New York.

Kathryn Burnalde, daughter of R. H. Burnalde, stage director, has started as stage director of amateur shows.

Doris Kenyon is recovering from an operation for appendicitis performed at the Lexington Hospital, New York.

Pat Kunnes, wrestling convict of "Broadway Bredies" convicted of mail frauds last month, was turned over to a state insane asylum. He was assigned to the Maternity McKinley, the Tombs Court, New York. Patrolman G. H. Hooley signed a complaint charging that Kunnes had talked incoherently while on trial in the Federal court.

Max Gabel, Jewish actor, playwright and producer, has been elected president of the Jewish Theatre Managers' Association. Mr. Gabel has for some time been president of the Hebrew Booking Agency. He owns the People's of Grand street and controls the Irving Place theatre, New York. Gabel started in America selling shoe strings on the Bowery 35 years ago. Max Gabel, Jeanne Goldstein, in the Yiddish stage.

George Randolph Chester left an estate taxable in New York City and debts of \$19,323. It was revealed by the State Tax Commission. The deductions are: \$5,857, debts, \$19,323. The estate tax is \$19,323. He left \$25,000 life insurance at his death, a year ago. The widow, Mrs. Lillian E. Chester, is named sole heir. No provision was made in the will for Chester's two sons.

Because Isabelle Herbert, who recently resigned as star of "White Cargo," refused to appear before the Grand Jury in Baltimore, the efforts to have the management of the Lyceum there indicted failed. The manager of the play told Miss Herbert that she should appear before the Grand Jury or leave the show. Miss Herbert refused and left the show. Several local women interviewed Isabelle Herbert, who said she would appear before the Grand Jury, but at the last moment she changed her mind.

Henry Sanford, son of a former Yale professor, has been sued for \$100,000 for breach of promise to marry Georgia M. Hopkins, screen actress. Miss Hopkins alleges that in August, 1923, Sanford promised to marry her. Since then she says he has refused. She has learned Sanford was married when he proposed to her. Sanford said that the allegations of that kind of breach that Max D. Steiner is Miss Hopkins' attorney.

The stage in general received splendid press-agenting on Sunday. The Rev. Nelson J. Springer of the Fourth Unitarian Church, Brooklyn, denounced play censorship as usually "oppressive, irrelevant and grotesque." Dr. Springer praised Eugene O'Neill as "a dramatic

artist and O'Neill's "Desire Under the Elms" as a drama.

At the Temple Emanuel-EI, Rabbi Nathan Kraas attacked censorship of the theatre as an evil.

Assemblyman Harry A. Samson of the Bronx came out a state member urging the merits of a bill he has introduced in the legislature to permit Sunday theatrical performances.

The radio was used by John S. Sumner, secretary of the Society for the Prevention of Vice, to broadcast a bitter attack on "dirty plays."

Lovers of the stage have gotten behind the movement to place Edwin Booth in the Hall of Fame.

Purchasing tickets on trains for New York theatrical productions is a wrinkle introduced by the Pennsylvania system. Travelers leaving Philadelphia at 3, 4 and 5 o'clock and Atlantic City at 2:30, can buy tickets at a branch ticket office near the train. Regular office price plus a 50-cent fee prevails.

Leon Errol's sister, Ophelia Sims, was married Sunday to George Edward Stockton of the Coast Artillery at Fort Totten, L. I.

Maurice says he's going to pick his next dancing partner on Friday night at the Newspaper Women's Club. The club will select a partner for Maurice to dance with 14 applicants.

Lola Wilde, one of Ziegfeld's glorified, has promised to wed Leslie Olson Sheriff, banjoist in George Olsen's orchestra.

Young Roger Wolfe Kahn's jazz band at the Biltmore, New York, was minus a right horn when a couple of days because the horn's manipulator, Arthur Campbell, was arrested at the hotel by a deputy sheriff and taken to London street jail under a court order from Syracuse. A suit had been entered in London street jail under a court order from Syracuse. A suit had been entered in London street jail under a court order from Syracuse.

To prevent professional jealousy or otherwise, Joseph Schildkraut and his wife, Edna Hartlett, have agreed not to appear together in the same play for five years.

Five movie managers in Elizabeth, N. J., have deliberately walked into jail in order to test the New Jersey Sunday closing law.

In spite of a March glaze Sunday three men tested the Giant Racer, a scenic railway at Coney Island. A coupling pin broke and two cars fell. A three-car train fell backward 90 feet down a steep incline, crashing into heavy beams at the bottom. Hanson, Freeman, and Guss, Samuel O'Brien and Gus O'Connell, employees, were severely injured and taken to Coney Island hospital in 1921. Two other men seated in the foremost car, were carried forward and not hurt.

"Veronica's Veil," generally described as America's passion play, opened its 11th season Sunday night at the Hippodrome auditorium, West Hoboken, N. J.

Director Max Rabjohn announces that the "advertising" planning his American Operatic and Aided Arts Foundation will be ready to open in June at Stuyvesant Hudson. This is the institution to develop a national opera and native American singers, dancers and instrumentalists.

Mrs. Eunice M. Kirkpatrick, "Rose-Mae," has had her marriage annulled by the Supreme Court Justice Morchauser in White Plains, N. Y., on the grounds that she was when married in 1921. They separated six weeks after the marriage.

Three men were arraigned in West Side Court, New York, charged with malicious mischief by Mrs. Carrie Lowe, former actress, who charged that the men had entered through the door into her apartment. The men said they were looking for a friend.

John Haydock, through his guardian, Mrs. Isabelle Carroll, is instituting a suit against the Clyde Hedden. The police are alleged to be resulting from the burning of the ship "Mohawk" last fall. Haydock's complaint is that the ship was notified the ship was

afire and taken off in boats, he and his vaudeville partner, James Simpson, were not allowed to leave the ship. They were forced to jump overboard. Haydock said he has suffered rheumatism since the burning of the ship. He is suing the Clyde Hedden, the Surgeon's Court of Schenectady, N. Y.

John Bagnano, cabaret singer, was shot and killed by Olympia March, music student, in front of the Palace, New Haven. Bagnano is the father of Miss March's child, she alleges. When Bagnano refused to help support the child she shot him three times. Bagnano was married.

Mrs. Marjorie Klav has been arrested on charges of adultery. Joseph Klav, theatrical producer, Justice Morchauser, in White Plains, N. Y., signed the interdictory decree against Mrs. Klav. She was granted Feb. 25. Mr. Klav did not contest the action. An unidentified woman was named as co-respondent. They were married 11 years and have two children.

Mrs. Louise Albee, of Larchmont, N. Y., has received a final decree of divorce from her husband, Reed A. Albee, son of R. P. Albee, head of the Ketchikan Circuit, from County Clerk Ellrod, in White Plains, N. Y.

A desire to see cleaner audiences was expressed by David Mark Griffith, president of the National Society of the Stage, at the annual dinner at the Hotel Astor Tuesday night. The picture producer desired to see a line of clean plays and pictures in the city for those who want to see them.

The Edwin Forrest Home at Philadelphia, for 50 years a refuge for retired actors and actresses, was taken over by the city and turned to a building. With the \$60,000 obtained a modern building will be erected further from the busy city.

Lenore Masco, once of the "Follies," has petitioned the Supreme Court to pass the Jones law, which would prohibit all kinds of amusements on Sunday.

Lobbyists of the Lord's Day Alliance are storming the legislative halls at Albany this week, trying to induce state senators and assemblymen to pass the Jones law, which would prohibit all kinds of amusements on Sunday.

Billie Burke, wife of Florenz Ziegfeld, was slightly injured in an automobile accident in Palm Beach. She was taken to the hospital. An hour, struck and overturned the car in which Miss Burke and two friends were riding. Two young women were slightly injured. Miss Burke was captured after a short chase.

Mrs. Richard Mansfield, professionally known as Beatrice Campbell, will return to the stage in a resident stock company in Detroit.

CHICAGO

Chicago, March 3.

Leonora Hughes, en route west with her new husband, sent M. J. Hughes, her brother, to Chicago, gesturing Maurice select Emily Nord, now dancing here at Charles Weegman's Club Royal, as her dancing partner. The police pointed out that "Miss Nord" was of the same type of beauty "as herself."

Lent and the income tax are said to have caused prices for "The Show-Off" (Cohan's Grand) to set to 15.

Joyce Barbour left "Charlot's Revenge" last week to join "Sky-High" (Willie Howard) in New York. The revue closed here last Saturday, a number of the cast returning to London.

Roy Dietrich, dubbed "the buellest tenor in America," celebrated his 34th year with the Balaban & Kett's theatres last week. His time is divided between the Chicago, Tivoli, Riviera and Central Park.

James Murphy, hailing from Minneapolis and said to be an actor, turned in his up-and-down week. He walked into a loop clear store and pointed a gun at the clerk. The latter grabbed a hammer and started yelling. The police were alerted and responded, and Murphy was overpowered. Murphy was pinched and came near being mobbed as well. The officers having to protect him from the crowd which gathered, and

being forced to fight their way out with the prisoner. Murphy, who lives a rooming house, is 25, and a sheik dresser.

William H. Shipman, father of Helen Shipman, committed suicide by inhaling gas in a rooming house at 2320 Calumet avenue, Chicago. Mrs. Shipman and her daughter were in New York. They will defray all expenses for the burial. It is rumored in theatrical circles that the Shipmans have been separated for a number of years. It was said he had refused assistance from his wife and daughter, meanwhile becoming dependent.

Herbert Vogel, referred to in a morning newspaper as a "man about town," announced that he was "entering," after a brief apprenticeship at the Tent, has left to become manager of the Montmartre cafe, which is well known in a way to denizens of local cabarets.

Union labor is still making inroads on the back stage. The latest in Chicago to organize are the wardwomen, who have formed the Wardwomen's union. They are now endeavoring to persuade the theatrical janitors to follow suit.

PACIFIC COAST

Los Angeles, March 2.

William S. Hart is to stage another picture comeback by making his own pictures and releasing them through United Artists. Such was the announcement made by Joseph M. Schenck upon his return from his three months' trip to Europe.

Schenck announced that he is to become an associate of Sid Grauman in the erection of a chain of super-feature picture houses throughout the country, and that he and Grauman will furnish part of the capital, with the balance to be procured through State & Company, New York City.

He stated it is the plan of himself and Grauman to erect from 10 to 15 theaters with three to five stories in the near future. One is said to be located on Broadway. United Artists is not to be interested in the new building project, states Schenck.

Announcement was also made that United Artists is perfecting an arrangement with the state of Germany to release all United Artists products in that country through the German branch of the company. It would do likewise with any of their products that they considered likely for American consumption.

Los Angeles County has been asked to spend \$10,000 in advertising its latest acquisition, Hollywood Bowl. The request was made by Mrs. J. J. Carter, organizer of the bowl company symphony concerts, and by the county board of supervisors. The bowl recently was deeded to the county by the Hollywood Bowl Association.

Marshall Neilan, picture director, was arrested in Pasadena on a charge of speeding between 50 and 60 miles an hour. Neilan told the arresting officers that he was on his way to Lake Arrowhead to go to the home of his mother, and was signing an agreement to appear in Pasadena within five days for trial.

A. E. Gillstrom, who told the police he was a picture director at the Fine Arts Studio here, was arrested on a charge of disturbing the peace after he had been accused by his former wife, Mrs. Ethel Gillstrom, of breaking into her Hollywood home and beating up a man whom he found there. The identity of the wife's friend was not revealed.

Ernst Lubitch, picture director, has received an invitation to attend the International Motion Picture Congress, scheduled to be held in Paris in June under the direction of the French National Committee for Intellectual Co-operation.

G. A. Keller, recently arrested on a charge of conducting a picture show in violation of the city ordinance, which calls for licensing the enterprise, will be tried before Police Judge Richardson March 10.

Accused of running a trade school without a city license, Ulysses M. Daily, who conducted a school for aspiring students of picture acting in Hollywood, appeared before Police Judge Frederickson and was found guilty of running a trade school. A defense was that he had made a dil-

Daily Papers of NEW YORK CHICAGO COAST

gent effort to obtain a license, but that the police license bureau emulated him they were undecided what sort of a license to issue, and a similar charge against Harry Keaton also was dismissed after the same defense had been made.

Harry Kilder, 23, pianist in a main street theatre, was stabbed to death in his home by Timothy S. Yatto. Yatto, a woman who discovered his wife in the embrace of Kilder. According to the police Yatto was jealous of the attentions paid by Kilder to a young wife, who was a dancer in the same theatre that Kilder was employed at. She played the piano with him on the stage. The couple had been married only three months when Kilder is alleged to have stolen the body of his wife from her husband. Kilder himself was only married a short time ago, but separated from his wife. Yatto gave minutes from the central station immediately after the murder.

Laura La Verne, stage and screen actress, and her brother, with the original Biograph company, is reported in a critical condition at the Good Samaritan hospital, where she had been taken following a sudden attack of illness in her home. It is stated that a major operation will be necessary to save her life.

A damage action instituted by J. Z. Behymer, local opera and musical theatre manager, against the owners of a dislocated horse, \$149 injuries sustained in a collision between two taxicabs, was settled on the eve of trial.

Following a crash which occurred between an automobile she was driving and another car, Hazel Kenner, screen actress, was taken to the Receiving Hospital suffering from bruises and nervous shock. Her condition is not serious. Her car, however, was demolished in the collision.

"Lefty" Flynn, film actor, is in the Hollywood Hospital suffering from a dislocated arm and leg, which he sustained as a result of a motorcycle he was riding while doing some film stunt work skidding and throwing him to the ground. He will be confined there for about 10 days.

When E. B. Hatrick, vice-president of the Motion Picture Association of International Newsreel Corporation, stepped off the train in Los Angeles he was given a key of the city, with the honor of being named as the best little greaser in the Wampas. He is present-elect of the Wampas.

West Coast Theatres, Inc., has a building schedule now being carried out that calls for the expenditure of \$2,500,000, according to an announcement by the company. The theatres are located in California.

With the launching of the fourth issue of the Motion Picture Association's Mission Play at San Gabriel, Cal., that opus passes its 2,500th performance. This is declared to be an unequaled record. The fact is pointed out by those responsible for this offering that had continuous performances been given it would have required only five months and ten days to obtain this number of individual performances.

Arthur K. Bourne, Jr., has been made defendant in a suit brought by R. M. Allen for \$50,000 damages. The suit is based on the fact that Bourne, who was a picture star, deserted her in Florence, Italy, in March, 1924, leaving her dependent upon the charity of her friends. Bourne was married in London on Sept. 18, 1920. Colman is now under contract to Sam Goldwyn Productions.

Pauline Starke has been signed by Louis Mayer on a long-time contract. She will star in pictures to be released by M. G. M. banner.

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The coldest audience that the Ma-jestic has had in months witnessed the opening performance Sunday. Nothing seemed to get over despite the merits of the various turns. The bill contains a couple of old-time but standard vaudeville turns in Geo. Lovett and his "Concentration" and James Thornton. The latter had a tough time getting started in the deuce spot, but managed to register toward the finish. Lov-

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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ett has condensed his turn from a six-piece band to piano and violin. The woman at the piano also takes a whack at answering questions. The finish of the turn was ruined through having a song plunger planted in a box.

Hamilton and Barnes, mixed team in fifth position, were the comedy hit of the show. Their routine is bright and well handled. Dunky and Marvill, another mixed team, scored in the troy spot. Their offering consists of a conglomeration of the polished "hokier" that was sure-fire. Taylor, Lake and Ryan (New

Acts) were sixth and hit the applause top. O'Rourke and Kelly suffered in the next to shut spot, their efforts at comedy falling flat. A band by the name of the "Hifys" turned out of a rut only to fall back again with more comedy. The boys should do more singing. Brick's English Singing Syncopators are a hot novelty combination, leaning heavy on the brass. For group singing their vocal efforts compare

favorably with the best singing and musical combinations. Despite the innumerable bands that have played this house the boys more than made good.

Traver Brothers, a corking hand-balancing turn, opened and gave the show a good start.

Wotta wow! Wotta wow! "Now those boys, Gus and Joe, do go over in Chicago. Van and Schenck received one of the ovations of their careers at the opening matinee of the Palace this week, and the encore ran into two figures."

With Eddie Leonard and his band on the same bill the house was a sold-out one. While not as top-heavy with stars as last week, the show was a strong one, only one of two weak spots being evident.

Curtis' Animal Athletes opened, followed by Neil McKay, singing Scotch comedian. With Stuart Casey, Mildred Warren and Co. on third with a sure-fire silly-assy Englishman-American chorus girl skit, things began to pick up. The Casey-Warren act, simply but well staged, went over big. Al and Fanny Steadman in "Piano Capers" followed. Leonard and his tangle-foot boys—Jack Russell, Gus Mulroy and Charles Oberle—were more than popular with the first-day fans. The dancing trio in particular was kept working hard, and the show as far as to come back at the end and repeat one or two favorite melodies.

Robert Emmett Keane and Claire Whitney in dramatic comedy sketch, "Room 909," revealed patter which was bright, and registered with the patrons.

Then came Van and Schenck, with an entire change of act from last week. This team, despite its popularity, is hard worked and takes no chances on passe stuff. Eddie Weber and Marion Eldron closed with an eccentric and comic dance skit.

The State-Lake will undoubtedly count up one of the biggest Sundays the house has had in months. The supper show, usually attended by half a house, was capacity, with plenty of customers lined on the outside.

Singer's Midgets are the headline attraction, which accounts for the business. Due to the length of the turn the seven-act bill has been cut to six, with the midgets appearing at every performance, unusual for this house. The policy of the house calls for four shows daily with the acts, excluding the opening turn, participating in three. But with the midgets as the headline attraction it was essential that the lilliputians do four, in order that the audience may leave after witnessing one show.

The remainder of the five turns consisted of singles and doubles, with Josie Heather getting the better of the break. Following a lot of music and singing, and slated in the No. 4 position, Miss Heather easily walked away with the show as far as the surrounding bill was concerned. Miss Heather looked very chic. Fulton and Ray cut their turn down to about five minutes. In the short time allotted they offered whistling, head balancing, iron-jaw and heavy lifting. A good opener for any vaudeville program, Russell and Marconi dispensed music via the accordion and violin, which went over for solid applause. It was obvious that this turn was also held down to minimum time.

Joe Darcy did not fare so well. His stories fell flat, leaving it to his singing to put him over. A chance for his encore was nearly lost, due to waiting too long for applause. Torto and Lord dispensed a volume of hoke made to order for the State-Lake audiences. This is a great combi-

nation for this house, and can stand an early repeat. Singer's Midgets closed, displaying a little more talent in this year's revue than previously. The act ran smoothly and offered 50 minutes of solid entertainment.

Jones, Linick & Schaefer have let the contract for an elaborate washed air cooling system to be installed in the Woods theatre in anticipation of a summer run for "Rose-Marie." This is the first dramatic house in Chicago to be so equipped. The new system, by means of which the temperature will be held down to 70 degrees, will cost \$50,000.

Unusually good bill at the Vic last week, a pleasant surprise, as shows have been poor in quality for some time.

Rosow Midgets opened, doing a fast and amusing turn, with several minutes of solid laughs in a boxing scene. Williams and Young, two men, squeezed out some laughs with hokum bits but finished rather tamely with a ballad which, coming on top of two earlier ones, slowed the act up.

Maurois Downey and Co., on third, did a straightforward sketch without recourse to gagging or mugging, relying wholly upon narrative values. There is some rich droolery

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good for a number of laughs, but essentially the theme is one of pathos. Mr. Dorsay's old soldier character is a gem; support adequate. Black and O'Donnell, man and woman, clicked with an acceptable comedy turn. They gleaned consistent giggles with their opening. The man has a very odd delivery.

Six Six Troupe, five Orientals, sure-fire dumb act.

Lubbock and Plainview, Texas, have been added to the Bert Levey books, road shows playing two days in each town coming back from the coast.

Herbert Sears, after a nervous breakdown, has rejoined Fluke O'Hara's "Big Mogul" at the Central. Aldo Barlett has been replaced by Jack Driscoll. Milo Bennett did all the playing.

Chicago play brokers report a heavy demand for scripts, forecasting a boom for summer stock, repertoire and chautauques.

Milo, Lenore made the costumes for the minstrel and Charleston numbers at the Chicago for "Syncope Week." Frank Cambria, director of presentations, insisted

on a contract for Balaban & Katz, having absolute exclusive rights to the costumes. This is a rather unique precaution.

Two new members may be added to the Board of Directors, Orpheum Circuit.

Excerpts from "Actorviews," a book of snappy interviews with stage stars, by Ashton Stevens, dramatic critic, Chicago Herald and Examiner, are being reprinted in local theatre programs. Stevens' book is published by the Covici-McGee company.

"No, No, Nanette" had its 400th performance in Chicago Feb. 25.

Thus far Balaban and Katz have made no changes in the management of McVicker's, which they recently took over on a sub-lease from Paramount. The policy and presentations continue as before. It is said no changes of any sort are contemplated before May.

Anticipating that "Rose-Marie" will remain all summer at Woods' contracts have been issued for a washed air cooling system. This is the first dramatic house in Chicago to be so equipped.

Leroy Prinz, who last week was dismissed as producer of the Rainbo revues, circulated so much propaganda concerning the management of the place that he has been barred from appearing there at any time.

Everett Carrier has severed connections with the Ascher Brothers Circuit of moving picture theatres.

Publicity is now being handled by Harry Ascher.

Ed Bloom, general manager of road show productions for the Shuberts, was among the first-nighters who witnessed the performance of "The Student Prince."

Robert Clifton Long has joined the cast of "Artists and Models." Long was signed personally by Lee Shubert to a three-year contract.

The New Willard has again changed hands, with Abe Cohen, who operates the Midway, taking over the house. The theatre will be closed for a couple of weeks and will undergo extensive alterations. It will reopen March 14, playing five acts and a film feature, with four changes of program weekly.

A. J. Balaban, accompanied by his wife and Mrs. Max Turner, returned from their tour of the Pacific coast last week.

Aaron Jones, Jr., who has been acting in the capacity of general utility man for Jones, Linnick & Scheffer, is the youngest general manager of any circuit. During the illness of Norman M. Field, its general manager, Aaron, Jr., is occupying the chair.

Ralph T. Kettinger has just completed a four-act play which he intends to produce early next season. It will probably be tried out in stock during the summer.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"Dante."
St. Charles—"The Wasp" (Sanger Players).
Strand—"Her Night of Romance."
Liberty—"Madonna of the Streets."
Tudor—"The Fall of Jerusalem."

A sorry show at the Orpheum for Mardi Gras week that ran along in ragged manner for the most part with patrons betraying signs of weariness early. It was the first "bloomer" in quite a while. The particular detracting element was an utter lack of novelty, comedy and speed. Most of the people in most of the acts had only good memories as their bid for approval. The first nighters failed to accept that kind of a bid.

Mulroy, McNeese and Ridge remembered all the other skating turns, which brought them scant consideration in the opening position. Very apt and proficient on the rollers, they might have done something with an idea or at least

the semblance of one. Jeanette Childs was very confident at the outset, strove her mightiest, but in front they remained unmoved.

Oiga and Mishka had no easy task, following the two Sops ahead, but through sheer artistry awakened the first show of appreciation. Kraft and Lemont gave up almost without a struggle. They had little to offer and kindred that unimpressively Tommy Dugan was floundering along until the introduction of that hokumistic bit wherein an apple falls from a tree as the person sits beneath it prevaricates. Not such a guffaw as is usual, when an avalanche of fruit fell at the finish, but then they had laughed good-naturedly at the old stuff at first, and that helped. Frank De Voe had no easy time the first several minutes, but picked up some toward the end.

Lillian Hertz and Morro Castle orchestra proved a weak headliner. A boy soprano brought a round of applause as an encore after the act proper had perished. But that was all.

Not a bad show at the Palace the first half last week. Not good, but, then, not bad. Patricia was headlining and doing it rather handily. Patronage was below par at the first show Wednesday evening. No striking item of importance, just valdeville of a familiar brand between reels of film.

Genaro Girls looked and acted nice right at the start. Slightly belittled, they contorted, swerved and romped satisfactorily. Stewart and Olive hoofed it in rather uncertain manner in the second "alcove." Olive was the one the mob was watching, a pretty girl who steps as if she meant Robinson and Pierce were in and out. They heard attention to begin, augmented themselves in kind soon after, but eventually slipped into oblivion as the skitlet was shifted out of the picture when "hubby" and "wifey" meet unexpectedly.

Patricia is a favorite here, had regular songs, sold them in a regular way, and left with the gang clamoring for more. In this lay-out Patricia shows like a kohlnoor. She was half the price of admission. The picture was the other half. The balance was filler. Morton, Jewell

and Co. closed. They were watched intently, minus any show of emotion either way.

The interest in last week's show at Loew's Crescent attached to "Uncle Dave" Macon, banjoist from the hills, who was heralded in grandiose manner. "Uncle Dave" (New Acts) did not live up to the billing, and militated against the general impression of the program. McDonald Trio began proceedings swiftly in a cycle act much above the average. That found hearty response. Frost and Morrison extracted everything from their material possible. They were in favor for the major portion of their turn, but need a stronger finish. Jackson and Mack got the most when the remaining member danced. They have the old book-shop setting that has been handled often during the past few years by divers vaudevilleans. The couple barely pleased. Jimmy Lyons extracted a fair share of applause. Vic Quinn and Dand made a neat closer, the tough dance of Miss Quinn proving the high light. She had a couple of frocks that had the gals staring, too.

Marcus Loew and Ed Schiller arrived in the Loew private car Monday morning and left, via Memphis, Tuesday night. They visited the new State theatre being erected at Canal and Rampart streets.

Gladys Moore, who several years ago won the title of New Orleans' prettiest girl, made her debut with the Sanger Players at the St. Charles theatre last week, scoring a sensational hit.

Dante, in magic and illusions, at the Tulane this week. Last week "The Passing Show" bettered \$30,000.

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week, breaking all of his former at-
tendance records.

Keen rivalry between tabloid
shows playing suburban houses has
developed into a fight for existence.
The first effects of the fight for
supremacy was noted this week with
the announcement that Eddie Gil-
more's "Ginger Girls" had been ab-
sorbed by Billy Grady's "Daffodil
Girls." Both companies have been
piloted by former Milwaukee stock
burslesque comedians.

Two new motion picture theatres
are being planned, one in the south
end of the city and another in the
west. This brings the total of new
houses to be built to seven.

MONTREAL By RALPH CUSACK

His Majesty's—"Capital Punish-
ment" (Picture). Comins, "Sitting
Pretty."

Gayety (Burlesque)—"The Talk of
the Town."

Pictures

Capitol, "The Goose Hangs High";
Palace, "Born Rich"; Strand, "Tra-
fic in Hearts"; St. Denis, "N. R. L.";
Belmont, "In Every Woman's Life";
Rialto, "The Turnmill"; Regent, "In
Hollywood with Potash and Peri-
mutter"; Pantages, "Gerald Cran-
ston's Lady"; Plaza, "He Who Gets
Slapped"; Mt. Royal, "Love's Wil-
derness"; Corona, "Teeth"; Malson-
neuve, "A Cafe in Cairo"; System,
"Scaramouche"; Lord Nelson,
"Tongues of Flame."

Harry S. Dahn returned this week
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cession to Ralph W. Thayer, who has
gone to New York.

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National—"Peter Pan" (Marilyn
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Poll's—"The Passion Play" (film).
President—"Rain" (Special Co.).

Belasco—"Coburn" (Mutual).
Mutual—"Stop Along" (Mutual).

Gayety—"Miss Tabasco" (Colum-
bia).

Photoplays—Palace, "Coming
Through"; Thomas Melghani, Co-
lumbia, "The Swan"; Metropolitan,
"Learning to Love"; Constance Tal-
madge"; Rialto, double feature,
"Now or Never"; Harold Lloyd, and
"The Clean Heart"; Percy Marmont.

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atres, but the first two days dis-
closed nothing that could be termed
exceptional, as every one is wonder-
ing as to the final count. "Economy
programs," especially when it comes
to "big shows," are looked upon with
dread by most experienced show-
men.

The attraction, with the excep-
tion of Poll's, where a disappoint-
ment of "Blossom Time" forced the
house to pick up a picture, "The
Passion Play," that was shown last
week at the Auditorium, are of ex-
cellent caliber.

Chester Blackwell, for years in
the New York Keith offices, is now
assistant manager of the new Earle
He was recently representing the
Stanley Company in Atlantic City.

Harold Phillips, dramatic editor
the Times (Hearst), has had Frank
Baer, former d. e. of the Post, bat-
ling for him for the past week.

SEATTLE

By DAVE TREPP

Coliseum—"The City That Never
Sleeps."

Liberty—"The Thief of Bagdad"
(Third week).

Blue-Meuse—"The Redeeming
Sin."

Capitol—"Youth Triumphant."

Columbia—"Let Women Alone."

Strand—"The Golden Bed."

Northwest theatre men generally
report good business, with every

one optimistic over the year's prom-
ise. In Montana, due to improved
crops last year, conditions are better
than in several years.

Fritz Kreisler will be at the Me-
tropolitan March 9. On his last
local appearance the violinist played
before 5,000 at the old Arena.

Mayor Brown has appointed Rev.
M. Ashe-Everest, pastor of St.
Luke's Episcopal church, as a spe-
cial policeman to report on motion
pictures. The mayor's own picture
censor is to serve without salary.

The minister was formerly a mem-
ber of the motion picture censorship
board, from which he resigned.

The Brandon Opera Company has
brought suit in the Victoria, B. C.,
courts against Mrs. Irma Tice
Schroeder, wife of Louis Schroeder,
of Seattle, for alleged insubordina-
tion and extortion, claiming dam-
ages to the extent of \$1,500. Mrs.
Schroeder was formerly actress and
bookkeeper for the Brandon com-
pany, a musical organization now
showing in Portland. Mr. Schroeder
is with the company at this time.

Local theatre men believe the split
in the outgrowth of Mr. Schroeder's
alleged refusal to appear for a
scheduled performance of the com-
pany in Victoria.

Clutching his precious violin un-
der his arm, Joseph Hanson, known
on the streets in Vancouver, B. C.,
as "Kubelik," went to his death the
night of Feb. 21 under the wheels of
an automobile.

Hanson, who made his living
playing on the street corners, had
just completed a performance when
he seemed suddenly to become irri-
table and rushed away from the
crowd without looking where he was
going.

He dashed in front of a car and
was instantly killed.

CLEVELAND

By PHIL SELZNICK

Ohio—"Rain."

Hanna—"Rose-Marie"; "Little
Jessie James" underlined.

"No, No, Nanette" came to the
Ohio unheralded and sold out every
performance, and had to stick in an
extra Sunday night after closing.
They broke the record of the town at
\$2.50, doing \$28,500.

Walker Whitehead in "Sukura"
(Hanna) was unappreciated, and the
show hit the low gross of season,
getting around \$6,000, including the
holiday matinee.

Harland Ford, vaudeville editor
the Plain Dealer, resigned last week
to handle publicity at Keith's Palace.

William Duebel, operator, Prin-
cess, was severely burned last week
when a film caught fire at the mid-

ERNEST EVANS

With his talented beauties, the

Misses Knowles, Fellegi, Clarke, Maeder,
Mattingly and Sherman

This Week March 2, Keith's Riverside, N. Y.

Next Week March 9, N. Y. Hippodrome

March 16—Keith's Bushwick, Brooklyn
March 23—Davis Theatre, Pittsburgh
March 29—Keith's, Cincinnati
April 5—Keith's, Dayton and Majestic, Springfield
April 12—Keith's, Indianapolis
April 19—Empress, Grand Rapids
April 26—Temple, Detroit
May 3—Temple, Rochester
May 11—Keith's, Philadelphia
May 17—Keith's, Washington

C. B. Maddock presents

JAMES COUGHLIN IN 'THE REST CURE,' BROADWAY, N. Y.

THIS WEEK (MARCH 2)

Variety said, "Riotously funny—worthy in every way of becoming a big time comedy standard."

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By NELLIE REVELL

With a Preface by IRVIN COBB

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The history of Nellie Revell. She lay helpless in her bed and wrote it.

A book of tenderness and laughter with a drawing on the frontispiece
of Nellie by James Montgomery Flagg, while among the contributing
illustrators are Ruth Goldberg, Grace S. Dyer, J. W. McKim, W. E.
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LEON ERROL in
LOUIE 14TH

WEST 40th ST. B'way at 4:30
Mats. Thurs. & Sat. 2:30

LADIES
OF THE
EVENING

"A MASTERPIECE"—A. Woodmont,
Eve. Rep.

MUSIC BOX REVUE
Staged by JOHN MURRAY ANDERSON

MUSIC BOX Theatre, W. 45 St. B'way 4:30
Mats. Wed. & Sat. 2:30

BELASCO W. 44th St. B'way at 4:30
Mats. Thurs. & Sat. 2:30

"A GLORIOUS EVENING FOR LENORE
ULRIC"—Alma Dahl, M. T. American

LENORE ULRIC in
"THE HAREM"

Supported by
William Courtney
By Great Value. Adapted by Avery Shipwood

REPUBLIC W. 43d St. B'way 4:30
Mats. Wed. & Sat. 2:30

ANNE NICHOLS' Great Comedy
"ABIE'S IRISH
ROSE" | THIRD
YEAR

THE PLAY THAT PUTS "U" IN SUMMER

EMPIRE B'way & 49th St. B'way 4:30
Mats. Wednesday & Saturday

DAVID BELASCO presents
JUDITH
BLINN ANDERSON

in **"THE DOVE"**
A Melodrama by Willard Mack

MARTIN BECK Theatre, W. 45 St.
Evenings 8:30

CAPE SMOKE
with
JAMES KENNEDY—NUTTY SHEPHERD
New B'way Picture: Eve. Best Seats \$1.50
Sat. Best Seats \$2.00; Mats. Best Seats \$1.00

ROBERT MILTON presents
The DARK ANGEL

A new play by H. B. Trevelyan
Cast of Exceptional Distinction

LONGACRE Theatre, W. 49th St. B'way 4:30
Mats. Wed. & Sat. 2:30

MARK STRAND Broadway
and 47th St. B'way 8:30

"A NATIONAL INSTITUTION"
Joseph Penikese

DOUGLAS MCLEAN in
"INTRODUCE ME"

APOLLO Theatre, 45 St. W. B'way
Tues. Daily 2:30-3:30

THE NEW GIANT
Quo Vadis With EMIL
JANNINGS

A First National Picture

WILLIAM FOX presentation
"THE IRON HORSE"

A John Ford Production
Theatre, 43d W. B'way
Tues. Daily 2:30, 2:30
Best Seats \$1.00

SIR ARTHUR CONAN DOYLE with
Dennis Love
Lewie Stone
Wallace Beery
Lloyd Hughes

The LOST
WORLD
A First National Picture

ASTOR Theatre, Broadway at 45th Street
Tues. Daily 2:30, 2:30
St. Joseph Plunkett, Courtesy Mark-Strand Theat.

BOSTON
By LEN LIBBY

From Aerop's Fables to the Patch
work in the case this week. For the
Sunday afternoon show the theatre
has about three-quarters capacity.

The show is built around three
acts—the Anatol Friedland review,
the Karyl Norman act and Al Her-
man. But the clinks which are
lined up with lesser lights are not
well taken care of that there isn't
a lot of moment.

Karyl Norman's act is easily the

PIGS

LITTLE THEATRE

WEST 46th STREET. Evenings 8:30.
Mats. Wed. Fri. and Sat. 2:30

VANDERBILT 48 St. E. of D'Y. B'way 8:30
Mats. Wed. & Sat. 2:30

LYLE D. ANDREWS presents
"MY GIRL"

A BRASHING HIT
The Brightest, Most Popular Musical Play in Town
With HARRY ARNER'S ORCHESTRA

FULTON Theatre, W. 44th St. B'way 4:30
Mats. Wed. and Sat. 2:30

ELSIE JANIS
in her Bird's-Eye Review
"PUZZLES OF 1925"

With JIMMY HURSEY

I Shaw's "Candida" at Eltinge
Theatre. Even. 8:35. Mats. Wed. & Sat. 2:35.

I Presented by Actors' Theatre
with this cast: Katherine Cor-
nell, Pedro de Cordoba, Richard
Bird, Elizabeth Patterson, Er-
nest Cossett and Gerald Hawer.

I "One of the superfine entertain-
ments of the season."—Osborn,
Eve. World. Iben's "The Wild
Duck" with Actors' Theatre cast
at 48th St. Theatre. Even. 8:30.
Mats. Wed. and Sat.

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
Even. 8:30. Mats. Thurs. & Sat. 2:30.

GRACE GEORGE
"She Had to Know"
A comedy by Paul Gaudy with BRUCE BELLA
"Grace George on her best."
—Harvard Review, World.

PLAYHOUSE 46th St. E. of B'way
Even. 8:30. Mats. Wed. & Sat. 2:30

STEWART & FRENCH present
"THE SHOW-OFF"

By GEORGE KELLY

B. F. KEITH'S
PALACE
B'way & 43d St. Bryant 4:30
Concerts Sunday, 3 and 5 P. M.

BENNY LEONARD; TRINI; WILLIAM
GAZZONI; LILLIAN SHAW; MISS
LEITZEL; DOOLEY & MORTON; MEET
LATER & MCKENZIE and others.

B. F. KEITH'S
RIVERSIDE
B'way & 90th St. Riverside 2:40

MUSIC AND COMEDY WEEK
ERNEST EVANS & CO. MR. AND
MRS. JIMMY HARRY KRAMER &
BOYLE; ETHEL GRAY TERRY;
CAMEO RANGLERS and others.

B. F. KEITH'S
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FRANK & ELDRIE GILMORE; FRANK
JOE WILSON; edie and Henderson
THOMAS M'GANNAN in "COMING
THROUGH."

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BIGGEST SHOW AT LOWEST PRICES

MAT. DAILY EVERY NIGHT
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most imposing he has ever tried here,
and this boy seems to get better with
the passage of years. It is two years
since he played this house. The act is
so well contoured and fitted
with the scenic perspective that it
can't help but go big with Norman's
work. He has admirable control of
his voice, has excellent material to
work with and has dancing ability
that would distinguish him if he had
nothing else.

Anatol Friedland still sticks to the
revue idea, although this has been
built up, both in size and in effect.
The act has always scored here, and

more than likely always will, as
Friedland picks his girls with care,
and he admits that it is the girls
who make the act. As the act ran
Monday afternoon it did not stick to
the program very closely, a couple of
numbers being omitted. Al Herman,
next to closing, had his usual return
of giggles, getting off to a strong
hand by using a plant in the orches-
tra (within the law) for a song num-
ber finish.

A still-life act, featuring Margaret,
Buehler and Blanche Stewart, opened.
At first the house was inclined to
take this act sitting on its hands,
but it woke up as it went along,
and the turn closed out exception-
ally well. In second position was
Boyd Senter, with Jack Russell at
the piano. Senter has the ability to
make good use of any number of
musical instruments, sticking to jazz
numbers all the time. He was off
well and kept it up for the main por-
tion of his act, but made the mistake
of coming back for more encores
than the act could stand, with the
result that his finish was weak. A
few minutes clipped off the act will
help a lot.

Edwin George in a "Comedy of
Errors" has an act that is unusual,
which seems to have no head or tail,
and thrives on the strange construc-
tion. He is assisted somewhat by a
woman, who isn't programmed. Billy
Hallen, sandwiched in between the
Friedland and Norman acts, had an
ideal spot for his comedy, and regis-
tered accordingly. The Tom Davies
Trio, two men and a woman on mo-
tor cycles inside an inclosure, closed.
They were endangered by a walkout,
which they stopped in time to keep
most of those who started for their
costs in the back part of the house.

The earthquake, which was dis-
tinctly felt in and around Boston,
caused considerable excitement in
several of the local theatres and pic-
ture houses, especially the downtown
house, where the theatres are housed
in high brick buildings. In some in-
stances patrons of the house ran to
the lobby, but they were quieted
without much difficulty, and there was
no panic.

Monroe M. Goldstein of Kendler
& Goldstein, theatrical lawyers, in
due back from abroad March 6 on
the George Washington.

Backward Glances!

To see the Springtime slippers of I. Miller is to realize their subtle beauty and charm, and to appreciate those admiring backward glances that follow the miss who wears them!

I. MILLER
Beautiful Shoes
1554 BROADWAY

DETROIT, MICH.
By JACOB SMITH
Shubert-Detroit—"Pamling Show"
(two weeks).
New Detroit—"Next Door."
Somerset Playhouse—"The Goose
Hangs High."
Garrison—"The Pottery."
Majestic—"The Crooked Square."
Next, "The Bat."
Gayety—"Bedlin's "Peek-a-Boo"
(Columbus).
Cadillac—"Cuddle Up" (Mutual).
Photoplays—"Monster," at Col-
onial; "North of 36," 2nd week at
Adams; "As Man Desires," at Cap-
itol; "Greed," at Madison; "Light-
house by the Sea," at Broadway-
Strand; "Speed Spook," at Wash-
ington.

George W. Treadle, general man-
ager of the Kunsky theatres, has
been appointed a member of the
Detroit board of fire commissioners,
four-year term.

Lester Matt has opened a second
downtown theatre in Flint, Mich.,
seating 1,600, which he calls the
State.

Roy Mack is now producing for
the Oriole Terrace, Detroit, formerly
handled by Ernie Young. Eddie
Clifford is master of ceremonies
there; Custer and Rich and Neryda,
dancer, are other principals besides
a large chorus. Henry Thies sup-
plies the music.

KANSAS CITY
By WILL R. HUGHES
Shubert—"The Magic Ring."
Orpheum-Vaudeville.
Globe-Vaudeville.
Pantages-Vaudeville.
Gayety-Harry Steeple's Co. (Co-
lumbia).
Empress—"Hello Java Girl" (Mu-
tual).
Garden-Al Bridge Musical Co.

Mainstreet—"New Toys," films and
vaude.
Newman—"The Dixie Handicap,"
films.
Royal—"The Thief of Bagdad,"
film.
Liberty—"A Lost Lady," film.

"Artists and Models" made its first
Kansas City showing at the Shubert
last week, with a \$1.85 top. The
press police were of the perfunctory
order. Miss follows for a week in
The Magic Ring, with Ethel Bar-
rymore in "The Second Mrs. Tan-
queray" underlined. Top price for
either of the latter attractions will
be \$2.

The Gayety, playing Columbia bur-
lesque, has started giving a special
midnight show on Wednesday nights.

The Twelfth Street theatre, locat-
ed next door to the Pantages and
across the street from the Empress,
the Mutual burlesque house, is try-
ing out "real burlesque" at 15 and
35 cents.

The first radio show to be held
here is on this week. The event is
taking place at Convention Hall.

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By JOS. H. SANTLY, TED FIOR, TO and GUS KAHN

A HIT ON
ANY PROGRAM

CHORUS

Can't stop ba-bying you
Can't stop what can I do When I look in to those
ba-by blue eyes I don't think of 'where-fora' and 'why'
I say how hot I guess You know

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NOV. 1924
NUMBER 30

TAKE ME BACK TO YOUR HEART

THE WAITING SONG BEAUTIFUL YOU HEAR EVERYWHERE

By GEORGE W. MEYER and BILLY ROSE

WHY COULDN'T IT BE POOR LITTLE ME

THE FOX-TROT SONG THAT GETS THE MOST OF THE DANCE

By GUS KAHN and EGERT VAN ALSTYNE

CHORUS

Take me back take me back to your heart Can't you see that we
can't be a part Since the night that you whispered "good-
bye" I know what it means to be lone- some Ev-ry
day you're a way I am blue Noth-ing now seems a thing with-out
It is hu-man to err but di-vine to for-give Take it
you

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CHORUS

Why couldn't it be should it be how der-ful couldst it be poor lit-tle me
You're just the kind I tried to find - most er-ry-where And still I sigh some-der-ing why
you never care Please tell me why wouldst I do wouldst I do I should have
some some-body else may be fit you Sure an' you two grove were to give Your love to me
and Tell me why couldn't it be poor lit-tle me

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SOB SISTER SADIE**
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MONTMARTE ROSE
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**EDW. B. MARKS MUSIC CO. 225 W. 46 ST.
NEW YORK**

FINAL HEARING

(Continued from page 2)

live from New Jersey at the behest of the Authors' League, and which had the general approval of all the "creative" or writing factions.

In summing up on the past hearings it may be stated that radio's desire to get the free use of copyrighted music is one of those that has died permanently. This was very much evidenced at the first hearing of the Perkins bill, when Paul B. Klugh, representing the Broadcasters' Association, had his every argument built by the committee. Another desire for free copyrighted music, this from the theatre owners also, has "gone by the boards," judging from the attitude of the committee.

'At the session on Tuesday, Feb.

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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
NEW YORK CITY**

24. H. M. Richy, representing the theatre owners of Michigan and their allied State organizations, had a hard time of it. He made the usual attack upon the American Society of Composers, Authors and Publishers, practically laughed down by the committee members, including Representative Frank L. Reid of Illinois, who has been the most persistent, along with Congressman Sol Bloom of New York, questioner on the committee.

Richy stated that control should be put upon the American Society by a compulsory license method setting forth in the law just what the society could charge. This brought the suggestion from a committee member that a law should be set as to what admission could be charged to a picture theatre. Another suggestion of Mr. Richy that theatre owners would gladly deal with the individual composers did not get very far either, as the committee wanted to know how the several hundred composers could be reached individually. Richy came back with the suggestion that the composers could have a representative in each large city handling their business, which brought the observation from Mr. Bloom that it was evident the picture theatre owners wanted a lot of little "pools" instead of one big one, such as the American Society.

Having set forth two of the

"casualties" which can be termed as successes for the composers and authors, your correspondent must also record a defeat for these same composers and authors. The Perkins bill from every indication is tabled. This observation is based upon the statement of Mr. Perkins himself when he asked at the close of the last hearing that the various factions get together during the summer and bring before Congress, when that body again meets, a bill upon which they all agree. He also proposed that a committee from the Patents Committee be appointed to act in an unofficial capacity with the representatives of the groups in fashioning the new measure.

Variety's Washington representative has been repeatedly asked for an expression of opinion as to his impression of the present status of the hearings. It might be added it would seem that the several members of the committee are completely "sold" on the right of the composer and author to dispose and control the several divisional rights in their own creations. The fight, following the introduction of the "all approved" bill when it comes forth next season, will be for the writing group to convince Congress as a whole, as the committee has seemingly been "won."

The House committee, it would appear, is also "sold" on the idea that the present law is not ade-

quate, and that revision must be made. As to how long it will take to bring this revision about lies, it is stated, entirely in the hands of the opposing groups. Members have expressed their sincere desire to bring about prompt action, but cannot do so under present conditions, when each measure is attacked from so many angles.

One committee member stated that it took six years to bring about the final enactment of the 1909 law and "by the looks of things it was going to take six plus another six to bring out a new law."

BROADWAY STORY

(Continued from page 19)

Eva" had its best week with nearly \$20,000. Several musicals, however, started skidding, including "Artists and Models," "Natalia," the new operetta at the Knickerbocker, has drawn but mildly to date.

Two musicals arrived this week, however, figure to be among the money shows. The demand for Ziegfeld's costly "Louie the 14th," at the Cosmopolitan was amazing. "Sky High," the Village Horwax musical at the Shubert, opened Monday and was favorably regarded.

It is becoming a habit to lay off shows on Broadway for a week and reopen at another house. The latest attraction to work the trick is "Processional," which jumped suddenly from the Garrick to the Comedy, is laying off this week, then restarts at the 48th Street next week. It will give the Theatre Guild three attractions on Broadway in addition to their latest attraction "Arladne," rated a lower floor play. The Actors Theatre, too, appears to have hit its stride in revival. The success of "Candida" is such that it will be given a chance to run through the season. It moved from the 48th Street to the Eltinge last week and next Monday will jump again to the Ambassador. "The Wild Duck," presented by the same organization at the 48th Street last week, drew exceptional notices and got \$5,000 in seven perfor-



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ances, starting this week with a \$1,000 Monday.

Among the other new shows, "White Collars" is confidently expected to build at the Cort, but the first week was not impressive, approximating \$5,000. "Two by Two" will probably close at the Selwyn Saturday, the house getting "Puppets" Monday. The latter show was known as "The Marionette Man," also "The Knife in the Wall." "Triangle" goes off also, its place at the 39th Street being taken next week by "The Handy Man," which was called "Odd Jobs." "The Night Hawk" is playing to very little business at the Bijou and might disappear quickly. "The Virgin of Bethulia," which started last week, stops Saturday to make way for "Candida" at the Ambassador. "The Fall Guy" takes the Eltinge Monday.

Leaving Saturday also are "Chauve-Souris" at the 49th Street; "Seeniaya Pittza" (Bluebird), also Russian, at the Frolie; "The Grab Bag," has another week to go at the Globe, then touring. "The Youngest" will move into the house from the Gaiety which will get "Loggerheads" now in the Village. A new edition of the "Follies" is ordered for next week.

The road "Follies" was best on the subway circuit last week, getting over \$20,000 at the Shubert. News; the Broad Street in the same stand grossed \$5,000 with "The Lounge Lizard," a new play aimed for Chicago. "The Gingham Girl" got around \$15,000 at the Majestic, Brooklyn; "Cobra" got nearly \$12,000 at the Riviera, and "Conscience," \$6,000 at the Bronx Opera House.

Big Dump Monday Night
All of the premium agencies were hit a wallop on Monday night by

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4 BELL HOPS

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Management BEN HAMID

Direction CHAS. S. WILSHIN

FRED E.

OLIVETTE
HAYNES-
LIZZIE
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F. F. PROCTOR, Vice-President

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WE CAN FILL OPEN TIME FOR ALL
STANDARD ACTS"THE OFFICE OF PERSONAL
COURTESY"**BURLESQUE ROUTES**

(Continued from page 16)

Follies of Day—9 Columbia, New York; 16 Empire, Brooklyn.
Garard, Barney—9 Olympic, Cincinnati; 16 Gayety, St. Louis.
Golden Crooks—9 Empire, Brooklyn; 16 Casino, Philadelphia.
Good Little Devils—9 Empire, Toledo; 16 Lyceum, Columbus.
Go to It—9 Empire, Providence; 16 Casino, Boston.
Happy Go Lucky—9 Gayety, Buffalo; 16 Gayety, Rochester.
Happy Moments—9 Gayety, Detroit; 16 Empire, Toronto.
Hippity Hop—9 Grand, Worcester; 16 New London; 17 Middletown; 18 Meriden; 19-21 Lyric, Bridgeport.
Hollywood Follies—9 Columbia, Cleveland; 16 Empire, Toledo.

Lat's Go—9 Olympic, Chicago; 16 Star & Garter, Chicago.
Marion, Dave—9 Gayety, Kansas City; 16 Gayety, Omaha.
Miss Tabasco—9 Gayety, Pittsburgh; 16-17 Court, Wheeling; 18 Steubenville; 19-21 Grand O. H., Canton.
Monkey Shines—9 Empire, Newark; 16 Miner's Bronx, New York.
Nitties of 1924—9-11 Avon, Watertown; 12-14 Colonial, Utica; 16 Gayety, Montreal.
Peek-a-Boo—9 Empire, Toronto; 16 Gayety, Buffalo.
Record Breakers—9 Gayety, Boston; 16 Grand, Worcester.
Red Pepper Revue—9 New London; 10 Middletown; 11 Meriden; 12-14 Lyric, Bridgeport; 16 Hurlig & Season's, New York.
Runnin' Wild—9 Gayety, Washington; 16 Gayety, Pittsburgh.
Seven-Eleven—9 Gayety, Rochester; 16-18 Avon, Watertown; 19-21 Colonial, Utica.

Silk Stocking Revue—9 Casino, Brooklyn; 16 Orpheum, Paterson.
Stepps, Harry—9 Gayety, Omaha; 16 L. O.
Step on It—9-10 Court, Wheeling; 11 Steubenville; 12-14 Grand O. H., Canton; 16 Columbia, Cleveland.
Step This Way—4 Casino, Philadelphia; 16 Palace, Baltimore.
Stop and Go—9 Orpheum, Paterson; 16 Empire, Newark.
Taka a Look—9 Hurlig & Season's, New York; 16 Stamford; 17 Holyoke; 18-21 Springfield, Mass.
Talk of the Town—9-11 Empire, Lewistown; 12-14 Jefferson, Portland, Me.; 16 Gayety, Boston.
Town Scandals—9 Lyric, Dayton; 16 Olympic, Cincinnati.
Watson, Sliding Billy—9 Gayety, St. Louis; 16 Gayety, Kansas City.
Williams, Mollie—9 Star & Garter, Chicago; 16 Gayety, Detroit.
Wins, Woman and Song—9 Miner's Bronx, New York; 16 Casino, Brooklyn.

MUTUAL CIRCUIT

Band Box Revue—9 Allentown; 10 Sunbury; 11 Williamsport; 12 Lancaster; 13-14 Reading, Pa.; 16-17 Reading, Pa.
Bashful Babies—9 Trocadero, Philadelphia; 16 Olympic, New York.
Beauty Paraders—9 Gayety, Brooklyn; 16 Trocadero, Philadelphia.
Bobbled Band Bonanzas—9 Lyric, Newark; 16 Gayety, Scranton.
Cuddia Up—9-11 Park, Erie; 16 Garden, Buffalo.

French Frolics—9 Geneva; 19 Elmire; 12-14 Schenectady; 16 Howard, Boston.
Giggles—9 Gayety, Scranton; 16 Gayety, Wilkes-Barre.
Girls from Follies—9 Howard, Boston; 16 L. O.
Hello Jaks Girls—9 Garlick, Des Moines; 16 Palace, Minneapolis.
Hurry-Up—9 Broadway, Indianapolis; 16 Garlick, St. Louis.
Kandy Kids—9 Empress, Cincinnati; 16 Gayety, Louisville.
Kally, Law—9 Miles-Royal, Akron; 16 Empire, Cleveland.
Kudding Kutties—9 Garden, Buffalo; 16 Corinthian, Rochester.
Laffin' Thru—9 Gayety, Wilkes-Barre; 16 Allentown; 17 Sunbury; 18 Williamsport; 19 Lancaster; 20-21 Reading, Pa.
London Gayety Girls—9 Empress, St. Paul; 16 Empress, Milwaukee.
Lova Makers—9 Star, Brooklyn; 16 Lyric, Newark.
Maiden from Maryland—9 Empress, Milwaukee; 16 National, Chicago.
Maka It Peppy—9 L. O.; 16 Prospect, New York.
Marry Makars—9 Academy, Pittsburgh; 16 Miles-Royal, Akron.
Miss New York, Jr.—9 Cadillac, Detroit; 16-18 Park, Erie.
Moonlight Maids—9 Garlick, St. Louis; 16 Mutual-Empra, Kansas City.
Naughty Nitties—9 Mutual-Empra, Kansas City; 16 Garlick, Des Moines.
Red Hot—9 Gayety, Baltimore; 16 Mutual, Washington.
Reeve, Al—9 Gayety, Philadelphia; 16 Gayety, Baltimore.

REWRITING "MOON MAGIC"

"Moon Magic," produced in Philadelphia recently by Lewis and Gordon, and listed later for Buffalo and Chicago, has been taken off the second act will be rewritten by the author, Rita Weisman, and it will reopen later with cast changes. Margalo Gilmore, who played the lead in Philly, has left the cast, but Louis Catherin and Rita Jolivet have remained.

NEWMAN'S BILL POSTING CO.

San Francisco, March 2. Charlie Newman, manager of the Curran theatre, in company with "Red" Howe, who swings a wicked brush off a circus bill post, is going to organize a bill posting plant. Louis Lurie, real estate operator, is financially interested with Newman.

Glan Surf, while touring through Havana, sent the Chicago boys a lot of liquor labels to quench their thirst.

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Smiles and Kisses—9 Palace, Minneapolis; 16 Empress, St. Paul.
Snap It Up—9 Prospect, New York; 16 Hudson, Union Hill.
Speed Girls—9 Corinthian, Rochester; 16 Geneva; 17 Elmira; 19-21 Schenectady.
Speedy Stoppers—9 National, Chicago; 16 Cadillac, Detroit.
Step Along—9 York; 16 Cumberland; 11 Altoona; 13 Johnstown; 18 Uniontown; 16 Academy, Pittsburgh.

Step Lively Girls—9 Olympic, New York; 16 Star, Brooklyn.
Stepping Out—9 Mutual, Washington; 16 York; 17 Cumberland; 18 Altoona; 19 Johnstown; 20 Uniontown.
Stein Sweets—9 Empire, Cleveland; 16 Empress, Cincinnati.
Whizz Bang Babies—9 Gayety, Louisville; 16 Broadway, Indianapolis.

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100 High Class Apartments
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Single, with bath.....\$2.50 to \$3.50 per day
Double, without bath.....\$2.00 to \$3.00 per day
Double, with bath.....\$3.00 to \$4.00 per day
Single, with bath.....\$1.00, \$2.00, \$3.00 per day

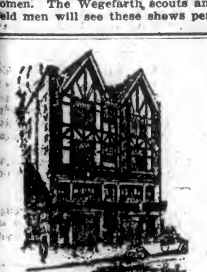
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Two Blocks from Auditorium Theatre
and Academy of Music
Within Four Blocks of Others

CALGARY, ALBERTA, CAN.
St. Regis Hotel
THE ONE BEST SET
SPECIAL THEATRICAL RATES
MODERN-FIREPROOF
FREE BUS

K-A'S ACT BOOKING

(Continued from page 5)
of any changes ordered by the investigators. After the changes have been made the act will be brought in for a showing before the committee of three and passed upon, if acceptable long term routes for one, two or three years will be immediately available.

Other duties of this department will be the checking up of acts playing opposition houses under assumed names. In many cases the acts get away with it because the local Keith-Albee house manager hasn't an opportunity to see the show in person and doesn't recognize the act by its spurious composition. The Western scouts and field men will see these shows personally in addition to their other duties.



TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48th STREET
East of Broadway

JOE'S
The Rendezvous of the Leading Lights of Literature and the Stage
The Best Food and Entertainment in New York, Music and Dancing
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"HEAT AND ELECTRIC LIGHT"
\$19.00 UP

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Will accommodate four or more adults. \$12.00 UP WEEKLY
Daily Communications to M. CLAMAN, 330 West 43rd Street

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1 and 3 ROOMS. PRIVATE BATH
SPECIAL RATES TO PROFESSION
PHONE COLUMBUS 1000

ARLINGTON HOTEL
WASHINGTON, D. C.
WE ALWAYS TAKE CARE OF THE
PROFESSION REGARDLESS OF
CONNECTION
SAMUEL J. STEINBERGER
Prop.-Manager

spacially in addition to their other duties.
Darling in Full Charge
The new duties of Darling will not affect the personnel of the present booking staff but they will be under his direct charge and subject to his recommendations. In addition the cons of the shows will be regulated by him and a general book kept. When an act is booked or penciled in on a confirmation slip issued by the booker, the transaction will be immediately duplicated in the general book kept by Darling, enabling him at all times to know exactly how each show is being laid out.
Arthur Blondell will remain in

Janssen wants to see you!
Table D'Hotel Luncheon 90c
Noon 11:30 to 4 P. M.
De Luxe Dinner \$1.75 (No Cover Charge)
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On Broadway at 52d St.
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Raymond & Geneva
Ray & Rose Rev
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HOTEL RITZ
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Special Rates to the Profession
Excellent Coffee Shop in Connection

the Keith Special Contract Department and will continue his present duties which include an advisory supervision of all bills to enable the bookers to avoid confusions, etc. Arthur Will, former assistant on the Hippodrome book, under Luescher and John Schultz, will act as assistant to Darling, confining himself to the Darling-booked houses in Boston, Washington and New York.

BILLS NEXT WEEK
(Continued from page 15)
F & T Sabini
4 Amor Belforda
ROCKFORD, ILL.
Palace
Reah & H. C.
Lerner Giris
Johnny Lyman
A & P Broadman
(Two to 511)
Palace
Hamilton & Barnes
Alabama Lund
Gordon & Knowlton
(Three to 511)
ST. LOUIS
Grand
Oscar Martin Co
Protein
J. J. Clifford Co
Alfonso Co
(Three to 511)
Hiale
Ja Da 3

KEITH'S CHICAGO CIRCUIT
CLEVELAND, O.
Cannon & Morrison
Allen & Taxi
Geo Armstrong
(Two to 511)
24 half
Walter Fisher Co
(Four to 511)
DETROIT, MICH.
Lafayette
Thor's Ryan Co
Drew & Vail
Weider Sia Rev
(One to 511)
Cano & Allen
Jerry Mack Co
Allen & Taxi
Chadman Boys
(One to 511)
EVANSVILLE, IND.
Victory
Raymond & Geneva
Ray & Rose Rev
Dooley & Rogers

INDIANAPOLIS
Keith's
(Louisville split)
24 half
Chas Rogers Co
Burt & Lehman
Hob Browner Co
(Two to 511)
LEXINGTON, KY.
Jefferson
Hamilton Walton
Sonia & Arlyn
(One to 511)
24 half
Dyer & Orma
(Two to 511)
TE. HATE, IND.
Indiana
Babb Syrell & L
T. P. Sabini
O'Rourke & Kelly
LaVarre Bros & P
(One to 511)
24 half
Juggelund
Indiana Jazz Rev
Polly & Coy
Choy Ling Lee Co
(One to 511)
LIBERTY
Portraits of 1925
WINDSOR, ONT.
Capitol
Dippy Diers & B
Gard & Howe
Wilbur Mack Co
Quincy 4
(Two to 511)
MUNICE, IND.
Wynor Grand
Worden Bros
McGowan & Knox
(Two to 511)
GUS SUN CIRCUIT
BUFFALO
Lafayette
2 John
Northlake & Ward
Deauville & Rev
Versatile Rev
BUTLER, PA.
Lyric
24 half
Myron Pearl Co
(others to 511)
COVINGTON, KY.
Liberty
Glenn & Haymond
(others to 511)

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Midway Between the Stations.
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(Louisville split)
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Burt & Lehman
Hob Browner Co
(Two to 511)
LEXINGTON, KY.
Jefferson
Hamilton Walton
Sonia & Arlyn
(One to 511)
24 half
Dyer & Orma
(Two to 511)
TE. HATE, IND.
Indiana
Babb Syrell & L
T. P. Sabini
O'Rourke & Kelly
LaVarre Bros & P
(One to 511)
24 half
Juggelund
Indiana Jazz Rev
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LIBERTY
Portraits of 1925
WINDSOR, ONT.
Capitol
Dippy Diers & B
Gard & Howe
Wilbur Mack Co
Quincy 4
(Two to 511)
MUNICE, IND.
Wynor Grand
Worden Bros
McGowan & Knox
(Two to 511)

LOUISVILLE, KY.
National
(Indianapolis split)
1st half
Shran & Phillips
Regan & Curries
Resata
(Two to 511)
MUNICE, IND.
Wynor Grand
Worden Bros
McGowan & Knox
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GUS SUN CIRCUIT
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Lafayette
2 John
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Hotel service, weekly or monthly.
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Sharon, Pa.
P & L Rest
P. G. DeMont
Caufield & R Co
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Lane & Harper
Alexander & Fields
Chas. Hiss
INTERSTATE CIRCUIT
AUSTIN, TEX.
Majestic
(9-11)
(Same bill plays
Galveston 12-14)
Collins & Hart
Mills & Kimball
Alma Mayer Mary
Add Goodwin 4
Yal Harris Co
Mabelites Manikins
DALLAS, TEX.
Majestic
Murdoch & Mayo
Bennett Twins
Tom Smith
Hillott & La Tour
Hughie Clark Co
Achilles
FARIB & PERU
Graco Hayes
Douglas & Sals
AMAR, O.
Majestic
Fitz & Luncaster
Jack Da Sylva
Hick & Harrison
Oliver & Johnson
Wells & Brady
Ray & Everett
24 half
HOUSTON, TEX.
Majestic
Zelaya
Sultan
Hart & Luncaster
Jack Da Sylva
Hick & Harrison
Oliver & Johnson
Wells & Brady
Ray & Everett
24 half
LEE ROCK, ARK.
Majestic
Christie & Daley
Neil Norrish
Coyne & French
Fred Ardith Co
Coyne & French
Christie & Daley

LOOK WHAT
CHARLIE MORRISON
 DID FOR

1925

Jan. 5—Palace, New York
 Jan. 12—Bushwick, Brooklyn
 Jan. 19—Albee, Brooklyn (inaugural bill)
 Jan. 26—Riverside, New York
 Feb. 2—Philadelphia, Pa.
 Feb. 9—Washington, D. C.
 Feb. 16—Baltimore, Md.
 Feb. 23—Hippodrome, New York
 Mar. 2—Boston, Mass.
 Mar. 9—Providence, R. I.
 Mar. 16—Pittsburgh, Pa.
 Mar. 23—Cleveland, Ohio
 Mar. 29—Milwaukee
 April 5—Chicago (Palace)
 April 12—Minneapolis
 April 19—Winnipeg
 April 26—Calgary and Vancouver
 May 3—Seattle
 May 10—Portland
 May 17—San Francisco
 May 24—San Francisco
 May 31—Oakland
 June 7—Golden Gate, San Francisco
 June 14—Los Angeles
 June 21—Los Angeles
 Vacationing in Honolulu
 July 19—Hill Street, Los Angeles
 Aug. 2—Denver
 Aug. 9—Chicago
 Aug. 16—Chicago
 Aug. 23—St. Louis
 Aug. 30—St. Louis
 Sept. 6—Kansas City

1925

Sept. 13—Kansas City
 Sept. 20—Sioux City
 Sept. 27—Omaha
 Oct. 4—Des Moines
 Oct. 11—Davenport, Ia.
 Oct. 18—Minneapolis
 Oct. 25—Milwaukee
 Nov. 1—Milwaukee
 Nov. 8—Rockford, Ill.
 Nov. 15—Madison, Wis.
 Nov. 22—Springfield, Ill.
 Nov. 29—Rialto, St. Louis
 Dec. 6—Little Rock
 Dec. 13—Fort Worth
 Dec. 20—Dallas
 Dec. 27—Houston

1926

Jan. 3—San Antonio
 Jan. 10—Austin-Galveston and Waco
 Jan. 17—New Orleans
 Jan. 24—Birmingham
 Jan. 31—Little Rock (return)
 Feb. 7—Fort Worth
 Feb. 14—Dallas
 Feb. 21—Houston
 Feb. 28—San Antonio
 Mar. 7—Austin-Galveston-Waco
 Mar. 14—New Orleans
 Mar. 21—Birmingham
 Mar. 28—Indianapolis
 April 4—South Bend, Ind.
 April 11—State-Lake, Chicago
 April 18—State-Lake, Chicago



64 WEEKS

I TAKE MY HAT OFF TO

KIVIAT

P. S.—Wait till you see the marvelous new creations she has made for me

VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1901, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXVIII. No. 4

NEW YORK CITY, WEDNESDAY, MARCH 11, 1925

64 PAGES

'SEXY' PICTURE CRAZE 'COLD'

12 ACTRESSES LEAVE NEW PLAY: FAMILIARITY FROM SCRIPT

"In the Near Future" Written by Physician—Called for Hand-Placing of Feminine Anatomy by Male Characters—Complained to Equity

Twelve actresses are said to have withdrawn from the cast of "In the Near Future," a medical play, which opened for special matinees at Wallack's yesterday (Tuesday). Complaints were made at Equity that the piece, which abounds in medical terms, called for characters supposed to be physicians placing their hands on various parts of the patients' anatomy, presumably in the course of examination. The actresses were advised that (Continued on page 3)

SECOND TRACK AT MIAMI FOR NEXT WINTER

Same Group Owning Present Track—65 Miles North of City

Miami, March 10. Miami is to have another race track for next winter, making the second here. Both are mile tracks. The same group building the current course will lay out the second. It will be 65 miles north of Miami and within five miles of Palm Beach from where many track regulars now motor. A season of racing for 80 days during the winter will be divided between the two tracks, 40 for each. The first track, opening this season, (Continued on page 6)

New Style Rehearsal

Newark, N. J., March 10. A stunt new to Newark was pulled by two dancers in a music shop. They came in, asked to have a dance record, and tried it out in a booth. Hearing a sound that was not easily identified, a clerk stole a look and discovered the two trying out dance steps one after the other. They kept this up for a long time and then came out, explained they didn't care for the record, but, feeling conscious-stricken, bought a package of needles.

FILM FASHIONS FOR NEXT SEASON ARE NOW SET

Big Distributors Find Public Tendency Toward Melodramatic Thrillers and Thrilling Comedies—Exhibitors Also Want Pictures in Demand—"Sex Appeal" Producers May Find No Distributing Market—Hays Also Laid Down Law—Investigation at Box Offices as Evidence

"CLEAN FILM" SLOGAN

The ruling fashion in screen entertainment for the coming year beginning with the product that is to be released in September is to be melodramatic thrillers of the most virile sort and thrill comedies. That has been the edict as far as several of the big companies are concerned. All of the energies of the production departments have been (Continued on page 34)

WHITEMAN AT \$1,000 DAILY

\$7,000 Weekly for Leader and Band at N. Y. Hip

Denver, March 10. It is reported around town that Paul Whiteman and his orchestra will appear at the New York Hippodrome (Keith-Albee) following the close of his concert tour early in May. Whiteman will receive at the Hip \$1,000 daily or \$7,000 weekly as long as he remains there, according to the story. Whiteman passed through here on his way to Pueblo where he gives a concert tomorrow; 12, at Colorado Springs and he will appear in Denver for two days, 13-14.

The Paul Whiteman Orchestra with Whiteman conducting appeared two years ago at the Palace, New York, (K-A) for a run, when its salary was \$2,500 a week.

BLANK (IOWA) 'ANGELING' TROUPE OF HOLLYWOOD FILM ACTORS

Latest Report Bunch with Ten Remaining Continuing on Commonwealth Basis—Bryant Washburn Sticks, but Joe Murphy Blows—Barnstorming

RADIO AGENTS BOOKING 14 HOUSES

Routing Ether Artists—Stern & Green Place First Show Gratis

Radio may not mean anything to every performer, but it is opening up a new field for some. Radio artists receive no remuneration for their services from the broadcasters but their popularity and fame via the ether-leaves them open to bookings on the outside. Stern and Green are a firm of agents who already have 14 single nights lined up for radio talent to make personal appearances in picture and burlesque houses. The theatres include Miner's, Bronx; Hurlitz & Seamon's; the New De- (Continued on page 9)

MAURICE IN DRAMA

Maurice (Mouvet) is training his new dancing partner, Barbara Bennett, at the Club Lido, New York, daily, and will continue the rehearsal aboard the "France," on which both sail Saturday. On landing, the new team will do a trial engagement in the Alps resorts before invading Paris to take up the \$4,000-a-week contract signed for Maurice and Lenore Hughes by Maurice's brother and manager.

Before sailing, Maurice signed a contract for a series of double-page stories of his life, loves and adventures for the Hearst syndicate. On his return to America in September he plans to surprise the show world by starring in a drama with his new partner, who is an experienced young actress, having appeared with her father, Richard Bennett, in "The Dancer," and recently as leading woman in "The Storm." The play is being written now.

Des Moines, Ia., March 10. The tour of the Cosmic Productions Corporation picture stars became a rout here, when sheriffs, shovels of legal papers, artistic temperament, desertions, bill collectors and Shriners chased around until the town was dizzy. It was the greatest movie show the land "where the tall corn grows" had ever had. Out of it all, Bryant Washburn announced he had assumed the man- (Continued on page 8)

KAHN'S \$166,000 LEADS SONG TAX LIST

Paying Heaviest Duty—Lyric Author of Half of Current Hits

Cus Kahn, with his sensational list of hit songs last season, will probably pay the heaviest income tax for 1924 as a songwriter. His income last year is estimated at \$166,000. Kahn, a Chicagoan, just now is the lyric author of probably half of the current song hits on the market, an idea of how prolific his output is. Kahn wrote exclusively for Remick for some years, delivering a fair proportion of hits, but not until he stepped out in the last two or three years as a free-lance did the magnitude of his work assert itself. His versatility in writing anything from comedy songs to ballads singled him out a sure-fire (Continued on page 8)

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LONDON

London, March 11.
Every year the old morality of "Everyman" is given at the Old Vic. Every Tuesday afternoon during these 40 days it is performed preceded by each occasion by an introductory speech by certain celebrities.

This year the Bishop of Southwark, the Bishop of London, the Bishop of St. Albans, Dr. Percy Dearmer, Clemence Dane, Sheila Kaye Smith, Lady Rhonda and the K. K. Chorus all take a turn as a prolog before the old play.

Cecily Debenham gave up her part on short notice in "Patricia," her reasons for doing so and Leslie Henson's managerial views upon the matter have been receiving much newspaper publicity. When the musical comedy is transferred to the Strand theatre, the part will be taken by Ivy St. Hellier.

Matheson Lang needs a winner to continue his tenure at the New Productions and revivals have all proved failures for him of late. His next is a costume drama, "The Tyrant," by Rafael Sabatini, and if this doesn't go there are many outsiders waiting to get inside the New.

There is a change of name for the New Shakespeare Company, and henceforth it will exist as the Shakespeare Festival Company. It remains under the direction of W. Bridges Adams, and will begin the usual annual season at the Memorial theatre at Stratford-on-Avon April 15. The play chosen for the birthday of Shakespeare is "King John." The repertory comprises "The Two Gentlemen of Verona," "Much Ado About Nothing," "As You Like It," "Twelfth Night," "The Winter's Tale," "Macbeth," and by way of diversion, Sheridan's comedy, "The Critic."

Barry Jackson will begin soon at the Kingsway. He stands for a revival and is one of the hopes of the highbrows. The first showing will be a revival of Shaw's "Cesar and Cleopatra."

A. W. Baskcomb, comedian, is to back in C. B. Cochran's production of "On With the Dance," at the Pavilion about Easter. This will deter Baskcomb's threatened entry into management.

Eve Moore has more bookings for John Ervine's "Mary, Mary, Quite Contrary," but they are all on the road. So London has yet to approve of this Irishman's irony.

A new comedy, "The Charlady," is to be done at Brighton, March 22, with the hope of London to follow.

"Smargada's Lover," by W. J. Turner, done by the 300 Club at the Court, is spoken of as one of the most offensive plays set before an audience. It begins with a gentleman making a lady the way to the lavatory.

There is talk of Ed Wynn coming to London with "The Grab Bag."

Lady Diana Cooper states she is appearing this April in London in a revival of "The Merry Widow." Nobody else here seems to know anything about it.

The Little theatre, though one of the most charming and comfortable in London, is an unfortunate house. Every kind of show has been tried here, almost always with poor results. There was a time when it seemed as if revue would pay, but that was when the Prince of Wales and brother Henry came regularly once a week. Grand Guignol plays a long inning, and broke even for a while, but it was eventually proved there was no permanent audience for giggles and gurgles of this kind.

Of late "The Odd Spot," "Falling Leaves," and "You and I" have failed in quick succession. A new policy is now announced for the Little. Archibald de Bear will open March 12 with "Persevering Pat," a comedy by David Doyle. The Little theatre, O'Donovan, Maire O'Neill and other

Irish players have been engaged, and more plays of "old Ireland" are pencilled to follow. In fact, De Bear hopes to make the Little a regular Irish theatre in London. He is the first manager to make the attempt, though there have been many seasons of Irish plays in town.

"Patricia," at His Majesty's, which looked like a frost in its early days is now attracting fair audiences. This musical will be transferred to the Strand theatre where Bourke's revival of Bernstein's "The Thief," finishes a four weeks' run.

A. Greville Colling will give the leading part in "Tornish" to his wife, Betty Ross Clarke. This, when he finds a London theatre.

A dramatization by Dale Collins of his book, "Orestes," stands ready for the footlights. Lyn Harding, who has been in few successful pieces of late, is marked for the lead.

"Love's Prisoner," the musical show at the Adelphi with which Harry Welchman began management, comes off after a run of less than a month. Welchman is booking his venture for a series of dates in the provinces.

Bernst Milton returns to the Old Vic to play Leontes in "The Winter's Tale." He will remain to mediate as the "moody Dane," as well as undertaking Everyman in the annual Lenten-revival of the old morality.

The "Q" theatre, at Kew, has scheduled another tryout. This is "The Round Table," by the Irish critic, Lennox Robinson. It was given in Dublin about two years ago, since which it has awaited London production. The play is one of weird fancy.

Once more the old question of "Why not a British ballet?" is being asked and is one of the hopes of the highbrows. But he himself admits that, unless the answer is a lemon, a foreign choreographer must be called in. Consequently he has engaged Massine to arrange the ballets in his new revue at the London Pavilion.

All the same, the idea of a British ballet is still so popular that a newspaper official rates it "11."

PARIS VAUDEVILLE

Paris, Feb. 28.
Olympia—Joe Jackson, Les Andros, Yora, Rivet's Chariot, Ashcroft's Vagabonds (Russian choir), Margio Trio, Ronchy Troupe, Desnoesore's "On With the Dance," Les Yvels, Brieux and Genevieve Ione, Billy O'Connor, Sommers Family, Lys Gauty.

Empire—Tramel (sketch), Amarantina (Spanish act), Pellissier, Vinces and Gledon, Four Pals, Albert Carre's Horses, Angel Brothers, Les Kader, Albert Guy, Os Walter Gers, Harry and Ernest (cowboys), Andreux, Ernest, Michel et Bouleux (clown).

Alhambra—Topsy-Turvy Five, Mende, Paul Vandy, La Ventura, Alfred Rode, Mismarguet and Harry Gardner, Suzanne Desgraves (in Chapeau de Madame France), Martyn and Florence, Geaky, Fox and Fey, Judex (rifle shooting), John and Henry Martinetti, Pierre Gelseoff's ballet "Q. Demine."

AMERICANS IN EUROPE

In Paris last week: Samuel Speck ("N. Y. World") and wife, en route to Germany; Edward J. Mayer and wife who intend to make a long stay in France; Samuel Goldwyn, Mme. Luella Mellus, Roy Romaine, pianist; A. E. Mitchell (playwright) going to the Riviera; Mrs. Thomas H. Fisher (formerly Ruth Page); George Rakoff (Chicago Civic Opera); Albert E. Thomas (playwright) and Harry Pilcer is at Hotel Carlton, Monte Carlo; Margaret and Gill are also dancing at Nice (Hotel Negresco).

Maurice Kellerman (brother of Annette Kellerman) passed through Paris on his way to Carthage for excavation work of the ancient city.

REBUILT EMPIRE, LIVERPOOL

London, March 3.
A special train of guests went from here to Liverpool for the purpose of inspecting the rebuilt Empire in that city.
The house now embodies the latest American ideas in theatre construction and has a capacity of 2,500.

FRANK VAN HOVEN

Direction EDW. S. KELLER
Madrid, Feb. 28.
According to the statisticians issued by the Manual of Spanish Theatrical Caters there are 525 theatres, music halls and picture halls registered throughout Spain at the present time.

Spain's Theatres

Madrid, Feb. 28.
According to the statisticians issued by the Manual of Spanish Theatrical Caters there are 525 theatres, music halls and picture halls registered throughout Spain at the present time.

GERMAN FILM CAPITAL NOW ON GOLD BASIS

UFA Rated at \$10,000,000—70 New Firms, Combined. Reach \$200,000.

Berlin, Feb. 28.
The capital of the film industry is being put on a gold mark basis. The meaningless millions and billions of paper marks are being changed to real pre-war value.

UFA leads the list with a capital of \$10,000,000 followed, at a distance, by the Phibex Film with \$1,000,000. Officially rated at \$1,000,000. Outside of these exist 155 companies of which only eight have gone into gold and with a combined capital only reaching \$1,500,000. New companies, numbering 74 have also been lately founded but the combined capital of all these merely reaches about \$200,000.

Berlin, Feb. 28.
Kleines Theatre—The old farce, "Banco," adapted from the French of Alfred Savoir. The usual sort of bedroom stuff, but technically well put together. The triangle was well enough played by Leopoldine Constantin, Arnold Korff and Julius Panaman. Later, "Frau Lohengrin," a farce comedy by Friedman and Lunzer, written for Griselie Werberick. It concerns the unattractive, fat, middle-aged wife of an operatic tenor, who suffers much at the hands of her conceited husband. Mrs. Werberick's work in the title role made it an amusing evening.

Lessing Theatre—A revival of the "Mrs. Dot." The play still has a lot of life and pleased immensely. Arnold Korff and Leopoldine Constantin scored.

Volkshausen—"Wer weint um Juckenschick?" (Who Weeps for Juckenschick?) a satirical comedy by Reinhold. An amusing and instructive piece concerning a crabbed old gentleman who, when he is believed to be dead, finds the news he waits his death. He therefore, determines to do good to mankind and win their sympathy. His efforts are unsuccessful; traps to whom he gives money rob him later, etc. At the end he finally hires an old lady from a company to cry at his funeral. Heinrich George and Gerda Mueller had the leads in adequate production.

Schiller Theatre—Revivals of Shakespeare's "Taming of the Shrew" and George Kaiser's "From Morn to Midnight." The direction of the English comedy by Ludwig Berger was not inspired but at times reached the lightness of real comedy. Otherwise it remained too mannered. Agnes Straub and Carl Ebert were well cast in the leading parts. The piece seems to be wearing well and looks as if a permanent future were assured.

Kammerspiele—"Des Lampenbrenners" (The Lamp-burner) light farce by Curt Goetz, author of

SOUTH AFRICA

Cape Town, Feb. 7.
A local hit is Leon M. Lion's Renee Kelly Company in "The Chinese Puzzle," at the Oppa Theatre, under the direction of African Theatres, Ltd. The stage settings and stunts were a revelation, here. Leon M. Lion gave a fine performance. Renee Kelly surrounded herself a clever actress. Ambrose Flower scored, while Frank Freeman was excellent as added Hyllon Allen. Margaret Damer and Ethel Ramsay were also prominent.

Commencing Jan. 14, "Outward Bound," a three-act play by Eugene Vane, to be followed by "The Mask and the Face."

The Tivoli, hitherto run on a full vaudeville program, reverted to a picture-vaudeville bill from Dec. 31, giving three acts and a picture.

"Prices have been cut in half and the public notified that if a full vaudeville bill is given, prices will be raised."

Week Jan. 21, Rosie Lloyd; Henry De Bray and partner; Donald and Carson. Week Jan. 28, Bransby Williams and partner. Week Feb. 4, "Veterans of Variety."

Alhambra—"Long Live the King," starring Jackie Congan, drew capacity. "Fonjola," also attracted good business, due to local South African interest in the picture. Other films screened, "Her Temporary Husband," "When Knighthood Was in Flower," "Circusmania."

Grand—Doing excellent business with the picture, "Was Are My Parents?" "Daughters of Elysium," "Across the Continent," "Back Pay."

Victoria—Picture screened at this hall proved acceptable to patrons. "The Desert Hawk," "Broadway or Bust," "Romance of the West," "The Bandit," "The Fast Express (revival)."

JOHANNESBURG
Good business attracted to His Majesty's theatre by the pantomime.

BERLIN PLAYS

"Isabel" Much too slight with the attempt to trick the audience into expecting a comedy by continually mentioning it not enough. As usual the work of the author and his wife, and the work of Martens, is smooth and simple.

Komodie—"Dardamele" from the French of Emile Mazard. A comedy about a man who tells everybody he is a millionaire. He steals until the whole village turns against him. Max Pallenberg as director and principal actor acquitted himself adequately in the first capacity and, as usual, brilliantly in the second.

Theatre des Varietes—"Der Graf von Cagliostro" (The Count Cagliostro), an opera with music by Kurt Yorik, book by Richard Bars. The story about the swindler Cagliostro is conventional, not at all attractive. The music is purely imitative. The cast included Cordi Milowitsch, Eduard Lichtenstein and others.

Koenigsberger Theatre—"Das Tierchen" (The Little Animal) a farce from the Russian of Lew Kowalew. One of those "one-act" pieces in which, as in "Eyes of Youth," a heroine sees three various types of men who choose various lovers. She should she choose various lovers. In this case the leading part is that of a Russian peasant girl and she becomes in turn a countess, a mistress of an officer and wife of a brutal servant. They all turn out to be the same man. The production, with Cordia Toelle as the girl, was only fair.

"Cinderella," produced by Philip Levard for African Theatres, Ltd. The Empire-Palace draws crowds with the play, "The Prince and the Pauper," by Jan. 5; Bransby Williams; Jan. 6; Bransby Williams; Jan. 7; Bransby Williams; Jan. 8; Bransby Williams; Jan. 9; Bransby Williams; Jan. 10; Bransby Williams; Jan. 11; Bransby Williams; Jan. 12; Bransby Williams; Jan. 13; Bransby Williams; Jan. 14; Bransby Williams; Jan. 15; Bransby Williams; Jan. 16; Bransby Williams; Jan. 17; Bransby Williams; Jan. 18; Bransby Williams; Jan. 19; Bransby Williams; Jan. 20; Bransby Williams; Jan. 21; Bransby Williams; Jan. 22; Bransby Williams; Jan. 23; Bransby Williams; Jan. 24; Bransby Williams; Jan. 25; Bransby Williams; Jan. 26; Bransby Williams; Jan. 27; Bransby Williams; Jan. 28; Bransby Williams; Jan. 29; Bransby Williams; Jan. 30; Bransby Williams; Jan. 31; Bransby Williams; Feb. 1; Bransby Williams; Feb. 2; Bransby Williams; Feb. 3; Bransby Williams; Feb. 4; Bransby Williams; Feb. 5; Bransby Williams; Feb. 6; Bransby Williams; Feb. 7; Bransby Williams; Feb. 8; Bransby Williams; 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REVIVING OF BIG TIME'S PRESTIGE K-A-S OBJECTIVE FOR NEXT SEASON

Acts to Consecutively Play Big Time Houses Before Appearing in "Neighborhoods"—Will Attempt to Draw Distinct Line Between "Big" and "Small" Time and Re-establish Exclusiveness of Major Theatres

A distinct line between twice daily, big time and all other Keith-Albee houses will be drawn next season and acts routed so as to play the big time consecutively before appearing in houses with other policies.

This will also apply to new acts discovered and developed by the Keith Special Contract and Production Department as well as to standard turns which have established themselves as big time.

The method with new material will be to play it in the two-day houses after it has been polished up in the theatres which will be assigned to a special department. The idea will be to segregate the big time once again and, as far as possible, erect again the barriers which once separated big time and small time.

Following the big time appearances the act will be routed into the large neighborhood (pop price) houses but only after sufficient interval has occurred. It will be the aim of the bookers to keep acts from playing a big time house and a small time in the same neighborhood within a short space of time.

The method will be somewhat similar to the one now employed by the motion picture bookers, namely features in first run houses first and then the neighborhood houses next in order of importance.

Big Time's Dwindling Prestige
The breaking down of the barriers of big time has been in process for several seasons past and is due to economic conditions following the erection of large capacity houses to play a combination vaudeville and picture policy. At first the pop priced audience seemed content with the feature pictures and a small time vaudeville bill but as the audiences became more discriminating, and competition between the big centers increased, big time acts were added until the neighborhoods were competing with their own big times.

The big time scale, considerably higher than the small time, next came in for the attention of the shoppers who discovered most of the acts in the two-day house could be seen a few blocks away at cheaper prices and with feature pictures thrown in. The change of policy of the two-day houses to small time which followed made it impossible to route acts consecutively in the two-day theatres and gave them a season's work without allowing them to play the small time houses. This resulted in more or less chaos and was responsible for big returns in some houses and diminishing receipts in others where the big time policy was adhered to.

Neighboring Houses
The Royal and Alhambra, New York, were two houses in question, both of such modest capacity a switch to pop policy didn't solve the difficulty. Neighborhood competition also cut in. In other instances could be enumerated, namely the success of the 31st street with a Hippodrome type of show at pop prices after indifferent success as a big time in opposition to the Riverside a few blocks above.

The proposed system of giving the two-day houses first call on everything new and established, if adhered to, should do much to restore the former exclusiveness of these houses.

ROSE CARTER'S INHERITANCE

Chicago, March 10.
Rose Carter, of "Rose-Marie" at the Woods here, has learned her share of her father's estate, \$22,000, in real estate, oil wells and a furniture store in Guthrie, Okla. Miss Carter may stay in the show business for two more years and then go home to open a French hat shop. She is one of the original Miss Bennett bathing girls and has trouped in various musical shows for more than six years.

LENTEN SLUMP WORRIES IND. BOOKERS

Attempting to Meet House Managers' Drastic Cuts

The Lenten slump has precipitated retrenchment in the operating expenses of a number of out-of-town small times. Vaudeville bills are being temporarily dropped more than a score of houses until after Easter and others are only retaining vaude bills booking in cheap shows.

The temporary readjustment has had the bookers on the jump for the past week in attempting to line up shows for the ridiculously small appropriations being allowed by house managers.

As things stand now the out-of-town bills are top heavy with try-out acts, the bookers being unable to interest even mediocre "standards" at the figures bookers have been cut to for the next few weeks. Picture bookings are also suffering through the managers being interested only in cheap features and justifying their procedure by claiming that any business that may be around can be gotten with anything and plunging will not help.

An illustration of what the out-of-town houses are demanding for their money is shown in a flash act booked for a Connecticut house this week carrying 10 people and going in for three days at \$175.

Bookers, however, are taking the bitter with the sweet and are booking the acts for the next few weeks, not having the heart to deduct the customary commissions from the mere pittance allowed by house managers.

The new schedule of Lenten prices has also made for a scarcity of acts available for independent time. Those not desperately in need of work are passing up engagements rather than give the railroads the lion's share of their money.

More than one booker has experienced difficulty in setting bills for next week and some would toss up the sponge were it not for the heavy competition in the field, but are content to keep cool rather than lose the houses from their books.

N. V. A. Week, Apr. 12-19

National Vaudeville Artists Week for the benefit of the N. V. A. Sick and Benefit Fund will be celebrated in all Keith-Albee and affiliated houses and houses belonging to the Vaudeville Managers Protective Association April 12-19 inclusive.

A week of special programs, celebrations and carnival features will be the program as in the past.

N. V. A. BENEFIT'S 5 HOUSES

The committee in charge of the N. V. A. benefits has decided to use five large theatres this year instead of the three last season. The shows are to be held May 3 and in addition to the Hippodrome, Metropolitan and Manhattan Opera Houses, the New Amsterdam and Knickerbocker theatres will be utilized.

TELLEGEN AGAIN

Lou Tellegen is to re-enter vaudeville via the Orpheum Circuit's coast houses in "Blind Youth" or a new one act sketch by Tom Barry. Alf T. Wilton is arranging the bookings.



MRS. NORMAN PHILLIPS
of
MR. & MRS. NORMAN PHILLIPS
Now appearing in Keith-Albee Vaudeville in "A Family Revue" with Norman Phillips, Jr., A. Hocky & Green Production.
Direction PHIL OFFIN, Max E. Hayes Office.

KEATON WELL SOLD - PAID 100%

Returned Dividends of 10% Monthly—Keaton's No. 1 and No. 2 Wells

Los Angeles, March 10.
Joseph M. Schoenck, Lew Anger and Buster Keaton have sold the Buster Keaton oil well, located at Signal Hill. They are reported as having made over 100 per cent profit on the transaction. Purchase price was not given out.

Buster Keaton and Anger and their wives left here this week for New York, where Keaton will make personal appearances at the Capitol in conjunction with his latest feature, "Seven Chances."

As far as New York knew the Buster Keaton group in Los Angeles had two oil wells, known as No. 1 and No. 2. Both have been paying monthly dividends. The Keaton No. 1 well sold stock at \$100 per share to the insiders and paid a monthly dividend of 10 per cent for a long while. The Keaton No. 2 well followed.

Recently the dividends are said not to have been so regular. A late appraisal of the value of the stock per share in the Keaton wells gave the quotation of the No. 1 at \$60 and the No. 2 at \$76. This was in the form of an offer for outstanding "K" stock, however, was not based on book value or in competitive bidding.

The Keaton wells, promoted by Lou Anger, according to the reports, started the oil well fever among the people of the picture colony on the coast. That fever is now convalescent.

STEWART'S PANTOMIC ACT

Rosalie and Leo Stewart have in rehearsal a one-act comic pantomime known as "Who's Who and Why," which they are preparing for vaudeville. The piece is described as a "movie in vaudeville" and is believed to be the first strictly pantomimic comedy act produced for the purpose in years. The cast of five is headed by the Towers Twins and Arthur Shaw. B. S. Stewart is directing rehearsal.

BARTON'S 18 WEEKS

James Barton has been routed to the Keith-Albee Circuit for an 18-week tour of the eastern K-A houses. Barton recently closed with "If Summer Comes," a legit musical which had a brief life out of town.

FRIARS' "MYSTERY" DINNER

Due at Astor March 22—Secrecy Surrounds Guest of Honor

One of the most unique dinners in the history of the Friars will be staged in the grand ballroom of the Astor March 22. The event has called a mystery dinner, since the identity of the guest of honor will not be disclosed. The reason for keeping the honored one's name secret is also a secret, though the idea is not a publicity stunt.

Abbott George M. Cohan will present the mystery man, who is reported to be one of the greatest New Yorkers. On the dias with him will be some of the most prominent men in America. In line with the mystery dinner a bill of stage and screen artists, supply a mysterious entertainment.

SOCKING WIFE WITH IODINE TRICK

John F. Harrigan Tells Sorrowful Tale—Both Professionals

Boston, March 10.
John F. Harrigan, actor, appeared before Judge McCool seeking a divorce from his wife, Mary Trapp Harrigan, also a professional.

Harrigan claimed that in Lawrence his wife created a scene when after he had finished his act she said, "I'll teach you not to smile at that woman in the wings," following up her threat by swinging to his jaw with her right and repeated with a left and Dave, "I'm all right, I only did to frighten him."

Later in the case, while playing at the Gordon Theatre, Harrigan testified his wife stated she had swallowed a quantity of iodine. When an ambulance arrived in response to a frantic appeal she said, "I'm all right, I only did to frighten him."

Judge McCool took the case under advisement.

Seelye-Fields Ready

Blossom Seelye and Benny Fields are preparing a new act by Herman Ruby and Dave, "Two Pianists, Phil Ellis and Dave Drier, will be included."

LEGITS AND DRAMATIC SKETCHES CAN FIND TIME IN VAUDEVILLE

Nance O'Neil in Fiftieth Consecutive Big Time Week—Producing Firm Successful in Equipping Legits—Shortage of Vaudeville "Names"

"CHARLESTON" DISPUTE

Colored Dancers Arguing Origin of Dance Step Craze

Several of the colored dance directors are in the midst of an argument as to who created the "Charleston" dance craze. There are several claimants, including Leonard Harper, Stale and Blake, Miller and Lyles and Frank Montgomery.

The latter seems to have the most convincing claim averring he first introduced it in "How Come", a colored show, following close on the heels of "Shuffle Along." The "Charleston," in reality, came to attention in the Miller and Lyles "Runnin' Wild" colored revue.

FILM TRIO BOOKING "COLD"

The plan of jointly booking the trio of Delmar, Zena Keefe and Gareth Love, has been abandoned following their last week's showing at the Coliseum, New York.

Miss Keefe opens the week after next on the Delmar stage. She recently came in from an interstate tour.

BENEFIT GYPS ARE BARRED BY SMALL TIME

Independents Follow Lead of Big Vaudeville Circuits

Bookers of independent vaudeville houses are following the precedent of organized circuits in prohibiting appearances of acts employed by their bills from participating in benefit or other outside appearances without having sanction from the offices out of which they are booked.

Heretofore the bookers had been indifferent to these request performances. They lately have tightened up through many private promoted benefits continually calling upon them to assist in arranging programs.

In some instances the acts secured the bookers were in on the "gyp" and were being reimbursed for their services. Such was found not to be true by acts when the bookers agreed upon the ban.

Heretofore, fly promoters will first have to satisfy both talent and bookers as to the authenticity of the benefits in which they are asked to volunteer services, or else they're out of luck.

CABARET TOO COSTLY

Morrissey Declines Offer—Spend More Than He Could Make

Will Morrissey walked out of a lucrative job as master of ceremonies before he started at the Hardy Club last week refusing to display interest and commenting that cabaret jobs generally cost him more than he ever earned in them. Morrissey instead will shortly be tending to vaudeville in an act with his newly acquired spouse, Mildred Miller.

HELEN McKELLAR'S SKETCH

Helen McKellar opened a tour of the Keith-Albee circuit last week at Proctor's, Mt. Vernon, in a Lewis and Gordon produced sketch. Miss McKellar recently closed with W. A. Brady's "A Good Bad Woman," which ran afoul of the local police authorities.

LEGITS AND DRAMATIC SKETCHES CAN FIND TIME IN VAUDEVILLE

Nance O'Neil in Fiftieth Consecutive Big Time Week—Producing Firm Successful in Equipping Legits—Shortage of Vaudeville "Names"

Legit names for vaudeville have become plentiful during the current season than ever before. The legits have also struck a better average in remaining in the two-day than in previous seasons which has seemingly lifted the ban against dramatic sketches in both the big and small time divisions.

Nance O'Neil repeating at the Palace, New York, this week is "I'll Be the World's a Stage," is a graphic illustration that legit stars are wanted providing they are equipped with saleable vehicles. Miss O'Neil is now in her 50th consecutive big time week.

Lewis & Gordon have also been primarily successful in their stars in vaudeville. At present they have routed Arthur Byron and Co. in a condensed version of "Tee for Three," for a complete tour of the Orpheum and are at present shaping "The Jay Driver" for Helen McKellar, a condensed version of "The Copperhead" for Lionel Barrymore and Irene Fenwick, and continually taking legit names when available, sponsoring them in abbreviated drama.

The vogue for the legits in vaudeville may be laid to a scarcity of draw names in vaudeville.

K-A DEAD AGAINST RADIO

STATISTICS PROVE ITS POPULARITY OF NO VALUE

Eastern Booking Office Refuses to Play Snodgrass Radio-Made — Points Out Instances Where Vaudeville Acts Going on Radio Returned to Vaudeville Without Drawing Power — Claims Exact Reverse Condition Found — Next Season K-A Will Bar All Acts Going Over Radio — Can't Play Big Time Now While on Simultaneously with Radio

PAUL WHITEMAN CITED

That the Keith-Albee Circuit is unalterably opposed to radio acts is proven by its refusal to book Harry Snodgrass, the ex-Leveaux Prison pianist, and is equally opposed to acts broadcasting while playing K-A houses.

This K-A position was stressed by a notice to Ben Bernie last week that the Palace, New York, and other K-A bookings would be cancelled unless Bernie agreed not to broadcast through WEAP (New York), as he had been doing for several weeks.

The above attitude on the subject was outlined in the Keith-Albee office to a Variety reporter.

The vaudeville people further state they have secured a preponderance of evidence proving radio acts don't draw in vaudeville houses. The recent appearance of Harry Richman and Co. at the Palace, New York, was mentioned as an instance of a radio and cabaret failing to better the average gross, although the act was held over two weeks on its entertainment value.

Vincent Lopez and band, known to other fans through broadcasting from the Hotel Pennsylvania, New York, are to play a six-week Keith-Albee tour. As a result, he is regarded as a most desirable band attraction for vaudeville. It is reported he will play the eastern K-A houses at the largest salary paid a vaudeville headliner when the Whiteman tour ends.

No About Faces

The Keith-Albee contracts have contained an anti-radio clause since last season. While it has been strictly enforced, the recent bookings of Richman, Lopez and Bernie by K-A and Snodgrass by the Orpheum Circuit caused comment, which gave rise to a report the big time had executed an about-face on radio acts.

The acts mentioned with the exception of Richman were originally vaudeville acts, with vaudeville followings and with turns which met the big-time entertainment standards. These factors resulted in the bookings which followed the broadcasting period.

The K-A people also stated that next season even standard vaudeville acts and bands which broadcast in between vaudeville bookings will not be wanted by the Keith-Albee Circuit.

In discussing the probability of a

band popular on the air, drawing some of the radio fans into a vaudeville house, one K-A official said a check-up on Vincent Lopez, the last time he played the neighborhood house, revealed just the opposite. In the larger houses, where a strong bill surrounded the musical unit, it wasn't particularly noticeable, but in the pop houses, where Lopez was the headliner and presumably the "draw," many regulars who had been hearing him nightly via radio, remained away from the theatre.

The recent failure of the San Carlos Opera Co. at the Philharmonic Auditorium, Los Angeles, when the company played to one of the lowest grosses ever at the big house, after announcing the broadcasting of "Aida," was also taken cognizance of by the K-A people.

Whiteman's Foresight

Again reverting to the case of Paul Whiteman, show business and radio, the Keith official recalled a story in Variety many months ago, in which Paul Whiteman was then quoted as stating he did not believe the temporary radio publicity could do value for an orchestra, since all orchestras were going on radio, and the listeners-in, after a short while, would hardly distinguish which band was playing. Mr. Whiteman said at that time he thought such a condition would react against his business interests, but also stated that for the benefit of the musicians of the country, the Whiteman band would radio his music at intermittent periods and late in the morning.

This quotation, said the Keith man, struck him so forcibly at the time he remembered and followed it to his mind, he added, the Whiteman's estimate turned out precisely as the band master predicted.

Wife Used Fitzsimmons' Shift on Husband

Boston, March 10.

Charging his wife with cruel and abusive treatment, John F. Harrigan, vaudeville actor, appeared in Suffolk county prob. court seeking to divorce Mrs. Mary Harrigan, an actress. He testified that while they were playing a Lawrence theatre, his wife exclaimed, after finishing the act, "I'll teach you to smile at that woman up by swinging in his jaw with her right and following this advantage, with a left to the nose, which drew blood."

Another occasion, while playing in Chelsea, at Gordon's Olympia, he said the ambulance was called to the theatre for his wife because she had declared she had swallowed a bottle of poison. When the ambulance arrived, she admitted "I'm all right. I did it to 'brighten him,' he testified.

Flo Brown Lost Husband, Racing Man with Coin

Washington, March 10.

Flo Brown, vaudeville single turn, visited Washington to file suit for an absolute divorce from her Washington husband, Joe Meyerson, alias Morrison, whom she says follows the races and whom she thinks has been on about \$100,000 at it. The suit as filed by her local lawyers names Mrs. Martha Atkinson as co-respondent. It is alleged her husband maintained an apartment for the other woman until Jan. 28 on 18th street near Dupont circle, one of the best sections of the town. The husband and the vaudeville actress have been separated about seven months, it is stated, since the day Miss Brown left a hospital in Baltimore.

Miss Brown is asking for the return of her maiden name. She left for New York immediately after filing her suit.

TRIXIE FRIGANZA DOUBLING

Los Angeles, March 10.

Trixie Friganza is doubling between vaudeville and vaudeville, playing a number of engagements of two and three days for the Melick and Dunn houses.

COMMERCIAL MID-DAY BILLS

Nat'l Biscuit and Loose-Wiles' Own Shows

In addition to the Edison plant at Orange, N. J., having midday vaudeville for the diversion of its employees during the lunch hours, other commercial enterprises such as the National Biscuit Co. and the Loose-Wiles Co., also biscuit manufacturers, feature their entertainment as part of the system in maintaining a high standard among their employees. The latter two, however, recruit the talent from among their employees, which has developed into a sort of more or less permanent stock company of home talent entertainers. The Edison people have Billy Hawthorne, New York booker, sending down the shows.

Hawthorne has also been in negotiation with other large corporations for similar services and has sounded them out as being interested.

REED ALBEE MARRIED

Reed Albee, son of E. F. Albee, head of the Keith-Albee Circuit, was married March 6 to Francis Colver, a non-professional. The marriage occurred in New Jersey with the couple married by a magistrate.

Miss Colver was young Albee's second wife. His first (Louise Williams) was the widow of Vic Williams.

Norworth-Adelphi Wed

Kansas City, March 10. Jack Norworth and Dorothy Adelphi were married secretly Saturday (March 7) at Independence, Mo., a suburb. The pair were playing the Orpheum here, the bride claiming her age as 46, the bride claiming 30.

The marriage terminates a long romance and stage partnership. Miss Adelphi has been the pianist and partner of Norworth for the past five years. She was at one time reported engaged to be married to Billy Glison, vaudeville.

Norworth is the ex-husband of Louise Dresser and Nora Bayes, the latter having just announced the latest link in her nuptial chain. Norworth and Bayes were a team for several seasons.

FRED DUPREZ HERE ON VISIT

Fred Duprez is back in New York on a visit. It is about six years since Mr. Duprez, a vaudeville, left for London. He has been continuously in London since that time, playing between the music halls as a topline and starring in musical comedies throughout the British provinces. In England he is a popular provincial star.

Mr. Duprez is due at the Coliseum, London, next month for a return engagement. He expressed himself as disinclined to make an appearance while on this side, saying the trip over was taken to remove the symptoms of homesickness and to see his folks.

MARY McKENNA RESIGNS

The former Mary McKenna now Mrs. William Sullivan has resigned as secretary to E. F. Albee. Mrs. Sullivan is the wife of William Sullivan, head of the Keith Benefit Department. She succeeded Mae Woods as secretary to the head of the K-A Circuit about a year ago, when Miss Woods was elevated to head the Keith-Albee pop department.

An expected arrival is said to be the reason for the resignation. The Sullivans reside at Jackson Heights, Elmhurst, L. I.

FRATERNAL SPIRIT THE "OIL" IN CLUB BOOKINGS

Club Agents Getting Back Initiation Fees by Overcharging

The club season has been booming of late and looks promising well into May.

One club agent has been a crusader for his contemporaries in convincing that the fraternal spirit is just so much blarney when it comes to booking shows. Where formerly a booker was a professional "joiner" and club-member in various organizations, contributing membership fees just for the entree it affords for prospective bookings, the clubs have only been the losers in the end. It was proved to them that these bookers and pseudo-members more than make up for their investment in the dues and initiation fees by "killing" the clubs by overcharging on the entertainment and underselling in quality and quantity of the show.

The fraternalites have seen the light and are now booking and buying entertainment with greater discrimination and less attention to the rah-rah about giving a fellow-member a break.

Another stunt being worked by a few of the wise bookers is not to worry about a show until three or four days before it is due, then picking up new faces from among the laying-off Keith and Loew agents.

A bane with club agents has been that the same faces and names are on their books.

Mrs. Leslie Carter Judgment Proof

Newark, N. J., March 10. Albert N. Gatchell, 334 Sussex avenue, Newark, served a writ issued by Supreme Court Commissioner Henry Hahn on Mrs. Leslie Carter, playing at Proctor's, Thursday. The amount was said to be \$1,300, representing a claim for \$1,200 plus \$100 interest for carpentry and masonry upon the former home of Mrs. Carter at 80 Parkway west, Bloomfield, N. J. Mrs. Carter maintained that her costumes were her street clothing, her scenery belongs to the theatre, and that her salary of \$1,485 was assigned to John Colton, author of her sketch.

Accordingly there was nothing to attach and nothing was attached.

TOURISTS RETURN

The E. F. Albee party of family and guests, numbering about 16, in Palm Beach, returned yesterday (Tuesday) to New York.

GINZBURG GETS 1-NIGHT JOB IN RADIO SHOW

Opposite Opinions as to Success of International Entertainer

Sir Joseph Ginzburg emphatically denies any and all reports contradicting his statement that he was a stupendous success one evening last week at Perth Amboy, N. J. Sir Jos. admits there were other acts on the program, but the great and titled entertainer declares he stole the entire performance.

Sir Jos. has received no support in his claims to date from the other members of the radio show that played one night at Perth Amboy. It is asserted by some of the whole thing was a plant by him and the life of Sir Jos. was saved by the vigilant stage manager. According to the story, the stage manager grabbed Sir Joseph just in time for Sir Jos. to avoid a fire-axe. A gentleman in the audience was trying to present it to Sir Jos. and, to avoid the usual preliminaries of a presentation, threw it to Al-Jolson's only rival.

Only a Plant

Sir Joseph confesses there was a fire-axe in the house and claims he saw it on its way. Sir Jos. alleges the whole thing was a plant by him and a new addition to his old act. His regret, says Sir Jos., was that Willie Howard could not have been there, for Willie would have told the truth. Reports by others, says Sir Jos., are traceable to professional jealousy, and he denounces them.

Sir Jos. had worked at another benefit, his professional date. Sir Jos. believes it was in the fall of 1921, but he must consult his date book, he said. But never, claims Sir Jos., was he the riot as at Perth Amboy. Sir Jos. is willing to swear he stopped the show. Others on the bill corroborate Sir Jos.'s statement that he stopped the show. It looked at one time, they say, as though nobody could follow Sir Jos.

However, as some of his companions mentioned, after the timely action of the stage manager and the rest of the company had paraded across the stage as a convincing proof there would be a performance, the audience returned (Continued on page 9.)

GET VARIETY FIRST

Variety is weekly reaching subscribers 12 to 60 hours before the local newspaper receives it.

A subscription will bring you Variety hours before it may be had from a newspaper, and, due to the yearly rate of \$7, it is an actual saving of \$34 against the 20c for single copies.

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Humane Conditions As Adopted By the Manager and Artist

February 14, 1925.

My dear Mr. Albee:

I feel it is only right and just that you should know of the great work being done by the N. V. A. Club, the most prompt and generous treatment accorded to the performer by the individual officials of the Club.

My wife was taken suddenly ill here in Evansville. It was necessary to rush her to the hospital to be operated on for blood poison. I immediately wired Mr. Chesterfield of her condition, and Mr. Webb, the Chicago representative of the club. The response was almost instantaneous. The N. V. A. Club extended every assistance and most liberally. I would like to say that Mr. Allen Carter of the Grand Theatre was most wonderful in rendering assistance, as was Manager Holland and his wife, of the Victory Theatre. Manager Webb of the Chicago office also responded, immediately offering every aid and assistance.

It is only right and just that you should know, and that the performers should know the interest that the N. V. A. takes in its members at a time when immediate help is really needed, and I beg of you to accept the thanks and appreciation of both my wife and myself. We are both members of the Club and we feel if it were not for these generous managers, there would be no N. V. A. Club.

Most sincerely yours,

RAFFLER AND COMPANY,
H. M. GOLDIN.

My dear Mr. Goldin:

Your letter of February 14th received. It is just as gratifying to the managers to have conditions as they exist today as it is to the artists.

There are a lot of trials and tribulations that both sides are subjected to in a large business like vaudeville, which is more or less uncertain. The vaudeville business has grown to be an important industry, and like most businesses, during its earlier stages, evils creep in, and if continued, lead to disastrous and other serious conditions which eventually grow into distrust and turmoil. Vaudeville went through this experience, woke up to the danger, and decided to clean house. It is much to the credit of the managers that they realized the evils and corrected the abuses which were prevalent on both sides. Now both sides are happy through the humane conditions adopted by both the artists and managers. This good work is multiplying with each year, and should continue unabated, provided the artists and managers work with the same interest they have shown in the past eight years.

I am writing to Mr. Allen Carter, manager of the Grand Theatre, also to Mr. Holland of the Victory Theatre.

Cordially and faithfully yours,

(Signed) E. F. ALBEE.

My dear Mr. Carter:

Enclosed please find letter which contains the humane interest we are endeavoring to inject into our business, and you, as one of its managers, are carrying out the principles of the National Vaudeville Artists' Association and the Vaudeville Managers' Protective Association in a most practical way.

You can get some idea from Mr. Goldin's letter how much considerations of this kind are appreciated and what they mean to an artist who is stricken in a strange city.

I want to commend you for your thoughtful and gentle kindness. I feel proud that such men are members of our organization.

Cordially yours,

Mr. Allen Carter,
Grand Theatre,
Evansville, Ind.

E. F. ALBEE.

Note: Copy sent to Mr. Holland of Victory Theatre.

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, March 7.
Editor Variety:

Four years ago I registered a certain piece of business in the protected N. V. A. material department under No. 2482 and have been using same continuously ever since, and have become identified with it, having played in New York City at the Palace, Aug. 7, 1921, and all other houses for the Keith-Albee Circuit, including the Orpheum Circuit.

Sometime ago a friend of ours joined an act belonging to Geo.

Choos, starring Miss Ledova, and shortly after that Miss Ledova added this same number with business and costumes identical to the act.

We claim first application of this number costumed as an old woman and a young girl, back to back, doing the dance of our grandmothers and then turning around and doing the dance of an up-to-date girl.

Sincerely,

Maria Andrieff,
(Andrieff Trio).

NEW ACTS

Joe Tenner and his Pasadena Entertainers (14) singing, dancing and instrumental.

John Hennings and Co. (4).
Marie Sabbott and Co. (4).

Buddy Doyle and band.
Sherrie Mathews, daughter of the late Sherrie Mathews. Skit written and staged by Ned Joyce Henney.

Bart McHugh, producer. Geraldine Wood, Eddie ("Wings") Green and William O'Brien included in the cast.

George Tripp and Florence Hedges, 2-act.

Billy Collins (last with "No, No, Nanette") in act production by Lewis & Gordon, with Helen Higgins, Viola Leach, Dorothy Milburn and Minard Rooks in support.

Bayle and Patsy (2).
Girard and Mack (2).

Wright and Dale (2).
Nell Roy and Andrew DuVal, with Original Argentine Orchestra (9).

Lane and Penhoret, skit.
Rice and Wapner, with Major Doyle (5), sketch.

McVey, Dunn and O'Prey (4).
Hayes, Marsh and Hayes (3).

Marie Kavanaugh and Paul Everett (3).

Lavelle Gordon (2).
Lew Hearn and Mlle Lucienne Hervel (3).

Elmie May Gordon (2).
Claude Webb and Bob Burns (2).

Marie Sabot, with Jack Thompson and Co. (6).

May and Lewis (2), cyclists.
Jane Lowe and John Adair, Jr. (2), skit.

Ed Flanagan and Neely Edwards (2).
Dainty Ethel Marine (2), posing.

Peter George, single.
Robbie Baltimoreans and New Orleans Blue Blowers (13).

Etta Pillard (2).
Frank Sinclair and Mildred Keats (12).

Jack Fitzgerald (2).
Jack Daley and Naomi Garnella (2).

BIRTHS

Mr. and Mrs. Polly Cohen, at the Flower hospital, New York, March 7, son. Mr. Cohen is with Feist.

MARRIAGES

Bernes Brown to Kathryn Perry at St. Paul March 6. Both are with "The Chocolate Dandies" (colored revue).

Dorothy Fields, daughter of Lew Fields, comedian, was married March 8 to Dr. J. J. Wiener at the home of Rev. Dr. Goldstein, West End avenue and 81st street, New York. Groom is on the staff of Montefiore Hospital.

Louis Wilde of the "Pollies" and Leslie Sherriff, banjoist of Olsen's band, were married Sunday in Central Congregational Church, Brooklyn, by Rev. S. Parkes Cadman. Sam Le Mert, La Mert Bros., vaude, to Ethel Bull, non-professional of Boston, at New York March 2.

ILL AND INJURED

Samuel E. Bulks, vaudeville and burlesque performer, is in Montreal Hospital suffering from blood poisoning in hands.

Mrs. Harry M. Snodgrass, wife of the penitentiary radio pianist now in vaudeville, was stricken with appendicitis while her husband was appearing in Rockford, Ill. An emergency operation was necessary, but she is reported to be recuperating.

Florence Allison, prima donna, with "Happy Moments" (burlesque) was forced out of the Star and Garter, Chicago, last week and will be operated on for removal of tonsils. Elsie Clark was forced to leave the bill at the Englewood, Chicago, after the Sunday matinee, due to ptomaine poisoning. Barton and Young substituted.

Colleen O'Ryan, in the Dancemania act, was taken suddenly ill while playing at Gordon's Olympia, Lynn, Mass. She was afflicted with acute rheumatism. She was taken to Boston, where a specialist advised she would be unable to resume work for some time.

ENGAGEMENTS

Rose and Arthur Doylan, dancing team, have succeeded Johnny Muldoon and Pearl Franklin in Yates and Fishman's "Flash" act.

Mr. and Mrs. Norman Phillips and Norman Phillips, Jr., for "Scandals" (White).

JUDGMENTS

B. D. Berg; Paul Arlington, Inc.; Ansonia Corp.; cost \$118.

Metropolis Theatre Corp. and James Sully; Reliable Sand Blast Co., Inc.; \$87.20.

Margine Mart; L. Brodey et al.; \$86.28.

Claudia Windsor Tartone; Hotel Auditors; Indemnity Ins. Co. of N. A.; \$24,541.60.

Oliver Wendell Dodge; E. Pape; \$107.58.

Sol H. Hurok; L. P. Goldberg; \$28.65.

Merit Film Corp.; J. J. Gardiner; \$145.40.

Christopher M. Greer; Tyson Bros. United Theatre Ticket Office; \$321.42.

Wendell P. Dodge; James McCreery Realty Corp.; \$1,016.53.

Ariel Theatrical Corp.; H. Garfunkel; \$78.55.

Satisfied Judgments
Brunelli Amus. Co.; City of N. Y.; \$48.43; Oct. 16, 1924.

Hotel Claridge, Inc.; E. Ritchie; \$1,337.36.

Ideal Theatre Co.; City of N. Y.; \$48.43; Nov. 5, 1924.

Prague Amus. Co.; same; \$48.46; Oct. 30, 1924.

Rei Cooper Megrue; State Tax Comptroller; \$911.40; Nov. 22, 1924.

Associated Exhibitors, Inc.; H. B. Cushman; \$1,071.43; Feb. 27, 1925.

Same; P. A. Powers; same; same.

INCORPORATIONS

Texas

Pharr Theatre Co., Pharr, Tex.; capital, \$10,000; incorporators, B. P. Johnson, J. A. Cook and Houston Jones.

Massachusetts

American Amusement Co., Inc., New Bedford; capital, \$25,000; incorporators, Joel Roy, Simon Besenroky, T. J. Charette and Almeida M. Demanche.

Connecticut

Babe Coester Corp. of West Haven; authorized capital, \$50,000; incorporators, J. J. Tiernan, West Haven; L. L. Field, New Haven, and H. A. Amley, Beacon Falls, Pa.

The Merchant, Inc., Brookline, theatre; capital, \$25,000; incorporators, F. F. Johnson, M. A. O'Leary and Georgette O'Leary, all of Brookline.

Radio Tubes, Inc., Lynn; radio; capital, \$100,000; incorporators, F. N. Wetlaufer, E. J. Phair, A. J. Turenne, of Salem.

Max Shoelman Corp., Boston; capital, \$50,000; incorporators, Max

Shoelman, E. D. Levinton, both of Brookline, and Julius Lasker, of Winthrop.

Sears and Radio Products, Inc., Springfield; capital, \$25,000; incorporators, J. W. Novak, William Gelin and Isadore Gelin, all of Springfield.

MIAMI'S SECOND TRACK

(Continued from page 1)

son, is running races for 31 days.

The present track cost \$600,000 and the other will represent about the same amount. It is claimed that the new track on the outskirts of the city has helped really values in that district and the newer track is said to also involve a real estate perspective in relation to added values.

Miami's track this winter completely shut off Havana and its track from the racegoers besides costing Havana a great deal in transients. The Havana track is said to have had to provide transportation for trainers and horses before they would go over to Cuba, and besides have it understood that a visiting horseman would win enough to pay his feed bill for the stable and himself while there.

"Throwing a fed bill" to a stable in the form of a purse for a designated race, also known as "picking a spot," is not a foreign phenomenon on any of the southern tracks, including New Orleans. The latter city also has two racetracks, giving 100 days of racing during the cold season north.

It's reported here "Turley Brown will turn in his legs for the Havana track after this season. It is now too costly.

KAHN'S INCOME

(Continued from page 1)

proposition for publishers who were want to send him lead sheets of new melodies to be "written up" by him in his Chicago retreat. This probably explains half the situation, because Kahn has been fortunate in collaborating with composers like Isham Jones and other band leaders who "stunt" their own songs toward him because of their specialized attention in plugging their own product.

'DESERTION' POPULAR DIVORCE CHARGE NOW IN CHICAGO—9 PEOPLE CLAIM IT

One Couple with Same Show but Wife Charges Husband Walked Out Just the Same—Beauty Parlor Woman Couldn't Hold Man—Another Couple Married for 28 Years Before Wife Discovered Husband Got Drunk—Mary Fitzsimmons Lost Hubby Before Child Was Born—Etc., Etc.

Chicago, March 10. Leo A. Weisskopf, local attorney, doesn't specialize in divorce actions, yet he is representing either side in 10 such actions now on the docket of the Chicago courts. Among the 10 is Edward Lord (Yurke and Lord), who alleges his wife (Margaret Arnet) deserted him. Another alleged desertion by the husband is from Hugo Weinberger, an acrobat. His wife is a non-professional. After 28 years of wedded life Agnes Wilzer, formerly a professional, decided that her husband, Frank Wilzer, became drunk too often, besides charging him with having left her. They were married in 1896. There are three children—Dorothy, 25; Marion, 22; and Helen, 20.

Cruel With 3 Children
Cruelty is the claim made by Mary Winter, dancer and in vaudeville, against her non-professional husband, William Winter, a houseman of Milwaukee. They married in 1912 and have three children.

In the Superior Court Sarah Bork got \$750 in cash from her hubby, Sam, and a promise of \$25 weekly in the future.

Reported now in an Atlantic City cabaret, Mary Fitzsimmons has filed an action here asking a divorce from John James Fitzsimmons. She married him at San Francisco in 1920 and charges that J. J. walked out on her in March, 1921, three months after their child was born.

Another walkout is set forth by Rowena Gibbs. Privately Rowena is Mrs. Rose Weinstein. James Weinstein left her on Feb. 23, 1923, says Rose, and she wants a divorce for that.

Switching the Sex
Switching the sex on desertion, Charles Ellwood (vaudeville) alleges his wife, Marie, non-professional, skipped along in September, 1920, and he hasn't had a flash at her pan since then.

It may require an expert to pass upon the charge of desertion entered by Ida Nelson against Howard B. Nelson. Both are now with the same show, "The Magic Ring."

That desertion is the most popular reason in Chicago for ridding yourself of your mate is followed up by Marie Connell. She runs a beauty parlor, but couldn't hold her man, George Connell.

Marie admits George walked.

N. C. Theatre Tax

Raleigh, N. C., March 10. The North Carolina assembly in session here has during the last hours rushed through a bill that will impose a State tax on all amusements. The Senate has not as yet acted on the measure. Theatre interests in the State are putting up a fight to prevent the bill from becoming a law. The measure provides for a tax of one cent on all admissions up to 50 cents and five cents tax on all admissions from 50 cents to \$1.

LOEW SUSPENDS MACK

Agent Booked Act With Independent for More Money

William Mack, Loew agent, has been suspended from booking privileges in the Loew office for an alleged refusal to deliver an act and booking it with an independent agency for more salary. The suspension is reported as indefinite. Mack was at one time an agency partner of Joe Cooper, who is also suffering an indefinite suspension from Loew agent circles.

AT SARANAC LAKE

Saranac, N. Y., March 10. Among the professional show people now at this health resort with mail addresses are: Charles Church, Grand Union Hotel. Charles Hilt, 84 1/2 Bloomingdale avenue. A. C. Pittinger, 12 Forest Hill avenue. Harry Short, 15 Park avenue. Marie Fitzpatrick, 15 Park avenue. Paul Edwards, 100 Main street. Rubie Benson, 100 Main street. Russell Kelly, Overlook hotel. Raymonde Lamar, 31 Franklin avenue. Nikander Strelsky, Reception hospital. Orme Caldare, 68 Franklin avenue. Jessica Ferguson, 21 Riverside drive. Edna Rochelle Wormer, Line 1, Box 5, R. F. D. Francis X. Donegan, Santonini apartments. Joseph Towle, 3 Forest Hill avenue. Genevieve Barnett, 28 Pine street. Ethel Fenster, 40 Helen street.

AMATEUR VAUDE SHOW HITS REGULAR HOUSES

"Y's" Weekly Bills Augment to Nineteen Acts at Lowell, —Business Big

Lowell, Mass., March 10. "The 'Y' Vaudeville House" here is credited with cutting into the profits of local vaudeville and movie theatres. It was formed some months ago, and at first included only girls on the bill, but, with growing demand for seats, the sponsors added males to the bill and have since done astonishing business. Last week the vaude bill included 19 acts.

Houses Opening

The new Victoria at Mahony City, Pa., opens tomorrow (Thursday), with a vaude and picture policy playing four acts on a split week basis booked out of the Fally Markus office, New York.

The theatre is a 1,900 seater erected by the Chamberlain Amusement Corporation of Shamokin, Pa.

Dressing Room Robbery
Worcester, Mass., March 10. The Capitol Theatre, Frank McSherry, Edmund Murphy and Nicholas Parker, were victims of thieves while at Poll's theatre here last week.

An invasion of their dressing rooms netted the intruders clothing and jewelry valued at more than \$200.

Western Houses Taking W. V. M. A. Road Shows

Chicago, March 10. The Orpheum-Hellig, which has been playing regular Orpheum shows for the past decade, switches bookings to the Western Vaudeville Managers' Association March 27, playing the West Coast road shows.

Spokane is also switching, adopting a six instead of five day stand for the W. V. M. A. shows, and a new theatre, being erected at Fullerton, Cal., will also play this organization's road shows when completed April 20.

CLEANER MUST REPLACE GOWN DESPITE ROBBERY

Verdict Ignores Receipt and Is Based on Personal Negligence

A legal proceeding of wide interest to the profession was decided last Friday before Judge Spiegelberg in the Third District Municipal Court when Ruby Mardo of Wards and Wynn was given a \$150 verdict against Henrietta Knopf, a dry cleaner, of 733 Eighth avenue. Miss Mardo left a stage gown valued at \$175 for cleaning in Miss Knopf's establishment and never recovered it, a burglary having been committed Jan. 8, 1925, in the cleaning shop, according to the defendant's allegation. Kendler & Goldstein for the actress proved that the loss was entailed through the defendant's personal negligence. Although the receipt especially insured the cleaners against loss by fire or theft and would therefore not make Miss Knopf liable, the burden of the proof was on the shopkeeper to prove the burglary was not caused by personal negligence.

CORBETT'S LECTURE

James J. Corbett makes his lecture tour debut tonight (Wednesday) before the Union League Club of Detroit. His topic will be "Memories of an Active Life and How to Keep Young." Following the Detroit date Jim will speak in Springfield, Mass.; Holyoke, Mass.; Rochester, N. Y.; Kalamazoo, Mich.; Saginaw, Mich.; Pittsburgh, Pa.; Ottawa, Can.; Columbus, O.; Cincinnati, O.; Dayton, O.; Springfield, O., and Boston.

Lee Keedick, the lecture manager, is handling Corbett for his tour and will book additional dates later. It is figured that he, like Weber and Fields, received invaluable publicity through the publication of memoirs in the "Saturday Evening Post." Wells Hawks is doing the advance for Corbett.

75-MINUTE ACT

Harry Krivit is to put a 20 people tabloid vaudeville act, "His Night Out," into rehearsal. The act, written by himself, will play about 75 minutes, opening in Philadelphia, April 13.

FRAZER HEADS NEW ACTS DEPT.

Special K-A Staff—Headquarters at Palace

C. Wesley Frazer, head of the Keith-Albee Boston office, is to be appointed head of the newly created new acts and exploitation department which the K-A circuit will inaugurate next season.

Frazer has been handling the K-A Boston office since resigning from the Popular Priced vaudeville department of the K-A circuit. The new department will have several field men who will view out of town K-A bills and others. They will report back to the Palace Theatre building on all shows seen also recommending any acts deemed worthy of augmentation, staging or exploitation with the circuit financing the suggestions, after the acts have been inspected by Messrs. Lauder, Luescher and Darling. The new department will have a working arrangement with the Keith Special Contract Department and acts found up to standard after the circuit polishes them up will be signed for one-two or three years.

THIRD TRIAL GIVES JACK WILSON VERDICT

"Straight" Man Loses Case Against Comedian—Judge Member of Green Room

Probably the first time that the question of whether or not performers are entitled to remuneration for rehearsal was decided last week by Judge William Blau in the Third District Municipal Court. A verdict for Jack Wilson, vaudeville comedian, was returned by Judge Blau in a suit by James J. Johnson, a "straight" man to recover \$800, alleged due for eight weeks' salary at \$100 a week.

Johnson never opened with the Wilson act. The comedian had given him fare from the Palace, New York, to Washington, D. C., where they were to have opened. Wilson, when he reached Washington, received a wire with the ultimatum of \$125 a week on the road on the representation by the "straight" that Roehm and Richards, his agents, stated the road figure was \$25 more.

Johnson subsequently sued for the eight weeks' salary for rehearsal and was given a \$250 verdict. The Appellate Term subsequently reversed it and it came up for trial again last week before Judge Blau.

The jurist at the trial surprised all with his familiarity of the various costumes of the show business. It developed he is a very active member of the Green Room Club.

Harold M. Goldblatt of the Fredrick E. Goldsmith office acted for Wilson.

POLL'S MIAMI HOTEL

New Haven, Conn., March 10. Sylvester Z. Poll, theatrical magnate, has purchased the Savoy Hotel at Miami, Fla. He and Mrs. Poll now are in that city. Purchase of the Savoy is one of the largest business ventures Mr. Poll has made outside of the theatrical business.

He has acquired a lot of nearly 200 feet adjoining the Savoy and the hotel will be converted into a high class apartment hotel.

HEIMAN EXPECTED ON COAST

Los Angeles, March 10. Marcus Heiman, president of the Orpheum Circuit, is expected here Friday, for his usual visit to the coast.

Mr. Heiman will confer over coast conditions with Harry Singer, the Orpheum's general western representative.

BILLY DEBECK BETTER

Billy Debeck, the cartoonist, dangerously ill for some weeks, is now reported recovering.

Mr. Debeck is the creator of the "Barney Google" strip.



HARRY E. WEBB
(WEBB'S ENTERTAINERS)

"Harry E. Webb, with his somewhat different band of brilliant entertainers roused the Orpheum audiences to great heights. We thought that jazz band was the best, but Harry Webb has brought us a new and refreshing angle and will always be welcome here.—Omaha 'BEE'."

"Harry E. Webb and his splendid group of boys will never be forgotten here, both for his work at the Orpheum and for his great efforts for local charities."—Sioux City JOURNAL.

"Harry Webb, with his fertile brain and his great sense of showmanship, is giving us something more than delightful music—he is giving us novel effects, artistic settings and real smashing entertainment—there has been none better here."—Davenport 'NEWS'."

Direction PAT CASEY

RIGHT OFF THE DESK

By NELLIE REVELL

Yes, I went to a dance last Friday night. No, I didn't dance, but it wasn't because several nice men didn't ask me to. I declined on the ground that I didn't know the new steps. And besides a cane gets so in the way when one is tripping the light fantastic.

It was the annual newspaper women's ball at the Ritz-Carlton, and I found it the greatest and finest I ever expect to attend. Though not dancing, I was included in a party, given by Ruth Byers. There were Dr. Leo Michel, Louis Lang, Leslie Bradshaw (who called for me and escorted me home), Mr. and Mrs. Jack Lait (who were celebrating their 15th wedding anniversary), Harry Hirschfeld, Arthur "Bugs" Bear, Victor Shapiro, R. H. Barnard and his pretty daughters, Harry Reichbach, Ed Hughes, Julius Tannen and ever so many others whose names have for the moment escaped me.

And, individually and collectively, we doctored our dented derbies to Luella Parsons, Jane Dixon, Dorothy Herzog and the rest of the committee that arranged the ball. It will be a mark for future fiestas to shoot at.

There is another who should not be forgotten when the appreciation is being passed around. That is S. Jay Kaufman, and as a newspaper woman and a member of the club I render him my thanks and congratulations for his untiring efforts and incalculable aid in making the ball a memorable success.

Owing to the steps one has to climb to get to the main ballroom, I found a place in one of the other two rooms where a sort of overflow dance was being held. But none of my friends forgot me nor left me to be a wall flower. Marie Dressler came to pay me a beautiful and touching tribute, and Will Rogers stopped his announcing to come in and walk the length of the floor with me—leading a sort of exclusive grand march of our own. And at the end of the room he turned around and spoke about me to that crowd of my own people, something I shall always treasure.

And while I couldn't dance I'll wager the girls that could envied me that smack I'll give me.

Some people would rather have smallpox than birthdays, particularly when they get around the half-way point. I suppose they figure that both of them lead just as surely to the burying ground. But as for myself I still like birthdays and admit them. So far as I can see the only person you fool when you hide birthdays is yourself. Certainly, you can't fool Nature, because she doesn't have to carry a calendar.

Birthdays have merely been milestones of happiness to me, even those four birthdays I spent in the hospital. And this one—which, incidentally, comes on Friday, the 13th—is particularly to be celebrated for it is the first one I am really able to celebrate in six years. Last year, it is true, I was out of the hospital, but just as I was about to say "Happy Birthday, Me!" the "flu" came along and I spent a fifth one in bed.

So it is just six years since I have had a birthday party. That was a luncheon at Delmonico's—heaven rest its soul—and I am wondering if those who gave me the party remember it as well as I do. And—even farther back—if the girls who celebrated with me 15 years ago at Guffanti's have as vivid a recollection of that one as I have.

Those birthdays I spent in the shadow of the operating room where far from unhappy—who could have been unhappy with so many friends wishing one birthday cheer—and from them I derived one great truth. It is that the years may wear down heavily upon the body, but that each of us has a Fountain of Youth in the soul. If only we are willing to drink from it.

Birthday greetings and congratulations to Jack Lait, E. W. Dunn, Martha Winchick, Louise Albee, Abatha de Bussey, Mrs. Mabel Webb, Amelia Bingham and our own Harry Grant, all of whom were born in the same month, if not the same year as me!

The last inauguration I missed. I was busy serving a four-year term of my own. But I attended this one—"Dyodyne." My radio set was working well that morning and I heard Mr. Coolidge promising to "love, honor and obey" those United States until political events do them part. I have this to say, that no matter what anyone may think of the President's policies they can't help but admit that he has a good voice. It is the perfect radio voice—every word as clear and distinct as though carved out of ice—and if ever he loses his current job he will have no difficulty in getting one as a radio announcer.

The fireworks of the day, of course, we had to read in the newspapers. I suppose they were afraid that the Vice-President's talk might burn the insulations off the wires at the broadcasting station. Or that the listeners might mistake it for a bad attack of static. But I would have loved to have heard Mr. Dawes swearing in and swearing at those Senators.

Atta boy, Charlie, talk while you may for you won't have another chance soon.

Wish I knew who sent me that box of oranges from Florida, also who sent the candy from Washington. I'd like to thank them both for the gifts and for the thought.

If anyone is ever real hungry for a real meal at a real home, my advice is to hunt up George LeMaire and invite him to invite you to his house for dinner. I was honored with a bid to dine there last Tuesday, and I want to assure the world:

The finest words of tongue or pen, Are George LeMaire's "Come again."

It looks as though prohibition may prohibit after all if the United States attorney manages to put through his three-wheeled padlock actions against the numerous prominent cabarets and restaurants in New York City. The only regret I have is that now I've put off my visiting until too late, and I'm not going to get to see those gorgeous spectacles and glimpse the far-famed bracelet buyers in action.

Last Sunday found me driving in Great Neck. Among the stops I made was on our own Jack Hazard, who is now dramatic critic of the "Great Neck News," and his charming little wife (nee Alice Dwyer). We have never forgiven Jack for permanently retiring Alice from the stage, but it didn't prevent me from Jack's hospitality to the extent of some finger ale—that is, all he didn't split. And from personal observation the padlock fever has not arrived in Great Neck.

Speaking of Volstead, Jack tells me that there are so many bootleggers out in Great Neck now that they have to wear badges to keep from selling to each other.

Strange as it may seem, there is such a thing as a Volstead act. To prove it, my morning mail brings me a card which reads: "Jim Thornton—Second Season with the Volstead Act."

NEAR FUN

By FRED ALLEN

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

AN ALPHABET

For Babes in the Dressing Rooms

- A is for Actor. We see on the stage.
- B is the Baggage-man. Who breaks trunks in his rage.
- C is for Charleston. A dance from the South.
- D is the Dancer. Who breathes through his mouth.
- E is for Excuse. Proving women don't pay.
- F is for Folly. Who books by the day.
- G is the Gymnast. He opens the shows.
- H is his handkerchief. Not used for the nose.
- I is for Income. With tax blank to fill.
- J is for Jokes, the news digests kill.
- K is the Kick. Always sure to get laughs.
- L is for Lobby. With acts photographs.
- M is for Monologist. He thinks he's a wow.
- N is his Nerve. See, he's stealing a bow.
- O is for One-Horse. A term used for towns.
- P is for Pie. Used by all Movie Clowns.
- Q is the Quoted. With Barber Shop song.
- R is for Raspberry. Should they stay on too long.
- S is the Small-time. It parts with the middle.
- T is for three shows. Drums, piano and addie.
- U is for Ukelele. It gets everyone's goat.
- V is Ventriiloquist. He talks in his throat.
- W is for Watermelon. Puppi brought the next day.
- X is for Xylophone. A carpenter should play.
- Y is for Yodel. For your finish can't fall.
- Z is for Zebra. A horse out of jail.

LOST

Man, answering to the name of Sir Joseph Glinaburg, broke away from his leash on Broadway. Was last seen running towards Alaska, uttering "Antitoxin." Impresario he is being chased by a sled. Finder please return to Willie Howard, "Sky High Co." (Title has nothing to do with the prices).

Famous Charleys

- Beefsteak — Chaplin.
- Aust.
- Hogue.

Cameo Sketches

Office Boy.—"There's a crazy actor outside. He thinks he's Napoleon. How can I get rid of him?"
Western Book.—"Tell him he opens at Waterloo the first half."

Fogg.—"You say that the manager knocked you down and kicked your Guppy."—
Fogg.—"Yes."
Fogg.—"What, didn't you hit him back?"
Guppy.—"Why should I? You do the business for the act."

Fasse News

Temper Center, R. I.—Grover Bergdoll denies he inspired the moving picture "The Man Without a Country." Says film dedicated to the President of the Bartenders' Union of America.
Thumblick, Ore.—Earthquake reported here. Paul Grogg of the Bucking Horse, "There must have been a quake here Saturday night. We have been doing my dancing routine for 15 years and noticed several extra taps on the last show."
Lameman, Ill.—Manager noted for cutting salaries, says that it is too bad that two out of three at the age of 30 have pyorrhea.
Benton Harbor, Mich.—House of David presents afterpiece known as "Hammer Jim" under the title of Hammer James. Razors are barred in Benton Harbor.
Long Island.—Water Soffor of Soffor and Sewon, Hempentich, L. I. has sued his wife for divorce. Says that she has had her face lifted so much he can't see it any more.
Sny Blackack, Ark.—Harvey Squibb has closed his leather shop. He says "A one-horse town is no place for a man in the harness business."
Cymbal, Wis.—Groes record at local opera house broken by the Cymbal Cohen's Punch and Judy Show. Record formerly held by Murphy Pigeons. This company used several carrier pigeons, who flew from door to door with the handbills.

ACTRESSES LEAVE PLAT

(Continued from page 1)

the only recourse was to leave the cast if the play was disastrous. "In the Near Future" was written and produced by Dr. Abraham Goldknopf, a practicing physician who is said to have evolved a new theory of surgery. The doctor visited Equity early this week to become acquainted with regulations about which he was unaware.

Dr. Disagrees

The physician-manager disputed the ruling that placed his play on a regular basis calling for a few weeks' salary, though only playing special matinees this week. It was explained that "In the Near Future" started as a regular production, taking the usual rehearsals and opening out of town last week as a regular attraction, therefore calling for a minimum of two weeks' salary. Should the players agree to make special arrangements with the doctor after this week on a special matinee basis they are free to do so. Ordinarily Equity is not concerned with special matinee attractions. Players in such shows make their own arrangements as to salary, though if such attractions are given regularly, the usual regulations prevail.

"The Complex" is being tried at special matinees at the Booth with out Equity being aware of arrangements between players and the producer. "The Complex" was also authored by a physician, Dr. Louis E. Blach, a specialist in psychoanalysis.



TOMMY VAN (OF VAN AND VERNON)

The outfit displayed in the picture, including the balloon tires and slitting stations which grace the lower extremities, has been conceived and originated by me. It is fully protected in Variety and N. V. A. protective material departments. So give a struggling actor a chance to receive a little recognition.
Direction HALPERIN-SHAPIRO AGENCY

'ANGELING' FILM ACTORS

(Continued from page 1)

agement of the tour which will continue as a co-op adventure with A. H. Blank, head of a syndicate of some two score Iowa and Nebraska theatres, angling the show and that legal redress will be sought against H. A. DeVaux, general manager for Cosmic, who was blamed for the arrest of the troupe here here alleged "jumping board bills" in Omaha.

DeVaux started the legal fireworks with his suit for \$150,000 damages against Washburn and Hoyer. Tight, as while president of Cosmic charging that they had conspired to induce certain of his stars to breach their contracts.

All of the stockholders of Cosmic were traveling with the show in some sort of managerial capacity. Members of the company were unanimous in blaming DeVaux for their arrest on complaint of the Hotel Fontaine, Omaha, for alleged fraud to the extent of \$225,000 gross. They declared DeVaux had been "had taken care" of their bills.

Bryant Washburn's Statement

Washburn's statement at the time of their arrest—and ride in the black maria of the Hawkeye capital found his attempts to find employment for some members of the company, who were declared to be almost penniless, formed DeVaux's grounds for his suit.

Washburn said the charge that Tighe conspired to induce the stars to breach their contracts was "ridiculous." "It would be impossible for us to breach those contracts," Washburn explained. "They have already been nullified by DeVaux's failure to pay salaries, which, according to all our contracts, were to be paid every Sunday evening."

Several of the stars became "guests" of various Des Moines houses over the week-end, while details of the resumption of the tour were worked out. "One for all and all for one," became the motto as the stars rallied around Washburn. Seventeen-year-old Elna Gregory announced receipt of money for her home trip from her mother, but later received a long distance call from "a lady" advising her to do "not Mr. Washburn's" W. J. Morgan, advertising man of the "Film Frolic" company, has gone on to Chicago to straighten out bookings.

10 Remain in Troupe

The 10 artists under the Washburn banner now include Mr. Washburn, Jack Daugherty, Elna Gregory, Helen and Grant Borge, Katherine McGuire, Carl Miller, Anna May Wong and Harry L. Tighe. Joe Murphy ("Andy Gump" of the movies) quit the company here before the big fracas started, and began booking his own picture house appearances.

When the law arrived at the hotel with warrants for their arrest, not all the darlings of the celluloid road coast had risen. Five had to be routed from their "hides" and taken early to arrest us." May Wong implored and asked half an hour to prepare for her court appearance. Directors of the Cosmic, it was announced, had held a meeting the

night after the disastrous Shrine movie ball and canceled all contracts. DeVaux explained some tete-a-tete and Washburn had had "I made arrangements to pay that Omaha bill," he said. "The hotel was to draw on me here for the amount, but we didn't make as much money as we expected and consequently the hotel could not be honored. I asked Bryant if he would not lend me the money to pay this bill. He refused and suggested that I pawn some of my wife's jewelry. I personally borrowed the money to make the trip out of jail."

Washburn, Mr. DeVaux suggested, was well able to finance the tour—but Washburn evidently figured he didn't get his money that way. "The publicity the trip got in this town beat anything the Cosmic stage had been able to cook up for it—but the actors didn't eat up the notices. Their journey down Walnut street to the housewag was the nearest triumph procession since the band led left Hollywood, but the cheer from the populace along the street wasn't the sweetest music to their ears. "Believe me, it's California. Here I come when I get out of this place." Miss Wong was quoted as she gazed at the jail walls, but she changed her mind later and decided to stick with Washburn.

The movie actors are now barnstorming in Iowa towns. Route unknown. Blank offers them dates at his Marshalltown and Davenport Theatres. Their private car was abandoned here.

CONVENTION OF COLORED ACTORS AT WASHINGTON MARCH 18

Improvement on Colored Circuit Purpose—Two-Day Meeting—Intention to Publish Colored Theatrical Paper—S. H. Dudley Directing Meeting

Washington, March 10. Wednesday, March 18, has been set for the opening of the convention of the National Colored Actors' Union here in the Dudley theatre building. The local colored theatre owners and managers are to act as hosts, with the purposes of the meeting defined, aiming to improve the conditions on colored circuits, which improvement is characterized as imperative. It is also stated that if the colored circuits are to be maintained, due to the demand for colored acts, that the organization must be tightened up, or there will be "no more colored circuits."

S. H. Dudley, who controls the colored theatre situation here with an estimated colored population in excess of 150,000 to draw from, is to handle the convention. It will run for two days. He is also stated to have invited about 25 theatre owners and bookers are expected, including the president and general manager of the T. O. B. A.

During the convention it is planned to launch the first colored theatrical journal. This is to be a monthly and will be known as the "Actors' Union News," with offices here. Dudley is to be the business agent and editor.

This is the second colored convention to be held in Washington. About a year ago the colored fair owners of the country held such a meeting, attracting considerable attention. It is reported to have resulted in many improvements in the colored fairs and colored carnivals throughout the country, principally in the Southern States.

GINZBURG'S NIGHT JOB

(Continued from page 5)
to their seats and Sir Jos. was allowed to leave through the cellar.

Got Willie Howard Set
Sir Joseph wishes it called to the attention of the profession that when Willie Howard is confined to the theatre that somehow everything goes wrong with Sir Joseph Ginzburg. Sir Jos. wants to make the positive statement that since he last worked in 1921, he has been almost continuously with Mr. Howard, and that he saw Willie Howard in "Sky High" after being assured Willie was set for the remainder of the season. Sir Joseph satisfied over Willie's future, issued to the call of the benevolent agent and returned to work himself.

Sir Jos. regrets that through Perth Amboy having no daily newspaper of its own, he is unable to verify his statements, as no review of the show was printed, but he says there was a cop near the ferry as he left and he can bring in the policeman as his witness.

Sir Jos. related the following conversation with the officer:
"Cop—Are you the guy that started the riot in the theatre?"
Sir Jos.—"Yes Sir Joseph Ginzburg, of the world's greatest entertainer, and friend of Willie Howard in 'Sky High' at the Shubert theatre, New York, indee."

Sir Joseph claims that through the policeman making it official there had been a riot in the theatre where he appeared, that the stories actuated by professional jealousy among the other acts should not be seriously accepted.

Sir Joseph remarked he had ordered the fire-axe cut down to medal size and shortly expects to add it to his dress coat collection. Sir Jos. wants to make known that he alleges John McCormack, Jr., has copied his semi-pathetic recitation entitled, "The Sidewalks of New York Were Never Mean for Me." In reply, Mr. McCormack asserts he has first hand knowledge that Sir Jos. has been singing the new McCormack song named "I Was Struck on the Head When Too Young to Remember."

DISPUTE KEEPS WILSON OUT OF TORONTO

Loew's and Pantages Claimed Him for That City—Agreement Reached

A booking controversy over the services of Jack Wilson has resulted in the Loew and Pantages Circuits agreeing not to play the Wilson act in Toronto.

Wilson while on the Loew Circuit last season accepted a Pantages route. He had previously agreed to play Toronto for the Loew Circuit, date for Jan. 5. Loew's set the booking back one week after a change in its route occurred when Loew's took over two split week houses in Chicago.

Wilson pleaded illness when notified to play Toronto for Loew. The Pan route also included Toronto. Both local houses advertised the blackface comedian as positively appearing exclusively for each.

After his plea of illness the Loew people laid a complaint before the Vaudeville Managers Protective Association, alleging they had rights in Wilson booked and would insist upon him playing Loew's, Toronto, before appearing at the Pantages booked houses.

After a long wrangle it was finally agreed Wilson would continue his Pantages route, but will not play Toronto in opposition to the Loew house.

RADIO AGENTS

(Continued from page 1)
lancey; Orient, Jersey City; Hughes and Pantheon, The Bronx; Lefferts, Brooklyn; Strand, Rockville Centre, L. I.; York, Bronx, and others. Still more are falling in line.

Sir Stern and Green, the latter with Green, formerly in Nick Schenck's office in Loew's Inc., and also Harry Green, former studio technician of WHN, are no confident that there is an arrangement for the showing of radio artists that they proceed on a novel booking theory. They put in a show in a manager's house gratis and after the performance asked the manager how much money above the usual it brought into his box-office and agree to accept whatever the management deems the added attraction worth. From then an arrangement for a once-weekly booking is entered into.

Because of the Green brothers' close association with the WHN (Loew's) radio station, their knowledge of radio as a popular attraction inspired them to create this new form of theatrical booking.

The artists who broadcast regularly, primarily for publicity purposes, thus find themselves attracting remunerative attention.

On a larger scale stellar artists like Roxie's Gang, N. T. G. (Grand), Jimmy Clark, Entertainers and others have been making personal appearances, but the Stern and Green combination is the first serious attempt to route the average radio artist and make a radio box-office attraction aimed directly as dyed-in-the-wool radio fans who are best acquainted with the names billed as the extra attractions.

CLARIDGE SALE

(Continued from page 1)
posed of sometime ago, Goldie is also known in financial circles. The price paid Arlington for his Claridge lease was \$215,000.

In stepping out of the Claridge, Arlington secured the Colonial, a sort of residential hotel at 81st street and Columbus avenue. He still controls the Hotel Richmond and the San Rafael hotel.

Arlington is present in Miami for a rest.



RALPH WHITEHEAD
in "BIG BOY" at the Winter Garden, New York.
Al Jolson is also in it.

MCCORMACK, JR., IN COAST-TO-COAST TOUR

Regular Actor and Salesman on Side—Wore Out His Samples

John McCormack, Jr., in a letter to Billy Hawthorne, the agent, who occasionally finds employment for the unique radio entertainer at clubs and private parties, deliberately takes a slap at Sir Joseph Ginzburg. In the following letter written to Hawthorne by McCormack, the entertainer brags of his fourth independent vaudeville tour and the contracts for five nights' booking in Jersey City that he holds.

Mr. McCormack acts as a salesman on the side. McCormack was representing a shoe company for a time and was wont to carry a sample pair of shoes around for prospective orders until the tenor got tired and wore them.

The letter to Mr. Hawthorne speaks for itself:

Dear Friend Billy:
I am sending you the following write-up which kindly have inserted in Variety for me titled, "Hitting Two Birds With One Stone."

Following in Jimmy Clark's footsteps, I am leaving Broadway, New York, for my fourth independent vaudeville tour, this time on the strength of my former radio broadcasting over Station WHN. I already hold contracts for five nights' booking with option of a hold-over in two Jersey City hideaways and two other theatres in Jersey City, contracts pending.

I am booked at a substantial salary for five nights. If I show Ginzburg these contracts he would drop dead. I am also carrying along four different selling lines, representing the following four firms thereby "hitting two birds with one stone" (see title of write-up). (The names of firms followed.)

What do you think of me being an actor and salesman both? My independent tour will extend to the Pacific coast and may be back. I am also enclosing one of my latest contracts. I'm my own advance agent.

My first engagement that begins in Jersey City was booked two weeks ahead as the manager of these houses is billing me heavily at his own expense, paying me a substantial salary for the five nights he booked me for, with contracts pending for the following week also, according to how I draw.

My line is the magnet as the public figures I am related to John McCormack, Sr.

When Sir Jos Ginzburg called at Variety's office this week he was informed that Variety had received a proposition from John McCormack, Jr., for any Variety reporter who could write to become his press agent. Mr. McCormack was advised he would have to qualify his offer to any Variety man who thinks he can write.

Mr. McCormack thought that over over night and next day assented, but adding a condition that if he engaged the Variety reporter, Variety

"GLOTFING A CRIMINAL" OUT, SAYS PRISON PAROLE BOARD

Anthony Russell Stopped from Playing Present Sketch, Written Around His Prison Life—Paroled After Conviction for Murder

COMMISSION SUIT OVER HOUSE ORPHEUM LOST

Al Lichtman Suing for \$50,000 in One Action—\$25,000 in Another

St. Louis, March 10. Two damage suits, involving \$75,000, filed in Circuit Court here last week by Al L. Lichtman, against Harry B. Koplar, 5596 Pershing avenue, revealed that negotiations have been under way for a lease of the new St. Louis theatre, under construction at Grand boulevard and Morgan street, by the Orpheum Circuit.

Lichtman alleges he was employed by Koplar to negotiate between the Orpheum Circuit and the Metropolitan Theatre corporation, which is building the new playhouse.

In one suit, Lichtman asks \$50,000 damages, alleging that October last he was employed by Koplar and the Metropolitan company to conduct negotiations with the Orpheum Circuit.

He was instructed, he indicated in his petition, to lease the theatre for a rental of \$100,000 a year for 10 years and 50 per cent. of the net profits realized as additional rental.

Lichtman avers he negotiated with Orpheum and obtained the lease. Koplar and the Metropolitan company refused to pay his bill for \$50,000 for his services.

In the other suit, against Koplar individually, Lichtman asks \$25,000 for obtaining a purchaser of the defendant's interest in the Metropolitan Amusement Company, which amounted to half the capital stock. He was employed by Koplar on Oct. 15, 1924, he says, to find a buyer for this stock, which he was willing to sell for \$400,000 at the time.

Lichtman alleges, Koplar agreed to pay him \$25,000 for obtaining the purchaser.

The price of the stock, according to the petition, was later reduced by Koplar to \$350,000 and Lichtman found a buyer, only to have Koplar refuse to agree to the purchase.

The St. Louis theatre is scheduled to open in July. If the negotiations with the Orpheum Circuit are completed, it will probably play Junior Orpheum acts, and the Rio theatre, Grand boulevard and Olive street, first-run films.

BIG TIMERS WITH LOEW'S

Butler and Parker, Matthews and Kopp, Evans, Erwin and Smith and Sawyer have been routed for the balance of this season by the Loew Circuit.

Mandell & Rose handled the bookings.

would have to agree not to again print the name of Sir Jos. Ginzburg. Sir Jos. upon hearing of this proposition, did not get excited-match. When landing on his feet again, Sir Jos. implored the Variety man not to believe Mr. McCormack and if the Variety man did believe, he (Sir Jos.) has some evidence that Mr. McCormack was broke.

However, in view of the above letter and McCormack with five days in New Jersey all sewed up, it looks as though Sir Jos.' rival is in line for some cash besides which Mr. McCormack is saving a considerable sum weekly by being his own advance agent.

As between the rivals just now it does seem as though Variety will win Sir Jos. goes to work, too.

A week will be given both of the territories to make bids for Variety's publicity, but with Variety also entering a condition—that each must do it at long distance.

Anthony Russell, former vaudeville actor, recently released from the New Jersey State Prison at Trenton, after having served 12 years of a life sentence, has been compelled to shave his proposed sketch, "The Man Within," said to incorporate his prison experiences, through an action of the New Jersey Parole Commission upon grounds that an attempt to capitalize his penal servitude is a violation of parole.

Due to the untiring efforts of friends in the profession, Russell was liberated three months ago and placed on parole for seven years, covering the minimum period of the 20-year to life sentence he drew in 1912, after having pleaded guilty to murder in the second degree. Upon liberation Russell returned to New York and former professional acquaintances financed him for a comeback in vaudeville.

Russell wrote Act Russell has written an act covering his prison experiences and had played a few independent dates unmolested. He played a Jersey sketch, "The Man Within," upon the ex-convict's appearance, got enough space to bring the matter to the attention of the Parole Board, which summoned Russell and informed him that he would have to discard his present act upon grounds that it glorified a criminal and was in flagrant violation of parole conditions.

Russell retained Attorney Raymond J. Riley, of 120 Broadway, who appeared before the commission and questioned its right to interfere with his client's earning a living through the only profession he knows, with the parole authorities assenting to his appearance in vaudeville, but not with his present sketch. Riley's appearance in the matter was entirely friendly and merely as a test case, the attorney appreciating the unlimited latitude of the parole board and not wishing to jeopardize the liberty of his client.

In Song and Dances Turn Prior to his conviction Russell had done an act with Nina Byron, a song and dance turn. Russell and his partner were to have been married within two weeks of the time that he encountered difficulties resulting in the prison sentence. The team had been playing there in New Jersey, and out of friendship to a local organization volunteered to lead the march at a neighborhood ball. During the evening song and dance turn, Russell and his partner were to have been married within two weeks of the time that he encountered difficulties resulting in the prison sentence. The team had been playing there in New Jersey, and out of friendship to a local organization volunteered to lead the march at a neighborhood ball. During the evening song and dance turn, Russell and his partner were to have been married within two weeks of the time that he encountered difficulties resulting in the prison sentence. 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INSIDE STUFF

ON VAUDEVILLE

J. H. Lubin for the Loew Circuit has placed the Slamese Twins under an indefinite optional contract. It provides that while under this agreement the twins cannot publicly appear anywhere other than at the Loew direction. It also gives the girls a vacation of two months during the summer, that also to be taken without appearance.

Daisy and Violet Hilton are Texan girls, born joined together. They were first taken in tow for the show business by Meyer Meyers of Dallas, who is their present manager. Mr. Meyers placed the twins as a special attraction with the Wortham carnival as a pit show, playing at 10c. and 25c., according to business, Mr. Meyers taking a percentage and the girls were the clean-up of the Wortham show for three years. With the carnival the girls gave any number of shows daily from 15c. to 30c.

After the twins were turned down on the big time as "freak act," Mr. Meyers conferred with Mr. Lubin. Jake said he wanted the act, but thought Meyers should gamble with him. Meyers agreed. He took the girls into Loew's, Newark, at \$1,000, with the understanding that if the girls got over within four successive weeks for Loew's, Mr. Lubin could exercise an option for as much additional time as he wanted.

Mr. Lubin exercised the option before the Newark week was completed, whereupon Mr. Meyers said that in view of Lubin's quick decision, he still wanted to hold to his original agreement that he should play the first four weeks at \$1,000 weekly. That made a tremendous hit with J. H., so much so the Loew booking chief gave Mr. Meyers an indefinite play of pay contract for the twins at \$2,500 weekly. It's certain the Loew Circuit will play the twins for a return, and it now looks as though the Slamese girls will be a Loew attraction for the next three years at least.

Following the girls' appearance at Loew's State, New York, they may appear at the Capitol, New York, Metro-Goldwyn picture house under Loew's control.

Ray and Emma Dean, though legally divorced, have an agreement to play the year out as stage partners in vaudeville. Ray Dean of late received much publicity in a serial story entitled "A King For a Day." It was a mythical story of Dean having become king of Tahiti when also becoming enamored of a native woman. It started with a story that Dean had left the island and the woman, with the latter agreeing to wait for him "until 14 boats shall have arrived." The boats make Tahiti once monthly. The 14th boat was there and back long ago.

The publicity, however, is said to have pushed up the salary of the Deans to \$500 weekly. It has been \$375 and went to \$425 on the Orpheum Circuit with the couple reported to have received an offer of eastern time at \$500.

Billard matches as a drawing card do not sound healthy. When Willie Hoppe defeated Bob Cannex at the Friars' Club in a series of 10 matches, the total gross at \$2.50 and \$3.30 top was \$3,600. That averaged \$360 a match and made a very light attendance. Plenty of publicity was given to the match, and that it was held at the Friary was thought to be an added attraction.

A seeming change of opinion was contained in Variety's story of last week detailing the reorganized booking system of the Keith-Albee office. Recently it was reported that the heads of that office had decided there should be no single booking supervisor with the intention of throwing personal responsibility upon the individual bookers for their shows. Previously, the house managers were also allowed some latitude in selecting their own bills with the bookers.

That plan did not work out with any degree of success, it is said. Bookers as individuals, each acting upon his own, became so eager to compose bills without regard to other bookers or houses not booked by them that all semblance of "team work" in the booking organization became lost. It was at that time, it is reported, that the latest system was decided upon for a booking supervisor (Eddie Darling) to assume full authority and responsibility in bookings.

When Weber and Fields recently played at the Orpheum (vaudeville), San Francisco, Kolb and Dill were heading a show in another local house. The natives had heard much of Weber and Fields, but they had seen Kolb and Dill for years. The latter team started their copy of Weber and Fields on the coast and built up quite some popular favor for themselves through the padded stomachs.

The locals attending the Orpheum thought Weber and Fields were quite good, but as they said: "They should be with all of that matter they have taken from Kolb and Dill."

Harry Singer, general coast representative for the Orpheum circuit, left his headquarters at Los Angeles to call upon the two comedians in San Francisco. Mr. Singer, with Joe Weber and Lew Fields, thought the situation humorous. Mr. Singer told them, however, it had not affected the Orpheum's business, and that they would be held over for their second week.

Meanwhile, Kolb and Dill called at the Orpheum to watch the Weber and Fields' performance, afterward calling upon Joe and Lew in their dressing rooms. To exhibit the friendliness K & D have for W & F the former couple left a token of admiration for Lew and Joe. During their second week at the Orpheum, Weber and Fields found time to visit the theatre where Kolb and Dill were appearing.

The bookers and management of the 51st Street had their hands full last week with the special "brother and sister" bill put out as a novelty. Getting the acts was not so very hard, but illness and other trouble called for replacements that spelled a world of difficulty.

Four Mortons, starting the week with the son out because of an injury, played until Tuesday when Sam Morton's illness forced them to retire. They were replaced by the Ed and Dora Ford team, maintaining the fraternal tradition. But when on Wednesday Frank and Eldry Gilmore were unable to continue on the bill, the bookers were forced to fill the spot with the Yip, Yip, Yaphankers, who did not, so far as



BORIS PETROFF

(Ballet Master)

and

DOROTHY BERKE

(Premier Ballerina)

Appearing Indefinitely at McVicker's, Chicago.

"Variety": "Boris Petroff and Dorothy Berke scored with a Spanish fox trot. Their terpsichorean capability, plus good showmanship, enabled them to procure spontaneous applause."

Boosts Porters

Berlin, Feb. 23.

The trade organ of the hotel business, "Das Hotel," has at once objected to the film "The Last Laugh," in which Emil Jannings has the leading role.

In a burning editorial it attacked the director, and particularly Jannings, for his interpretation of a hotel porter, saying such a type does not exist even in Poemuckel, the German equivalent of Kalamazoo.

The article goes on to say that the whole film is a slander on the noble calling of a hotel porter, and tends to make them all ridiculous in the eyes of the public. It also says hotel porters are, today, well educated and never, as in the film, are called upon to carry a trunk personally.

ENGLISH GIRL BROADCASTS

Madeline Collins, late Covent Garden opera star of London and now joining the title role of "Natja" at the Knickerbocker, New York, made her American radio debut last night (March 10) from WGBS.

Karl Hajos, the Hungarian composer, who adapted the Tschalkowsky, score for "Natja," accompanied her.

known, spring from the same parents. The boys played the matinee, but there was too much "dumb" stuff on the program already, and Lillian Shaw went in that evening.

While Miss Shaw is not exactly the Slamese Twins, she proved that a single might bolster the bill, but on Thursday she cancelled the 51st Street. Reed and Termini finished the week, with the management determined that only a "husband and wife" week could have brought more trouble.

The lobby display of Loew's State, New York, of photographs of the Slamese Twins, who are to appear there the week of March 23, has attracted the biggest crowds in the neighborhood since "Artists and Models" and its pink-and-white exhibit departed from the Astor a few weeks ago. The assembling of the curious gives an indication of how strong a box office attraction the girls are.

A large electric sign across the street and on the New York theatre heralds the coming of the twins, something of an innovation for a vaudeville engagement two weeks off.

Four Russian operatic singers met in New York recently for the first time in 11 years, dating back to the start of the World War in 1914, when they became separated. The quartet has been playing with divers operatic troupes, but just decided to form a vaude combination under Benjamin David's direction as the Russian Master Singers, with Juanita La Bard, danseuse, in support. The quartet consists of N. Busanovsky, W. Bajan, W. Radef and M. Grebenetky.

The Loew Circuit seemingly has put its foot down as far as "dope characters" are concerned, that at least being the reason for losing the Maurice Costello sketch, entitled, "The Battle." The act opened last month and after its usual break-in around the city was slated for one of the Loew houses, where it was reviewed by the bookers of the circuit. As a result, Costello is to appear in a new act entitled, "Violets," by Ha. Crane, opening in one of the Loew houses.

James J. Corbett, quitting show business to start on his lecture tour, poses a hunchback, a few friends, and, as he was about to start for his train to Detroit, said:

"It is with sincere regrets I leave the stage, though that is one profession from which I go out on my feet."

Publishers Dictating West End Plays

London, Feb. 27.

When authors were complaining that managers were not reading their manuscripts, a few years back, the publishers decided to lend a hand. Today, managers complain they cannot find plays. The publishers, however, experience no difficulty; in fact they are dictating to the West End concerning what sort of plays are worth staging.

The first move was made by the Drama League. They published "Advertising April," by Herbert Farjon and Horace Hornell, which was then accepted by Sybil Thorneike. Next, Ernest Benn began to issue his "Contemporary British Dramatists" series. The first batch included "The Conquering Hero" and "Midaummer Madness," which were subsequently produced. Later on came "The Man With a Load of Mischief," which the Haymarket has now accepted, and "The Vortex," which is playing to crowded houses at the Royalty. Another instance is "Peter and Paul," by H. F. Rubinstein, given by the Play Actors Feb. 1.

Publishers and play producing societies are, between them, dictating covering plays in plenty. Managers and play-brokers, however, still complain there are no plays.

LONDON NOTES

(Continued from page 2)

paper gives Cochran a column to announce the fact.

While highbrow drama is being shown in converted ball halls or reformed cinemas, London's most artistic theatres are often given over to revue. At the delightfully designed Fortune the next place is to be a music show called "L. S. D."

London managers are supplied with plenty of "troupe" schemes. These, however, feed each other instead of catering for the West End house direct.

For example, the Repertory Players' production of "It Happened in Ardoran," a play by two Scotsmen, has been secured by the Everyman, which is the Ellis Island of local theatreland.

Archibald Nettiefold has acquired lease of the Comedy and has sublet for a short period to Sir Alfred Butt. He is the brother of Fred Nettiefold.

Both men are enormously rich, the money coming from steel works in Birmingham. Fred has been a theatrical manager for a long time and married Judith Kyrie, one of the Britannia stock company. He has run several West End houses and while giving actors much work, has lost invariably on his productions. Archibald has run the Ambassadors and Kingsway, and is chairman and biggest shareholder in Explorers Films, the producers of the Mount Everest films, and has also his own private producing organization, Anglia Films.

Another prospective actor-manager is about to blossom forth. This is Arthur Wontner, who is desirous of acquiring new plays. Failing the success of anything in his taste, he may revive "The Three Musketeers" or "On Trial."

"East Lynne" has again been making the provincials weep. Ethel Irving has taken this old sex-extorting piece to the provinces, providing it with good players and dressed it

in the costumes of 1850. Business has been good and it is very probable that Ethel will bring the drama to town, possibly to the Prince's theatre.

Sutton Vane, who assumed responsibility for "Outward Bound," has another writing ready for production. This is so far called "Overture." "Outward Bound" has been translated into 14 languages besides playing all the English speaking countries.

T. C. Dagnoll's next production will be "Number 17," a crook melo by J. Jefferson Farjeon. After that he will put on "The River," which is from the pen of Sir Patrick Hastings.

"The Kakehashi" is to be done for matinees at His Majesty's. It is an entertainment sponsored by Dion Atherton, writing ready for production. This is a mixture of modern revue and an old Indian legend play.

The exclusive 300 Club has found its next play. This is "Smugglers' Love," by W. J. Turner, and will be done for one of those special Sunday evening shows.

Michael Morton, American dramatist and resident in England, has not been "crossed" in London proper since "Woman to Woman." However, he is getting his works done at the outlying theatres. "Fraud," in which he had as assistant Leonard Merrick, was given the "Q" at the Adelphi, and his "Five Minutes Fast" will be done at the Century by the Lena Ashwell Players.

The Fortune, so far an unfortunate theatre, is to house a revue next month, one of the intimate type, with George Mozart as principal comedian. The small playhouse seems better suited to this sort of entertainment than to the melodrama and wild farce so far given there.

Isobel Elsom, who jumped into fame with "The Outsider," is to be leading lady with Matheson Lane when he produces the new Rafael Sabatini opus at the New. The title now chosen is "The Tyrant."

Kebble Howard is still turning out plays. His latest is a farce, "Lord Rake," to be produced out of town by Martin Henry.

MONTPARNAISE MUSIC HALL

Paris, Feb. 27.

Building of the new variety theatre in the Montparnasse quarter will commence this spring. This site is at the corner of the rue Vavin, facing the Rotonde cafe, where American art students are supposed to congregate. It will take a year to construct, and the enterprise is French.

The new Apollo is nearing completion in the Rue de Clichy (next door to the Casino de Paris) and is fixed to open next month with "La Yeux Joyeuxes" ("The Merry Widow"). A new revue is also due at the Folles Bergeres about this time.

NEW FILM NOT SO GOOD

London, March 10.

"Smouldering Fires," the film starring Pauline Frederick, proved unsatisfying upon its showing at the new Capitol.

Niagara Falls Resumes Road Shows

With no more burlesque shows for the International Theatre, Niagara Falls, that house resumed road show bookings with "Little Jessie James."

SEVEN FOR THE GALS

FANTASTIC FASHIONS

With the arrival of Erte, the international exotic designer, and the inaugural ceremonies all in one week, the fashions of the poor dear male have quite naturally suffered shock.

Erte is heroically indorsing the full evening regalia, in warm, rich tones of guine, maroon and browns. While at the same time, a new note was struck in senatorial coat tails. A large majority of the officials wore them a foot longer than the conventional length.

Nose veils are the latest Paris fashion. Mrs. Jean Nash is responsible for this innocent innovation that leaves nothing unveiled but the eyes.

London must have succumbed to the vegetarian G. B. S., for all of her large hats are being laden with bunches of beets, radishes and tomatoes.

MME. DOUCETTE'S OPENING

The many warm friends of Mme. Doucette will be delighted with this good news. I know. After many years of retirement on her place in the country, Mme. Doucette has at last succumbed to the urgent pleas of her friends and former patrons, and is back once more in the heart of the Rialto. Mme. Doucette may be found in the charming new salon she has just opened at 145 West 44th street (one flight up).

You will adore her models. They are different and individual! Think of shimmering, dazzling evening gowns, filmy, flowing, dancing frocks for one hundred dollars, and frequently less!

I urge you to see these heavenly, lovely things.

Printed and painted flowers blossom gaily on the new spring fabrics.

Fullness of the front is important for capes and coats, as well as for frocks.

Scarfs, while not new, continue as popular as ever.

THE RIGHT RESTAURANT

In these days of abbreviated kitchens, it is necessary to have the ingenuity of a Goldberg to prepare and serve a meal hot; what with "two-burners," electric contrivances and what-nots! Why bother with these things in Pirolet's, 145 West 45th street, where the food is as good, if not better, than home cooking, and as reasonable. They make their pastry and sweets—and the coffee—just try it!

BUY YOUR FURS NOW

It has been the policy of the Hudson Bay Fur Company 662 Sixth avenue, never to carry over merchandise from one season to another, and it is this policy which brings to you the great fur values now being offered there. Skins no doubt will be much higher next year, and prices in the fur market have been steadily advancing. Many of their coats are new and advance models, and with a very small deposit it will be kept in storage until ready for wear next year. A generous allowance is given for used furs, and a 10 per cent discount extended to all professionals.

CALL BRYANT 9425

The professional woman, particularly, realizes the importance of a fresh and youthful appearance when seeking an engagement. Managers are frequently ruthless in their frankness. Mme. Mays, 56 West 49th street, will retain and restore that youthful glow with her scientific treatments. Relaxed tissues of face and throat are transformed into hard, firm flesh. Scars, blemishes, lines and wrinkles are replaced by a skin of smooth, fine texture.

DISTINGUISHED DANCING SLIPPER

You can "trip the light fantastic" to your heart's content, if you have on a pair of these graceful, comfortable, brocaded sandals made and designed by the reputable house of Capozo, 1634 Broadway. This "open shank" model was originated by Capozo and has been widely copied throughout the country. All of their shoes are hand-made. If you are on the road, let me send you a pair.



"THE SILK STOCKING THAT WEARS"

Dodging the censors nowadays is becoming a fine art. The professional dancer, however, may glide blithely on and snap her polished little fingers at any old blue-nosed jury, when wearing a pair of lustrous "Lehigh" silk opera-length hose. The reaction to wear these full-fashioned, dipped dyed hose with your smartest costumes. "Lehigh" may be found in all department stores and theatrical costumes.



CLUBBY HOTEL

Comfort, economy and convenience, how rarely they go together! However, the Hotel Coolidge, 131 West 47th street, is a happy combination of all three. It can boast of its convenient location in the heart of Broadway, the comfort and service of the larger hotels and the reasonable prices that will suit all professionals. You will appreciate its charm and newly decorated rooms and apartments, many of which have been completely refurbished. There is the intimate atmosphere of a club at the Coolidge.

Amabelle Lee

FOREIGN REVIEWS

HAMLET

London, Feb. 27.

"Hamlet" is a matter of comparison. Whenever a new Hamlet comes on, tongues wag and pens sizzle ink. He is or he is not better than previous Hamlets. Generally he is not. Memory adds stature to the giants of the past, and few of the audience whose minds go back to Edwin Booth or Henry Irving will allow a newer or greater genius than those old actors possessed.

John Barrymore is in London playing the Prince of Denmark at the Haymarket theatre, evoking comparisons with the past from the elders and setting a standard for future comparisons for the younglings. One hears he is inferior in the character to Sir Henry Irving, Edwin Booth, Sir Johnstone Forbes-Robertson and others, and he is no longer Hamletizing. It is inevitable that they belong to the treasured past.

Active players compare Barrymore with other Hamlets of today. The comparison is not over keen, and he scores many points. Ernest Milton, another American, is a hectic Hamlet, generally pleasing. Hamlet Old Vic. He is fervid and fevered and his emotional stress exceeds that of Barrymore, who plays a compromise sort of Prince. Both play largely on a few notes. Milton's are high and Barrymore's low. Jon Swinney, another young Hamlet of Old Vic, has more poetry and romance than either, yet is not as impressive. Prowling in the provinces are Henry Bourne, Ford and players, and Charles Doran, sleek and sleepy. Sir F. Benson is still en route with his aged Hamlet, and another touring tragedian, rendering the Hamlet as Alexander Marsh. An occasional Hamlet is that of Sir John Martin Harvey, quaint and poetic, an irresolute philosopher deeply sunk in the moodiness of the moody Dane.

John Barrymore rises well against all of these. His slight figure and natural grace are prepossessing and a great asset to acting. He is a handsome, if hard-looking, fellow. He is a human encased in a shell of studied detail, for his histrionics represent a lesson in applied mechanism. He does everything that large Dane might do, and there is never any madness without method in it. What is lacking is the motive and the "mad passion." It is Hamlet according to a book of rules.

The supporting cast, though containing many well-known names, only fails. Fay Compton's modern methods do not fit Ophelia, and the hollow oratory of Courtney Keene in the ghost bordering the mad scene. The Claudius of Malcolm Thorpe and the Gertrude of Constance Collier have a certain distinction, a quality found in few of the remaining players.

THE GRAND DUCHESSE

London, Feb. 25.

Romantic farcical comedy in three acts adapted by Harry Graham from the French play by Alfred Savoir, presented by the Prince at the Globe, Feb. 26. Stage directed by Stanley Beckett. Cast: Lawrence Anderson, Alfred Savoir, Margaret Bannerman, Prince Paul, Alfred Drayton, Countess Adelaide, Lord Sallow, Prince Peter, Arthur Wellesley, Henriette, Herbert Rose, Count Balthazar, Baron Stahler, Cyril Cunningham, Norman Loring, Baroness Stahler, Louis Carruthers.

A "romantic farcical comedy" is not a method of writing or adapting a play. It's too much like a cocktail. And a cocktail that gives you a different flavor at each sip is just a horrid mess, like "The Grand Duchesse."

The romance is supplied by the misfortunes of Princess Zella and her fellow exiles from Russia. They live by selling her jewels at first and then, obviously, by day. Deauville. One night they hear the "Volga Boat Song"—that is romance. Comedy is supplied by the contrast, which would be tragic if considered romantically, of their high and mighty notions with their actual, despotic, romance. Zella wants the waiter, who falls in love with her, sent to the salt mines. Her only method of punishing him, however, consists in making him her lady's maid and tantalizing him with her beauty. She is a good girl, and brings her book while she is in her bath. The farce is introduced by the way the waiter is acted. And this is quite obviously wrong. He should be left to supply the laughter at his misfortune. When he laughs at his own tortured nerves, clumsiness and despair, the comedy and farce is insufficiently introduced. But the mistake is developed of the plot is not farcical at all. The waiter, who is merely learning how to control the 13 hotels in the city, is a bit of a hero. He is aide-de-camp to the King of Serbia. The princess becomes a cabaret proprietor. Their positions are then reversed quite naturally. When they come together again, there is a touch of witfulness in the scene. The aide-de-camp, instead of being with hat, stick and bouquet, solves the problem by putting the hat on his head, handing over the flowers and then removing his hat. This bit of knockabout humor got the comment it deserved. A woman in the mid said: "Harry Toller is a name" in the title role, it might succeed, but Margaret Bannerman lacks imperiousness. She is only beautiful when her mouth is closed. Apart from Alfred Drayton, whose study of the elderly prince is as straight as it should be, the other leading characters are unsatisfactorily rendered. Arthur Wellesley, who is Lord Cowley in private life, cuts a poor figure as a prince. His accent is bad and his collar worse.

When You've Done It Once

Paris, Feb. 24. M. Fauriol presents at the Gaite Rochoucaud a three-act vaudeville, "Quand on a fait ça une fois." The book is by A. Sylvane and Benjamin Rabin, lyrics by C. Carpentier and music by Victor Alix. A flattering reception was accorded. The plot is trivial, but the score is full of tuneful morceux.

The story concerns a jealous mistress who changes the identification signs by which a marriage is made. The husband, who is to have been arranged, But the fellow gets applied to another, while the guilty wife, by running a cabaret with a rich elderly pretender from America. This trivial concoction is handled by Serjus (not in good form at the moment), Bever, Jean Delis, Max Revel, Lucette Darbelle, Denise Cayrol, Gaby Bassett and Miss Carline. A smartly witty dancer. An appropriate orchestra is conducted by Souvrette with authority.

"Sur la Lande" is merely derived from a song heard several times during the performance, which may become popular.

GRAND GUIGNOL

Paris, Feb. 23. We have still another show offered by the Grand Guignol management for its faithful habitués, this time on more novel lines. The play is "Le Renard," a new two-act drama by Maurice Renard which is a sort of hypnotizing "chance." It tells of a lady he loves and commands her to call at his flat next day to meet him alone. The next day, however, she is killed in a railroad accident and it is her spirit that goes to the rendezvous, causing the guilty hypnotist to commit suicide. This experience had the approbation of the public, for several persons in the audience were actually frightened.

The action is well developed and the necessary uncanny atmosphere carefully created. "Sur la Lande" is another drama by Fabien Collar (part author of the farcical "Phi-Phi"). A father has deserted from the navy during a drunken bout, leaving a wife and boy in Brittany. The son grows up, revealing signs of alcoholic inheritance. He is "Harry Toller" in the highway, quarrels and strangles him in the ensuing fight, discovering later it is his own father. The play is a "chance" farce by H. Duvernois, rained a few laughs. The title is a cheese but the story turns on a new-rich customer exciting the modest chessman's ego—make his excuses for having

BERLIN

Berlin, Feb. 28.

It is very probable that Victor Barnowsky, former manager of the Lesing and Kuenster theatres, will take over the Koenigsgratzer and Komischenhauser theatres from Meinhardt and Bernauer. A practical agreement between the two parties has been reached, only minor points needing to be settled. This arrangement looks to be certain of accomplishment, as Meinhardt and Bernauer do not seem to know what to do with these houses and have been helplessly producing one poor French farce after another there.

Max Reinhardt will again stage "The Great World Theatre," by Hoffmannsthal, in the Salzburg Cathedral this summer.

The latest official state figures show that Germany exported in 1924 and a half times as much unused negative film in November, 1924, as in October of the same year. During the same period 1924 as much again developed film was exported.

The import of developed film fell one-third.

Ernest Toller, the communistic author of "Man and the Masses," produced by the Theatre Guild in

chafed his own son at school. Instead of excuse he gives the other a good hiding when their parents' backs are turned, and afterwards they become close friends. It is a little gem of observation, but hardly worthy of the popular author of the day.

"Le Renard," by Pierre Wolff, is a one-act comedy about a dramatic critic on his beam-ends who commits burglaries to earn an honest crust. He enters an author's house, but is detected. The author invites his visitor to dinner instead of having him arrested, and there is a satirical exchange of views, including particularly novel. When the critic has left the author discovers he has been robbed of 1,000 francs, all the same, but the manuscript which the burglar pretended he called to appropriate is found intact.

These various items are well defended by Seller, Francoeur, Jean Raureau, Humbert de Smet, Jean Max, Paulin, Robert Leprieux, Pier-Jac, Mme. Colette Carly, Luilly, Juliette Depresse, Yvonne Galzavies, who form the present Grand Guignol troupe.

LOVE'S PRISONER

Musical play in three acts written and composed by Reginald Parnley, produced by Harry Weichman at the Adelphi theatre, London. Cast: Clara Gillingham, Harry Weichman.

London, Feb. 14.

Harry Weichman of ways looks well in military uniform, so it is

New York, is having trouble on his lecture tour, in which he is reading his reaction poems. The reactionist nationalist parties, which are daily gaining in power, are everywhere making propaganda against him. For instance, in the large city of Stettin, it was found impossible to engage a single one of the six concert halls for his appearance. The owners had all been terrified by threats of boycott by Nationalists. Moreover, not one of the daily papers would accept paid advertisements announcing his appearance.

The Rotter Brothers are again in difficulties with the theatres which they have been sub-letting. They finally got back the Reisinger theatre from Meinhardt, who has not been able to pay the rent for some time. They had to get out an injunction to accomplish this. The Theatre des Westens they had sublet to Manager Steinert, who is producing the operetta, "Der Graf von Calistaro," with success. Because of personal differences between Rotter and Steinert, the former did not get the lease away. They even went so far as to post men at the entrance to the theatre offices to keep Steinert and his staff out. This attempt, however, was useless, as the police took Steinert's side.

Marriage Frankness

Three recent productions are embarrassingly frank about marriage. In "Home Affairs," at the Everyman, and "Grounds for Divorce," at the St. James, the authors have been so double blessedness, pick up their wives in their arms and carry them off the stage. In the revival of "The Thief," at the Strand, matters are rather worse. The husband and wife are husband and wife in reality. To see Owen Nares and Madge Tithered, or Clara Rains and Ethel Bayley, in the throes of wedded bliss may be rather disconcerting when the authors are too realistic and unrelentless, but to see Arthur Bourchier undressing Kylie Bellows on the stage is altogether too much like intruding into somebody else's domestic life.

It is not surprising that in this, his first venture as an actor-manager, he blossoms forth in this picture-stage act. In many ways this is a beautiful production, but it lacks something. Humor, dancing, pop there is a (Continued on page 12)

"DICK'S" OP COP STICKY AFFAIR

Two Supposed Dope Cans Hold Molasses—Switch In Charges Made

Detectives of Commissioner Simon's Narcotic Squad thought when they arrested George Grant, 25, longshoreman, that they had in their clutches a man believed to be one of the heads of an opium peddling ring which has been doing business in the theatrical district. They were somewhat chagrined when the case was brought to West Side Court and the substance, found in two large cans, proved to be nothing more harmful than molasses.

Instead of charging Grant with selling narcotics they accused him of obtaining money under false pretenses and he was held in \$2,500 bail for the Grand Jury. Grant's arrest was brought about by Fitzgerald Robinson, doorman at the Club Alabam and a member of the Police Reserve. Fitzgerald said he met Grant about a week ago and contracted with him to purchase two cans of opium. Grant returned and meantime Fitzgerald had notified Sergeant Boylan, of Police Headquarters, and they watched. When Grant handed over two large sealed cans and accepted \$15 the detective closed in on Grant and arrested him.

Grant laughed and said the contents was nothing more than molasses. He denied he had offered to sell opium. Fitzgerald, however, insisted he had and Grant was held. Detectives said Grant told them when he was first arrested he was going to "gyp" Fitzgerald and lead him to believe the molasses was opium.

AGENCY MAN HELD UP

18-Year Ex-Warfield Employee Leads Bandit Gang

Laurie Bauer, 304 West 44th street, and employed in the Warfield ticket office, 112 West 42nd street, was distributing left-overs and making returns to the various theatre ticket offices Friday night about 8 o'clock, when he was stopped in the alley between the Shubert and the Booth theatres in 44th and 45th streets by three young men.

They knocked him down and robbed him of \$15 in cash and gave a number of return tickets. His cries attracted the attention of several traffic policemen and a chase resulted in the arrest of Bauer, Tooley, 15, 516 West 44th street.

Tooley was the youngest of the trio of would-be stick-up men. A search at the station house revealed that Bauer had been in the lot, although admitting participating.

Young Tooley said he had worked at the Warfield agency for a short time and knew how returns were made. The other boys were not up and rob Bauer, he said, had been hatched in a poolroom at 8th avenue and 40th street during the afternoon.

He held the police who his confederates were and was turned over to the Children's Society pending the arrest of the others.

Chorus Man Arrested

On Annoyance Charge
Albert Mont, 25, said to be a chorus man in "China Rose" and alleged to be stopping at the Plymouth hotel, was fined \$25 in Night Court on the charge of disorderly conduct. He paid the fine. He was arrested in Loew's State theatre on the complaint of Robert Handly, employed in the City Tax Agency, who said that he had been annoyed by Mont.

According to the patrolman, Handly told him that he was seated in the theatre when he felt Mont's hand brush against him. He complained and alleges that Mont led. Handly gave chase through the show house and overtook Mont. The chase, according to the patrolman, led around the darkened orchestra and finally Mont was captured in a box. He protested his innocence.

Egg Throwing in Thea.

A most remarkable occurrence Sunday night at Keith's Palace, New York, suggested itself as a deliberate framed plant. It was egg throwing and while Benny Leonard was doing his act upon the stage, anything touching upon rowdism is foreign to the classy Palace. No checkup could be made by the house staff since the eggs were thrown from the balcony. It is believed a group of five or six, together or separately and either standing or sitting threw the chicken fruit at a pre-agreed upon time.

About six eggs were cast. Two or three landed upon the stage and the others struck front orchestra seats.

Leonard had been appearing at the theatre all week. It was his 14th Palace performance Sunday evening. Up to that show no untoward incident of any description had marred any of his performances. When the egg casting appeared aimed against the Leonard tour, the house staff would not commit itself to that belief.

Benny Popular

Benny is very popular boy in New York as well as elsewhere. Any suspicion of premeditation of the plan would bring in the boxing fraternity, since it is believed only a member of it could hold any sort of a feeling against the great lightweight champion who has been such a credit and help to the city. Leonard recently announced his retirement as a fighter, through it being stated his mother requested him to do so. He also has stated he likes the idea of a stage career and will continue upon the stage while it wants him. His salary is a large one in vaudeville and Benny, only 27, seems fully content.

Through the balcony of the Palace having several exits and the huge Sunday night attendance that caused stances upon all floors, the staff of the Palace was helpless in their attempt to identify the egg throwers.

Sunday night at the Hotel Astor Benny is to be the guest of honor at a public banquet.

HOTEL CLERK FIGHTS ACTOR

Frank Derby, 37, clerk in the Hotel America, 156 W 47th street, was held in \$100 bail for Special Sessions on a charge of possessing a blackjack when arraigned before Magistrate Duras, in West Side Court. Len Carl, vaudeville actor, Markwell Hotel, was fined \$5 on a charge of disorderly conduct preferred by Derby.

Derby said Carl came to the hotel early Sunday morning and inquired for the Four Marx Brothers. He said he told him they were not registered and they were playing in Boston. Carl, he said, began to loiter in the lobby and when told to leave refused. The clerk said the actor began to call him vile names and attempted to assault him. He said he picked up the blackjack to protect himself.

Policeman Ryan, West 47th Street Station, summoned by a bellboy, came to the hotel and arrested Derby. At the station house Derby made the disorderly complaint against the actor. Carl told the magistrate he had asked if the Knox Four, quartet, were in and the clerk informed him they were not registered. Carl, he said, knew the clerk was mistaken and an argument started, during which the hotel clerk struck him with the blackjack. The policeman corroborated that Derby admitted having used the weapon.

After the magistrate heard all the facts he held Derby for Special Sessions and imposed the \$5 fine on the actor.

LOAFING COPS DUE FOR 'GOATS'

Chief Fay Catches 25 Cheating on the Job

Twenty-five detectives, it was rumored yesterday, are to carry the "Locusts" and be sent to the "Goats" as a result of their dodging assignments during a cold night recently, when told to be on the alert for thieving chauffeurs. The men to suffer, whose names have not become public yet, were assigned to various posts in the theatrical district.

They came to the district, but, it is alleged, that they spent their time in various cabarets. Many never dreamed that Deputy Chief Tom Fay would be out on such a cold night. He was and covered Manhattan and Brooklyn. When arriving in the section of Times square, he is stated to have found many absences.

Chief Fay "rolled" around in an enclosed car and the tip-off could not be given, thereby cheating many lookouts who were to warn the "dicks." Most of the sleuths come from different parts of the city. They are not men assigned to districts but are in the White Light district. They were sent to outlying posts.

The names may be published in the morning.

Babe Schein Arrested for Annoying Army Officers

A young woman, wearing heavy lensed tortoise shell eyeglasses, gave her name as Mrs. Fay Heywood Roberts, wife of an army officer, but who had been frequently around West Side Court and known to the habitues as Babe Schein again, some time ago. Yesterday from Magistrate Duras, stating that her attorney, "Bill" Fallon, was engaged in another court. Her request was not granted.

"Mrs. Roberts" was arrested in the St. Regis restaurant, 1970 Broadway, after it is alleged that she had continually phoned Governor's Island and annoying officers in the wee hours. She was arrested in a telephone booth by a patrolman of the West 47th street station who was sent following an alleged call to Governor's Island. The complainant against "Mrs. Roberts" is Lieutenant John Gromack. There were several other army officers who followed her to court to testify about the frequent calls.

During the days of the Mullan-Gage, Mrs. Roberts was known to police court as "Babe Schein." She was much in the company of detectives attached to Inspector Bolan's staff. Her status was never known. A policeman appeared in court and stated that Mrs. Roberts was known as "Babe" Schein.

Mrs. Roberts gave as her address, 108 Jay.

Eighth Ave. Auction Sale Ballyhoosers Using 'Plants'

The boys in an auction shop on Eighth avenue, between 40th and 41st streets, have been known to attract customers into the store to witness he sales.

The wrinkle is somewhat of a hokum vaudeville act. One gets up on a chair in front of the store and announces to passerby that he is about to perform a difficult trick. The trickster, when the audience is large enough, proceeds to do his stuff, but is interrupted by a man, presumably the comedian, who talks with an extreme accent. After the illusion is finished the interrupter yells fake and says he can do the act himself. He then goes on and other boy chimes in and pulls several wise cracks. Finally, after a dollar is bid, the auctioneer comments on the weather and invites the crowd inside.

These boys, without changing a line, are small time vaude possibilities.

NOT DISFIGURED

According to Dolly Benfield, sister of Elizabeth Benfield, who suicide attempt was reported last week, Elizabeth is not disfigured for life, as reported in Variety's story, and was not despondent over her appearance.

Cabaret Butcher Shop

They have cabarets in butcher shops now.

When Oppenheimer's new butcher market on 179th street and Broadway opened Friday night, the Varsity Club show was booked as the opening night attraction.

Bert Lewis and his revue from the Times square supper club were co-featured with the news that "first and second cut rib-roast" was selling at 34 cents a pound.

OLLY LOGSDON IN TROUBLE

Sent Away for Two Days After Drinking Bout

Ollie Logsdon, who conducts a theatrical agency at 160 West 46th street, and resides at 1324 St. Nicholas avenue, almost enveloped Police Commissioner Winship, of the West 47th street station in a raincoat last Friday morning, as he was passing in front of 301 West 44th street.

It wasn't raining and he didn't need the coat. As the officer looked up to locate the greater contributor to his welfare, a sweater and a suit of clothes came from a window on the fourth floor.

These donations were followed by about a dozen empty flasks which he dodged and then decided to investigate. This resulted in the arrest of Miss Logsdon, who admitted that she had been drinking and therefore did not know what she was doing.

In the West Side Court later she failed to explain her conduct in a satisfactory way to Magistrate Barrett, and he sentenced her to two days to lie down her wrong-doing and repent.

SHELLA BOISE ARRESTED

Shella Boise, 41, of 681 Madison avenue, who gave her occupation as a singer, was arraigned in West Side Court before Magistrate Barrett on the charge of violating the hotel act in that she failed to make good a bill to the Hotel Embassy. Mrs. Boise arrested at her home by Detective Vincent O'Donnell of the West 68th street station, was released in court when furnishing bail.

According to the hotel proprietor, Mrs. Boise had stopped at the hotel for many weeks prior to her arrest. She left the hotel to go to Florida. On her return she again stopped at the hotel.

Ruggles at Handball

Charles Ruggles, recently with "Mr. Battling Butler," will be the representative of the New York Athletic Club in the National Handball Tournament to be held in Cleveland March 16.

Following this, Ruggles plans to enter vaudeville April 1.

NEW BASEBALL PAPER

Alex Sullivan sporting editor of the New York "Evening Bulletin" will also edit the new "Weekly Baseball Guide" which will appear with the opening of the regular baseball season.

"The Guide" will be a combination newspaper and magazine, devoting itself to baseball. It will carry a composite box score of the major and principal minor leagues.

Bunch Quits Silver Slippers

Jane Green, the Glorias, Evy Burrows Fontaine and now Harry Brown have left the Silver Slippers. New York, within a fortnight, Rose left last week after a salary dispute with the management, which consists of a coterie of night-managers and not otherwise identified with the Broadway cafe contingent.

Marlon and Randall were added this week. Business is lag.

LARGE DOURAS VINDICATES WAITRESS

Accepted Her Statement Against That of Arresting Officer

Magistrate Bernard Douras in the West Side Court dismissed a complaint of disorderly conduct presented against Mrs. Anna Kowalski, 33, 454 Southern boulevard, waitress in the Hotel Astor, when she was arraigned on complaint of Detective Vincent Fagen, Special Service Division.

The detective was at 43d street and Broadway when he said Mrs. Kowalski approached and struck him a blow in the face. He arrested her. Mrs. Kowalski told Magistrate Douras she had just left the hotel and was en route to her home when the detective grasped her by the arm and said, "Hello, kid." She said she refused the salutation and slapped the detective.

Magistrate Douras said he believed Mrs. Kowalski and withdrew her plea of guilty, dismissing the complaint.

COUPLE CAUGHT IN HOTEL ASTOR RELEASED

Sailor and Stenographer Are Taken on Fourth Floor— Charges Withdrawn

A man and woman captured on the fourth floor of the Hotel Astor last week were freed by Magistrate James M. Barrett in West Side Court. The two gave their names as Isabelle (Patzy) Meyers, 23, a stenographer, and the man gave his name as Earl Caporn, 29, a seaman on the U. S. S. "Memphis," moored at the Brooklyn Navy Yard. Both spent the night before their arraignment in the police jail.

News that two burglars had been captured in the hostelry caused a little excitement among the guests. The Meyers couple, who were taken on the fourth floor heard sounds. He hurried to the main desk and learned that the room was supposed to be vacant. He notified Detective Tom Brady and August J. Meyer of the West 47th street station and they hurried over to the hotel.

They raced to the room and found the two. Caporn said that he had hired the room. The clerk at the desk said that he had not. Nothing was taken from the room. According to the stenographer of the hotel, he said that there had been a number of burglaries in the hotel recently. He asked that a lesser complaint be drawn. When the complaint for burglary was about to be drawn he stated that he wanted to withdraw the charges. The defendants both signed releases.

The Meyers couple were in a brilliant appearance. She stated that she was a swimming instructor at Newport, R. I. It was there she met Caporn, she said. Her brother, she added, was in the Navy.

"Satchel Salesman" Offers Liquor Samples in Office

Boose "satchel salesman" is the latest.

A door-to-door drummer has been noticed making the rounds of one of the Times square theatrical office buildings, poking his head intermittently with the query, "Anything in my line?" He seems to be well-known to the office inhabitants, addressing each by name.

He carries his wares in his suitcase and offers to give a free sample to any interested prospects.

HOF-BRAU'S ANTHEM

"Jansean Wants to See You" is the name of a song which will be the official anthem of the Jansean hof-brau restaurants, particularly in New York.

The song will be given away as souvenirs. George D. Lottman, the publicity man, is the author of the piece, which will be privately printed.

14 VARIETY

LEDOVA AND CO. (4)
Classical and Jazz Dance Revue
24 Mins.; Special
Hippodrome

A dance turn combining the classical with the modern and the jazz, produced by George Choos, headed by "Ledova," who is programmed as "the brilliant danseuse" while supporting her are Danny Dare, Rudolph Malfinoff and the Ware Sisters.

At the Hippodrome the act has the assistance of the 30 Foster girls and the result is that during the first part it makes a tremendous flash, especially as the Hip girls make three appearances during the turn, one a chariot parade assisted with three sets of girls of each, arrayed as a matched quartet of horses, four white, four brown and four black, making a most formidable display.

Danny Dare offers an introductory number, all out of place at the Hip where the act was augmented, because the number calls attention to the fact that the act is going to tell what it hasn't got in advance and then the lyric continue to the effect that the comedians have been taken away, the scenery discarded and the act the girls fired. Right atop of that the 30 Hip girls show. Danny then comes back for a pantomime bit which brings both Malfinoff and Ledova on the scene. It also discloses a novelty in scenic effect, just a few miniature sized set pieces done in a futuristic manner. The first dance is a classical number with Malfinoff with her back to the audience throughout and a false face at the back of her head. At its finish she turns to her jazz outfit and with the aid of some strings lifts her costume and about faces as a jazz girl. It was most effective.

After the number Dare is back again with a comedy bit and then Ledova and Malfinoff offer a classical number that is remarkable as far as some of the leaps and cadences are concerned, especially handles the girl very well during all of this.

A comedy interlude with one of the Ware Sisters and Dare appearing as a pair of horse back riders in a flirtation got any number of laughs especially the bit of showing the placard reading "The Prince Himself" after Dare does a brodie. In the finale a fast routine of solo dancing by each of the trio of principals and the two sisters is indulged in with the big chorus stepping behind them. It went for a wow.

Without the chorus in a smaller house the effectiveness of the act could not be judged as for the same reason that it occupied at the Hip but that comedy bit and the fast jazz stuff in it should make it stand up on almost any bill. Fred.

MR. and MRS. PAUL PETCHING
"Musical Grand"
15 Mins.; Three (Special)
5th Ave.

Paul Petching, standard vaudeville staple, with his "Musical Grand" routine, now has his wife in support. This is the first time the duo billing was employed.

The act remains the same smart musical novelty that is an exceptionally strong opener for the best of bills and can hold down an early show on some large bills.

His vocal interludes are highly appropriate, the "Drammer of Dreams" for the opening fitting the garden picture well.

The musical is a pear tree, electrically musical beds of roses, etc., clicked as strong as ever. Mrs. Petching comes on towards the outside of the routine. She contributes a match of sex witticism and assists in the operation of some of the props and in the "rose" number. Mrs. Petching makes a wholesome appearance and adds considerably to the picture.

Abel.

EAST AND DUMKE

Songs
10 Mins.; One
Broadway

Male team using a straw hat and a team around a piano that should see them through the turmoil of the intermediate houses. Each is inclined to be somewhat portly, but dinner could make the general appearance average at best.

The voices blend effectively with the published category. Four songs and an encore took away very neatly at this house. A second set of the lyric, spotted as the extra donation, increased the volume of applause, but it is a questionable item.

Showing No. 3 the pair jogged easily, and, although conventional, are capable.

Skip.

MOLL BROTHERS (2)
High Perch Act
15 Mins.; One
Hippodrome

No question that this offering is of foreign origin and at the Hippodrome proved a distinct thriller. The brothers appear in "one," clad in white flannels and sport shoes with silk shirts of the ballet type. They utilize three perches in their offering. The understander is a rather heavy chap and for the first two routines of tricks he balances first one and then another of two perches on his head with the top member working aloft in rapid manner.

For the final run of feats a perch that reaches from the stage to the very edge of the Hip's great proscenium is used. The perch is balanced on the shoulder and the man aloft runs through a series of very showy tricks, the combination of the height and the bending of the pole holding the audience spellbound until the act is finished.

Fred.

RULOFF-ELTON REVUE (6)
Dancing
18 Mins.; Full (Special)
Broadway

Ruloff is formerly of Ruloff and Rulowa. The combination with Miss Elton consummates a somewhat better than average team so far as their adagio work is concerned. The ensemble consists of a feminine quartet, not too technical in their combined tapershown work, but two come out of the line for soloing purposes with one particularly scoring through acrobatic work of the usual sort which is anything but the poetry of motion but always pleasing a certain number in the audience.

Miss Elton is the outstanding individual through work and appearance. She seems at her best when the routine on her toes and in the opening adagio number, although a following tango and a fast finale continues to show this miss to advantage. At least she is not at a disadvantage when off her toes because of stockily appearing limbs, which may be the discretion of fancy. Ruloff confines himself to going it alone but once and gives the impression of being somewhat top heavy during his low altitude dancing between them. It went for a wow.

Six numbers are included in the routine with three costume changes. The act was placed in the closing spot and might stand a better assignment in the middle class houses, although should that be accomplished it will be principally due to Miss Elton.

Skip.

WEE SANDY McPHERSON
Character Songs, Dancing
17 Mins.; One
5th Ave.

Gus Edwards once had a young Scotch lad in his vaudeville revue who was featuring. This may be the same.

Wee Sandy McPheron is a youngster and clever, possessed of stage presence and thoroughly at home in the routine. He has a punchy vaudeville style. He wears a cap, bagpipes and closes with a dance. That's fine and liked. In between he does a schoolboy dillard number, a Scotch fisherman's and a doleful lover's lament, all in Scotch dialect. That's what makes for the placid reception. Splitting it up somehow, particularly the brogue, might prove better.

Whoever is guiding McPheron can apply some of the w. k. Scotch caniness in whipping the act to suit.

Abel.

JIMMY COOPER'S RADIO ENTERTAINERS (10)
Instrumentals and Dancing
20 Mins.; Full (Special)
City

This is another band combination that might be a wow in a class that has little to recommend it for the vaudeville circuit. The radio angle is gained through the numbers being announced via a loud speaker at right of stage with carrying beyond the first few rows. Another seemingly good idea going wrong because of its impracticability.

Six numbers comprised the band's repertoire, with practically all of them a good hand and spaced in two instances by dance contributions by the girl enuniciator.

Six numbers comprised the band's repertoire, with practically all of them a good hand and spaced in two instances by dance contributions by the girl enuniciator.

Eds.

MARIE McQUARRIE and Harpists (7)
"Harland Fantasy"
11 Mins.; Full (Special)
Hippodrome

Marie McQuarrie is billed as "California's Most Popular Harpist," and with her in her outfit offering she has seven young ladies who also play the same instrument together with Margaret McKee, who whistles. The act would seem to be a mistake of the vaudeville lot of class, but the whistling seems to detract from it. Just the seven harpists alone with their instruments making a tremendous stage flash with the proper musical routine, ensembles with a couple of solos would seem to be a better line up. There is no one that can gain say the fact that it at least is a novelty, at least as far as the act is concerned. It is just a corking musical act that could be utilized in the bigger motion picture theatres where they are looking for just this type of entertainment.

At the opening of the act six young ladies are disclosed, three seated either side of Marie McQuarrie and the first selection is programmed as Deigo's "Serenade," which achieved but medium success as far as the audience was concerned. The whistling of Miss McKee which followed fared little better. Then another selection, "Serenade," which seemed to hit the fancy and finally Miss McKee appeared again in a special act for a final number, this going over very well.

Whistling the fault is that the leader and the girls assisting her haven't the proper amount of showmanship to sell their offering to a vaudeville audience. They, as a rule, take their work far too seriously, with the exception of the vamp type of girl who sat to the left of Miss McQuarrie. She at least managed to look at the audience occasionally and favor them with a smile. Possibly a rearrangement of the seating might change this fact. A series of steps graduating down from the leader to the side with the girls in it directly facing the audience might help. Then the matter of the selections played would also help. Something with a little adagio and a couple of fast numbers, such as a pair of the girls or something similar, would take away the seeming aloofness that now seems to pervade the musicians. Fred.

JAMES DOYLE and MARGUERITE BONNER
Tango and dances
15 Mins.; One and Two (Special)
City

Since dissolving with Harland Dixon Doyle has had more partners than the Eddie Pop can count. The latest is a petite blonde, there 40 ways as a looker and also the possessor of a pleasant if not particularly attractive singing voice. Simultaneous with this new alliance Doyle has passed up his lobby skit for a new one of the four-flusher type. The couple meet by way of a flirtation in "one" with a drop of Fifth Avenue on a "day day." A repartee with both putting on the ritz and posing as children of the ritz provides a snappy introduction.

Going to "two," Dixon is a demonstrator of health bells in a pharmacy window adjacent to the future store where his charmer is advancing her foot vocal air in vacuum cleaners. Alternate comedy chatter regarding their products is relied upon for more comedy but will not achieve the purpose unless handled so swiftly that at this performance. At closing time they both meet and give each other the low down on their new identity going into a neat song and dance finale.

Both make nifty appearance and have the ingredients of a good turn which will undoubtedly improve with playing.

Eds.

RIALTO FOUR
Male Quartet
15 Mins.; One
5th Ave.

A likely rathskeller quartet for the deuce spot on the big bills. They have a fine sense of harmony and seem to pay no heed to casual attention to their quartet vocal arrangements. With a little brushing up, to make their material a bit more distinctive, they can rank among the best.

The quartet makes a fine collective appearance in evening attire. They open with "Mandaly." Following a specially arranged number featuring a solo match by each, the routine goes on with the conception of "O Sole Mio," as sung by an Italian operatic tenor, a German basso and a Scotchman, the latter in reality doing it in Yiddish. It was a corking comedy getaway.

Abel.

BALDWIN and MOORE
Songs, Comedy, Dance
15 Mins.; One
Riverside

This is a new combination, comprising Winnie Baldwin (formerly Bronson and Baldwin) and George Moore, comic.

The opening is conventional, Moore entering with a silly-assism to interrupt Miss Baldwin, who has started a song. Winnie looked spry and charming in a sweet salmon-pink soubrette outfit and picture hat. A line of talk about learning to ride horseback with no clothes or atmosphere harmonizing with the topic, got some laughs on gaga, some new and some far from new.

After an exit, Miss Baldwin returns in a flowing wrap and does a rapid and disjointed series of acting burlesques, joined by Moore who clowns. Toward the finish she drops the drape and shows herself in a very scanty frock, in which she looks great, and a brief song and sketch follow.

Miss Baldwin has proven that she is worthy of much better things. She has every asset she ever had, including perennial youthfulness and her hydeshen dimpled knees and thoroughbred limbs. Her voice is even richer and her attack freer and more fluent.

But the material is neither enough for small time nor smart enough for the best.

Moore is neat, easy comedian. But Miss Baldwin wasn't born to play straight to him. If he is to get over he needs a pile-driving humor on that job. Since he neither dances nor sings, at least in this showing, he needs the more something one who can spank up his style of comedy.

It is a vaudeville misalliance in its present shape, and, while it may be a little better than it did here, it will never rise the grade worthy of either artist.

Lail.

BURNS and KANE
Comedy and Singing
12 Mins.; One
State

Burns and Kane have a fair knowledge of that audience's audiences want, but the trouble with their turn as act is that they are delivering gags and bits that have proven more or less successful with the audience rather than creating their own stuff.

Not that the boys deliberately lift anybody's material or style of working. Their jokes have probably been gathered from a dozen or more different sources, and the point is they've been gathered and not cultivated. The comedian's style is reminiscent of several, yet when he learns to inject more of his own personality, he may have to be reckoned with as a factor in the world of laughs.

The straight is distinguishable from others of his type on the small time, only because he doesn't sing a song and doesn't do a tap, with a stove-pipe lid, instead of the usual double blue-breasted suit and pale grey topper. Some of the comic bits are as old as the one with the future store where his charmer is advancing her foot vocal air in vacuum cleaners.

A bit of stepping by the boys at the finish means nothing, nor does some attempted comedy with a radio microphone.

Aside from the fact that the comedian will be watching in the future, there is little interest in the act, a typical three-day early spotter.

HYMAN-MANN CO. (3)
Comedy Sketch
18 Mins.; Full
Broadway

A neglected wife theme permits of comedy through the male boarder she takes in while her traveling salesman-husband is on the road.

The meeting with the boarder and the husband, just returned and unknown to the rent-paying male, provides the principal situation.

The dialog is not particularly brilliant, but does appear to the burlesque audiences albeit the nasal delivery of the masculine boarder is as much at fault as anything else. One or two grandstand gags, concerning husbands who neglect their wives, are included, with the comedy twist apparent at the finish in the boarder relating that once his wife took in a roomer, and that's why he's still traveling. The skit plays itself easily and will encounter little trouble within restricted areas, although an improvement in delivery, by each of the participants, would be an enhancement.

Skip.

ELMER L. CLEVE (1)
Xylophone and Dancing
16 Mins.; One (Special Drape)
State

Variety's heartless files disclose that El Cleve was reviewed 14 years ago, but to his credit he doesn't look nearly that old. In those days he was "just a Scotch xylophonist," while today he has a turn of decidedly high-grade calibre and a promise even better things for the future.

The significant "11" after El Cleve's name means more than might be supposed. It stands for a little colored fellow acting, first as assistant, and then strutting some of his characteristic racial steps. Turned up with "Albert" as the young "dark-brown" is called, pacing El Cleve, and saying he is wanted on the phone. The musician enters in Scotch outfit, and on watching what phone, is told the "xylophone."

This brings him into his musical routine, at which he is capable and talented, if not exceptional. It runs from "William Tell Overture" and "Roses of Picardy," the latter played effectively with padded sticks, to sizzling present-day jazz. During and in between his selections El Cleve shoots over a couple of hilarious and comic bits that would be twice as many without becoming tiresome.

At the finish Albert is given free rein, and he "Charlottes" as though life depended on it. Then he plays blues on a water glass, accompanied by his own foot hoofing with it for a steaming finale.

It's a clean-cut stuff for the most part, with El Cleve not forced to rely on overdone gags, but rather on a few important spots on the three-day and a crack at the best houses should come the turn's way.

"VOGUES OF STEPS AND SONGS" (6)
Dance Revue
18 Mins.; One and Full (Special)
City

A dance flash featuring Dunn and Lorraine and ostensibly built around this mixed dancing team who make neat appearance and are clever copies of modern and classic dancing.

A male duo opens in "one" with a routine introductory and dance. The act goes to fast steps with Dunn and Lorraine following on with an acrobatic which they planted without any trouble. Another boy came next with a wooden shoe dance working in some good steps, succeeded by a girl singer for a pop ballad which also fit into the scheme of things nicely. Dunn and Lorraine returned for an adagio ending their outstanding, with the male dancers again obliging with a Prince of Wales song and a strut, later giving way to the soloist for a comedy song.

Continued by the three boys each showing a varied line of stepping preceded the featured team in a fast double for initial steps, getting a bowl in spite of the ensemble finale of most flash acts. Went over neatly in closing. It well mounted and costumed and while offering a wealth of fast steps, it was not anything but punch calms to elevate it beyond the sphere of a medium time dancing flash.

Eds.

ARDO BROTHERS
Acrobats
15 Mins.; One
City

A male team with one of the men doing comedy in a fast routine of tumbling, ground work and general antics. Showing nothing especially new, the gusto in which they sent over their routine made them likeable operators here, with few of the followers achieving anything of their pace.

The comedy should have their character some or insert better gags that those employed at this showing. Even on 14th street they have been occasionally appreciative of the puns.

Eds.

CHESTER and DeVERE
Song and Dance
10 Mins.; One
5th Ave.

Male colored team. Their legs are the main attraction, even considering some of the exceptional hoofing colored teams of this nature are wont to display. The toe spins were sensational.

The comedian sports a monologue for one number, also contributing a vocal effort in alleged German. It's away from the regulation routine but open to question.

Clicked here in the second hole.

Abel.

Rewritten news items which have appeared within the week in the

This department contains 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 rewritten from a daily paper.

NEW YORK

New York, March 10.
 Miss Ferguson is just a laborer and doesn't want to work seven days a week, she told the Assembly Committee on Albany, yesterday she journeyed to voice her opposition to the Samberg bill, designed to permit performances of plays on Sunday.

Producer Harry Townsley must appear before New York Supreme Court Justice Seligman, Friday, to show cause why he should not be compelled to put up a surety bond to guarantee payment of alimony and counsel fees pending the separation suit begun by his wife, Leonore Masso, former "Follies" girl.

Miss Masso is asking for \$500 a week and \$5,000 for her attorney. She charges non-support and cruelty by Townsley from the first day of their marriage which took place in November, 1922.

Two theatres and a hotel will be erected on the east side of Eighth Avenue, from west 44th to west 45th streets as a new playhouse by the Astor estate to the Criterion Holding Company, Inc. An all-annual deal apparently the company took over 24 houses. These will be demolished, a hotel erected on the Eighth Avenue frontage, with a theatre on each corner.

Blanche Yurka, playing in "The Wild Duck" was awarded judgment for \$2,150 against her husband, Ian Keith, last week, by Supreme Court Justice Lydon, who said she was for unpaid alimony and counsel fees. He reserved decision on a motion to increase the alimony payment from \$10 a week to \$15.

During the hearing Justice Lydon compelled Miss Yurka to bare Marjorie Rambeau's name as the lady in whom Keith is alleged to be infatuated.

Hugh A. D'Arcy, formerly an actor, and then manager of many stars of yesterday, celebrated his 43rd birthday yesterday, and is casting from WOR his famous poem, "The Face on the Barroom Floor," which he composed in the summer of 1887, and which was based, says D'Arcy, on a real incident that happened in a saloon at Fourteenth and 14th street, New York, while the writer was showing the mayor of an Alabama city about the big town.

Rheta Horan, cabaret singer, was critically wounded at Kings County Jail, Brooklyn, yesterday, when a policeman's helper is under arrest charged with the shooting. A dispute over money is given as the cause.

Alleging loss of voice and other injuries, Helen Lane Kinsley, colored soprano, has sued for \$100,000 against the Long Island Railroad Company. An automobile in which she was riding was struck and smashed by a train.

BURLESQUE REVIEWS

(Continued from page 18)

many a laugh, and John B. Williams, the veteran straight, fitted into the cast like a new spring. Miss Tyler worked handicapped by a severe cold, but put her numbers over with effect through ducking a programmed specialty. Miss May and Beth Clark completed a splendid quartet of principal parts, with the male end in capable hands.

A bit of "passing" of a pocket book by Dozo in a scene with Williams and Green, and a scene in leather went back and forth so fast the audience had difficulty in following it. It was another example of the unusual dexterity and marvelous pair of hands with which nature has gifted Snyder. His musical comedy was a pleasant surprise, a loud speaker and never missed anywhere. Not a wasted or vague moment in his entire dumb performance. If this show can pass a screen test he is a kick in the pants to make them all sit up and beg in the dead and dumb racket. "Follies" is musical comedy at burlesque prices. Com.

STATE CONGRESS

(STOCK BURLESQUE)

Chicago, March 7.

The material in last week's show is as old as show business and as familiar as the asbestos curtain. Yet some of them make it sufficiently entertaining to pass. The program read: "A musical burlesque revue by Tom Bundy." Mr. Bundy could

train near Miss Kinsley's home, at Oceanville, L. I., Nov. 1. Supreme Court Justice Callahan, in Brooklyn, asked Miss Kinsley to file a bill of particulars.

Special trains beat out airplanes in getting pictures of the inaugural ceremonies at Washington to New York theatres. International News Reel company's special on the Pennsylvania set a world record for rail transportation, 3 hours, 40 minutes for 325 miles. Film was developed, dried and wound in the baggage car, ready for motorcycle riders at New York, and six Broadway houses showed it. Time of the transportation to their patrons at 412 o'clock.

Pathe and Fox employed airplanes, but the films had to be developed on arrival.

The self-styled show girls, giving the names of Lillian Rothman and Eleanor Katz, told Magistrate Frothingham, in a Bronx court, that they had been held captive in a flat eight days by two youths, one of whom is the son of John Reiser, "John the Barber," who once managed Jack Dempsey. The young men were held in \$5,000 bail each.

The Newspaper Women's Club gave an upper-deck Friday night at the Ritz-Carlton.

Governor Al Smith and Mayor John F. Hyatt were present. Will Rogers was master of ceremonies and music was provided by Paul Specht, Ben Bernie, Vincent Lopez and Ray Miller.

Richard Carle is named as sole beneficiary under the will of his wife, who died Jan. 18. In the will the exact amount of the estate is not given, the legal phrase "more than \$5,000" being used. Carle's name is listed as Charles N. Carleton, and his wife as Mrs. Ella S. R. Carleton. She was known professionally as Ella S. Carle.

New York is to have a suburban theatre and social colony just like St. John's Wood, London's famous suburb. Charles Dillingham has purchased a 90-acre tract at Great Neck, L. I., adjoining Kensington Gardens, for about \$1,000,000, and will develop it into villa plots, restricted to certain types of homes. Plots will be sold only to a hand-picked class of stage stars and social celebrities "who will appreciate the atmosphere of an English suburban resort."

The tract is heavily wooded, with a picturesque brook winding through it.

Gilbert Miller, managing director of Charles Frohman, Inc., and son of Henry Miller, the producer, came back on the Olympic program with the statement that the only censorship he encountered was that of the Lord Chamberlain, who acts as censor, made him

be more accurately described as the editor rather than the author.

The show is clean and fairly well staged. Seven numbers were put across by a chorus of 20 girls, and young gals, also reasonably good looking. Most of the costumes had seen service before, but were not soiled, merely old. Some money has been spent with the dry cleaners. Leo Stevens does the staging and rather a neat job. The chorus was drilled, barring one number, to considerable bewilderment.

A sharp division of the chorus existed among the chorines as the show came near its end. For stock burlesque the principals are exceptional. Bob Stanley, straight, and Monte Montgomery, prima donna, impressed as worthy of a more pretentious organization. Stanley has a pleasant personality, good sense, and an easy contentment of delivery without any of the raucous blarney so often associated with burlesque songsters.

Margie Catlin and Rose Chevalier led chorus numbers, the former with charm and the latter with vigor. Miss Chevalier is a peppy soul, who works well and has a wonderful vitality. Hazel Grant, Harry Sweeney and Jack McKinnon were all excellent types. Maxine Perry, prima donna of the chorus, sang a number and did well with the assignment.

This house has been running these kind of shows for years, and has built up a steady clientele with the boys who live or circulate just south of the loop. The success is due to full of snags and good for a number of legitimate laughs. A version, in whiteface, of the "old vaudeville

deleté two words from "The Firebrand."

Countess Peggy Joyce is to star in a new play from the pen of Samuel Shipman, entitled "The Married Mistress." The producers are a new organization called Buckner Star Productions, Inc., composed of Arthur Buckner and Frank L. Teller.

The Shuberts will add to their theatre holdings by building a small theatre to seat 999 on 50th street near Eighth avenue.

A Supreme Court jury says that Samuel Stern, lawyer, is entitled to \$1250 damages from the management of Carnegie Hall because he was ejected from a box during a scandalous fight between a girl and Mrs. Gladys Axman, prima donna of the San Carlo opera company, admitted that she had acted as an "assistant" in the fight and helped Manager Salter eject the protesting lawyer. Stern had sued for \$50,000.

Como Hamilton predicts the end of the spoken drama in five years. In a talk to the Union of East and West on the theatre, he said the film and the radio have doomed the stage and that not a "legitimate" theatre will be found around 42d street in a few years.

The story in last week's Variety about the ejection and arrest of a spectator who disturbed the performance of "The Rat" is made the basis of a two-column advertisement in several daily newspapers by Earl Carroll. The producer denies that it was a publicity stunt. He says there is no scene in the play which would justify a person crying out, "The play is indecent; ring down the curtain."

Nearly 10 tons of moving picture film were removed from the warehouse of A. Santini & Sons, in the Bronx, Saturday by Fire Department officials under orders from Fire Commissioner Drannan, to the Fire Department's warehouse in Long Island City. The Santinis were served with summonses for violation of fire prevention laws. A fire and explosion in Port Lee, N. J., in which two persons were killed and many injured several weeks ago, investigation has been under way as to the storage of films.

Marguerite Namara, soprano; Guy Bolton, her husband, and a mysterious A. B. Adams are named as defendants in a suit brought in Supreme Court yesterday by a practicing Broadway furrier, for payment of \$1,875 worth of furs, alleged to have been bought in February, 1921. The furrier says the singer picked out the goods, Adams was to pay, but he hasn't, and can't be located, and alleges that both the singer and her husband are in line to Adams for payment.

afterpiece, "Oh, Charlie," failed to rise to its full possibilities, due to clumsy continuity.

The comics, Jack Shutta and George Hart, used tramp makeup, which was, however, ineffective. Shutta worked a bit carefully in certain scenes, but otherwise was okay. Hart was competent.

The scenic embellishments consisted of a couple of special drops, a George Hart, used tramps, a practical set and a pair of drapes. They furnished a neat background. Three vaudeville acts preceded the show. A new angle in the concessionaire trade was revealed when a young fine toobeebed the audience selling old copies of "The Star" in the form of a book. Sales were brisk.

In the family neighborhood the show should get a substantial female fee, but the off-color or vulgar is exhibited, the show relying upon its script and cast.

CITY

(Continued from page 15)

seems with fast acrobatics the show seemed to slow up in midaction. With more than a turn approaching, seeming slow-motion delivery for their supposedly fly stuff.

Creedon and Taye, two chaps with a fair knowledge of dancing and little else, deuced with stepping that showed nothing beyond an ordinary routine.

A tabloid edition of "Twin Beds," on next, fell flat in tickling the risibilities of even this unsophisticated audience, mainly through bad cast-

PACIFIC COAST

Los Angeles, March 10.

Fred Church, actor and director, has filed an action against William Gardiner and Fred J. Balshofer, alleging they owe him \$455. Church says he contracted to make two pictures for them for \$500 and that all the money he has received since fulfilling that contract is \$45.

May Allison, screen star, was awarded a divorce here from Robert Ellis Reel, actor, on grounds of desertion. Miss Allison arrived in Los Angeles several weeks ago and at her request had the action put ahead on the calendar so she could get back to New York and fulfill a picture engagement. The decree was granted by Judge John L. Fleming. There was no contest.

Gregory Davis, former night janitor at Grauman's Million-Dollar theatre here, was brought back from San Antonio on an extradition warrant accusing him of stealing \$12,000 from the theatre safe. His trial is going on before Judge Reeve. Davis is alleged to have disappeared on Oct. 13 last with the money.

Mrs. Ellnor Jenner, former light opera prima donna, has obtained a divorce here from William A. Jenner, manager of a film distributing concern. She told the court that her husband "just up and left her and didn't say why." A property settlement was reached out of court.

While digging the excavation for the new Fred A. Miller Carthy Circle theatre at Carthy Center here the excavators unearthed a considerable showing of gold at a depth of 20 feet. The gold was placed on exhibition in a nearby drug store window. Geologists say the site of the new theatre was once the bed of the Los Angeles river. There hasn't been any gold rush to the site as yet.

John Goodrich, scenario writer, is to wed Mrs. Frances Nunnally Whelan, a wealthy widow of Atlanta, as the culmination of a romance which began two years ago when the wedding is set for April 11 at the home of Goodrich's mother, Mrs. D. D. Inglis in Hollywood. The couple will live here.

Arlene Francis, actress, suffered a possible fractured spine when an

automobile belonging to Mrs. G. Goldberg, wife of the proprietor of the Pickwick hotel here, overturned near La Jolla. Miss Frances was riding with Mrs. Goldberg at the time. Mrs. Goldberg had her collarbone fractured. Another car crowded the Goldberg machine off the highway.

Echoes of a picture expedition to Tibet and Asia last year were heard in Jude Hartley Shaw's court when R. W. Lohman, one of the backers of the expedition, which disbanded in Shanghai, showed in a courtrooming from P. L. Haworth and C. J. Cresmer, trustees of the funds. The case has been continued a month.

Harry and Jack Warner returned from New York with the announcement of a \$1,000,000 producing profit. Swanson in a report to Warner Brothers during 1925.

The Warners said among other things that the negotiations with Gloria Swanson in a report to Warner Brothers during 1925.

Pomona, Calif., has decided not to be a "blue law town" as far as the Sunday closing ordinance adopted some time ago has been enacted by the citizens at an election in which the votes at the final count stood: For repeal, 3,607; against, 2,441.

Free use of "white milk" landed Rockliffe Fellows in the city jail as a charge of intoxication. He was found by a patrolman while parked in a busy thoroughfare and allegedly under the influence of intoxicants.

The arraigned "before Judge Richardson after getting a 30-day jail sentence Fellows pleaded with the court and promised he would never drink again while operating the car, which precipitated the suspension of sentence.

Robert D. Cooper, barber and said to be the father of Marguerite Clark, is suffering from probably fatal influenza. He died Saturday morning when he was driving crashed into a tree, Cooper is suffering with a fractured skull and is not expected to live.

A press yarn concerning Theodore Kosloff's supposed royal ancestry coupled with an alleged war record in which the picture actor is alleged to have claimed exemption upon the grounds that he was a Russian defect, proved an insurmountable barrier for the actor when he applied for citizenship papers in the United States District Court. After an hour of perfect grilling by Judge McCormick the actor branded the story of his royal lineage as a mere bluff of a press agent's imagination. Decision was reversed.

LOVE'S PRISONER

(Continued from page 12)

great acuity of all three and it seems a pity for with a little careful blending its history might have been different.

The action takes place in a Cornish village during the Napoleonic wars. Just prior to the action a French officer has been taken prisoner and while on parole is domiciled at the home of the local lord. He declares his love for her and develops a consuming love for Barbara, the daughter of his host, and becomes in truth "Love's Prisoner." He declares his love for her and she, torn between love and patriotism, intimates that were he free she would not marry him, but would care for him. A little sister comes from over the sea to aid his escape and to give him a final order from the emperor. He cannot explain to his lady "who this little 'milliner' is for fear she be arrested for spying, and so every occasion he has to see her he tells her the truth. He witnesses by Barbara, who naturally looks on him as a philanderer and is brokenhearted.

After plots and counter-plots the hero escapes from incarceration in the tower, where he has been sent for his love, and the noble French girl's father is arrested for aiding and abetting. He is unable to provide witnesses and his case is almost hopeless. The noble Frenchman, true to his word, arrives in the nick of time to surrender and clear the charge. News of the victory of the emperor is received, and the hero declares of peace, and the hero

(Continued on page 11)

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LITTLE THEATRES

The Little Theatre movement is assuming important proportions in Berkeley, Cal. Irving Pichel at the Playhouse, a semi-professional organization, opened his season with "He Who Gets Slapped" to big business and failed miserably. "The Mistress of the Inn," now running.

At the University of California Little Theatre "Outward Bound" was presented in creditable artistic and financial fashion and is to be followed by "Her Husband's Wife." Meanwhile the Corducenes Club, a private little theatre organization, is arranging a production of "The Passing of the Third Floor Back."

Among the innovations of the season is Hedwig Reicher's "Peggy Theatre," which presents dramatic poems in play form at the Pichel Playhouse.

"Ivan O," is the name of the show the Haresfoot Club of the University of Wisconsin will stage in April. Ernest Shubert, professional stage director, will put on the piece. Plans call for a short tour of the middle west.

Final rehearsals for the four-act comedy-drama to be staged by the Venice Union Polytechnic High School "V" Society at Venice, Cal., are being held in the school auditorium under direction of Professor W. H. Head, who is school dramatic coach. The funds raised are to be used in the founding of an "injured athletes' treasury."

The cast of "The Mikado," to be presented by the Jefferson High School, Los Angeles, April 23 and 24, has been completed. The Mikado is in the hands of Bruce Linger; Nanki-Poo is to be played by Frank Linder; Poo-Bah by Harold Bindard; Plah-Tush by George Hannon; Yum-Yum, Peep-Bo and Pitti Sing, the three little maids, have been assigned to Melba Tonemura, Anna Fourcy and Ethel Fenlon.

A Chinese playlet, "Slave Girl and School Girl," will be presented March 29 in the Chicopee Street Congregational Church, Chicopee, Mass., by the Dramatic club of the church.

The cast was rehearsed for the show by Theodore Tio, a Chinese student at Columbia University.

The cast includes Rev. R. Barclay Simmons, Mrs. Herman Pettit, Margaret Blanchard, Kenneth Walker, Winthrop McKinstry and Marion Chappin.

The first play, "Paolo and Francesca" of the new Kenneth Sawyer Goodman theatre of the Art Institute, Chicago's only subway theatre was given March 7 at Fuller-ton Hall because the new theatre was not ready for occupancy.

Thomas Wood Stevens is the director of the new house.

Lothar's "Werwolf" will be given in the original by the German Players' Association at the Capitol Theatre, New York, March 15. Eggon Brecher will direct the play and settings.

The company includes talent from the Royal theatres of both Berlin and Vienna.

The Studio Theatre, Inc. will stage a revival of Henry Fielding's "Tom Thumb the Great" March 23 at the Lenox Hill theatre, New York. Also a one-act play, "Gloria Mundi," by Patricia Brown. Samuel A. Elliot, Jr., will direct both offerings.

This is an organization of Smith College alumnae which presents its subscribers with several productions each winter.

Dr. J. T. Hotson, a member of the 47 Workshop staff at Harvard under Prof. George P. Baker, has resigned to join Dr. Baker at Yale. Dr. Hotson will be in the new dramatic work at Yale.

The Town Players of Pittsfield, Mass., are preparing for the present. (Continued on page 28)

INSIDE STUFF

ON LEGIT

It looks as though the New York "Herald-Tribune" is trying to raid the staff of "The World." The inside seems to be that with the merger of the "Herald-Tribune," the combined circulation is formidable besides showing a steady increase that brings it not so far away from "The World" in a matter of reading.

"The World" (morning) reads to a lot of people of late as though for some unexplained reason it has been slipping. There isn't the punch to the paper "The World" has carried so long. Whether that is the reason Bayard Swore called the staff editors and department heads before him the other evening isn't known, but Swore is said to have told the boys plenty of times.

In last week's "New Yorker," Herman J. Mankiewicz of the New York "Times" dramatic department went into much detail over the recent letter of resignation sent by Heywood Brown to "The World." "The World" wouldn't accept Brown's resignation, at which he is under contract to "The World" for 16 more months. Mankiewicz and Brown were co-workers or authors of the late and not lamented "Around the Town," that S. Jay Kaufman outburst that died in the air within a week at the Century.

Just why Brown wrote his resignation might be told by the "Herald-Tribune." The story is Brown received so many letters from the "H-T" with, each containing a better offer than the last, that finally he, to save postage, thought he ought to grab the other job.

The anchor, however, on the "H-T" from accounts was the opinion held there of Percy Hammond, also a dramatic reviewer and theatrical commentator. It wasn't unanimous over Brown, but as far as writing is an offer, and Hey should care, while it's necessary, his income must increase if he is to continue to pose as a poker player. Anyway, it was understood, says the story, that if Hey did float over to the opposition, Percy should not be disturbed in authority or otherwise.

Mr. Mankiewicz did not write all of this in "The New Yorker," although probably he knew it, but he wrote enough to make the matter of Hey and "The World" more important than it really was.

However, there may be something to the story Brown will join the "H-T" staff after his "World" contract expires. In that event, Brown will not do dramatic criticism, confirming himself to a column and generally specializing. Frank Sullivan may replace Brown on the "World."

"Louie the 14th" is reported costing Polk Ziegfeld \$113,000 weekly on the payroll without Leon Errol's salary included nor any of the pro rata cost of the \$236,000 it cost Ziegfeld to produce the show. Its scale at the Cosmopolitan is \$5.50 nightly, top.

Notwithstanding denials, it is claimed William R. Hearst has a piece in "Louie" in addition to Ziegfeld and Erlanger. Ziegfeld is said to have expressed a willingness to take a share of any Ziegfeld show of the future. Ziegfeld has the Cosmopolitan under a lease for \$65,000 a year and 50 per cent of the profits of the house going to Hearst. With this lease Hearst is reported to have taken on the cost of remodeling the theatre under Ziegfeld's direction.

While the house was dark, Hearst declined several rental offers for it, stating he would never allow the theatre to play any but special pictures, and if not Cosmopolitan pictures (his own) some other. The theatre remained dark for many weeks, after Hearst's rejection of different policies, until it finally fell into Ziegfeld's possession.

The lease on Polk's Washington, often termed "the prize grab of the show business," is safe for a while longer, with Congress adjourned. The lease is held by a combination of P. B. Chase, S. Z. Poll and the Shuberts, who pay actually but \$5,000 a year rental to the U. S. Government, which has had satisfaction in awarding the theatre to the only city of its size the world. Some of the Senators want the Poll space for office buildings. Senator Reed Smoot pushed his building bill, which called for the expenditure of \$50,000,000 in the District of Columbia.

The bill was doomed to death because of the total involved—\$150,000,000 all told—but it did not state what buildings were to be erected, nor where. The design on the Poll lease were in the minds of champions of the bill was shown when Senators talked of "unequitable arrangements, wherein the government is paying millions of dollars annually in rent for office space and on the other hand receiving, as an example, but a paltry \$5,000 a year for the rent of a theatre it doesn't need."

Another aspect of Senator Smoot's plan for the erection of a new Internal Revenue Building, got by the Senate. The tentative site was said to be "property just across the street from the Treasury Building," which includes Polk's theatre.

Two of the metropolitan critics on the dailies are not speaking as they pass each other on first nights, and it came about through Variety's box score. The critics are Arthur Pollock of the Brooklyn "Eagle" and Alan Dale of the New York "American."

It seems that Dale in the "American," in his usual way of trying to be funny and fopping, mentioned a few weeks ago that Variety in its box score had mentioned a critic of Brooklyn's. Dale accepted Brooklyn as though a foreign country and neglected to mention that (Dale) had fallen down in the box score so far he couldn't be read about unless the entire story was finished.

Pollock not only is a smart critic, as Variety's critical record has proven, but is also a commentator widely followed in Brooklyn. Pollock picked up the Dale slur, alluding to it in his Sunday column so forcibly and with such evident intent that since then the chill is felt whenever Pollock and Dale run across each other in the New York theatres.

As a fit of spleen on Dale's part, his "American" story was undisputed, while Pollock in his retired kidded Dale so unmercifully that no wonder "Amer" aspect of the story had been dropped. He has in Variety's Box Score twice so far this season and is certain to be with the first four at the finish. Variety had him picked as a corner last season, but held out the "Eagle" through being a Brooklyn paper. With this season Variety installed Brooklyn's foremost daily with the metropolitan critical corps through Pollock having been so accurately accurate in his estimate of plays last season. Variety kept tab on the "Eagle" last season, although not recording it. Mr. Pollock has justified his rating and the press departments of the Broadway producers generally confess that the Brooklyn critic is some judge.

In his comment, Pollock has a punchy style of frank writing that seems to attract a great mass of the readers of "The Eagle" to his department. Any one who thinks the Brooklyn "Eagle" isn't an influential paper on Long Island should take a course in newspaper knowledge.

On top of which it may be said for those curiously inclined that no one on Variety's staff knows Mr. Pollock and no one on Variety has ever met him, much to the regret of all the Variety boys.

In the cast of "The Dove" are three minor performers bearing family names that have adorned the front pages around the world. Among the numerous supernumerary players are Mrs. Freddie Welsh, wife of the former lightweight world champion, and her 11-year-old daughter, Betty. Betty has appeared with the Metropolitan Opera ballet. Here she has a bit as the Mexican girl in the band. Her mother, still young and attractive woman, is one of the vamps. Among in the troupe is the daughter of the late Little Tim Sullivan, with a last-act role in

which she is making her professional debut. A former captain of Villa's guerrilla army is also on the roster.

Although the will of the recently deceased publisher has made O. L. (Doc) Hall part owner of the Chicago "Journal," the veteran dramatic critic finds it hard to break the habit of a life time. He still covers the first nights and contributes an occasional review.

Contrary to a recent story in Variety, John M. Casey is not a lieutenant in the Boston police force, but is directly connected with Mayor Curley's office in the capacity of chief of the licensing division. The mayor's office controls both the licensing of theatres and the character of the entertainment therein provided.

Equity has received gift of four old steel engravings depicting various scenes and characters in Shakespearean plays. The pictures are by Macmillan and bear the imprint of having been published in 1792. Lenora Harris presented the engravings which will adorn the walls of the council room.

Percy Hammond is sailing April 1 for a six months' vacation abroad. He will be the first of the New York critics to absent this year, but his request for a leave of absence is backed by a much needed rest. Hammond has been coming strongly this season. His comment in the "Herald-Tribune" has attracted wide attention. Fact is Percy is in no right in New York that people in the show business have nearly forgotten he's from Chicago.

Steve Clow, publisher of "Broadway Brevities," is still in the Tomb. After he served some weeks ago of six years and one day in a federal prison. William J. Fallon, Clow's attorney, has filed an appeal with bail set at \$15,000, but Clow has been unable to procure the required bond. It is said there are two reasons for this; one that it might need \$500, which has not been raised, while the other is that some one spread a report that since Clow is an Englishman, if he is released under bail, he might "jump" it.

Mr. Fallon states the latter report by whomsoever circulated was a wicked one and more especially since Mr. Fallon believes he has a perfectly good case on appeal. Meanwhile the time now spent at the Tomb does not figure against Clow's sentence. If he is released, he is furnished the \$7,500 bail demanded of him, while his conviction is on appeal.

Clow is reported much aggrieved through the many with whom he is socially associated "running out" on him, now that he is in trouble. Several of those former friends are said to have furnished him with much of the material in "Broadway Brevities." Some are also said to have written stories and contributed them to "Brevities."

Clow was convicted of using the mails to defraud.

"The Bat," which is returning to Chicago Sunday, is under the management of Sanford Stanton, formerly general representative for Wagner and Kemper, who originally produced the mystery play. When Stanton started on tour this season a corporation was formed, Stanton and Mary Kirkpatrick being chiefly interested. In the southwest the attraction failed badly and went for "in the box." Several weeks ago Miss Kirkpatrick declared herself out of the show.

The action of Holbrook Blinn in regard to Judith Anderson, the youthful leading woman in "The Dove," with him, is perhaps unique in the theatrical annals. Blinn had never met Miss Anderson until they started rehearsing. He was struck with her talents and personality, and, though he had a contract to be featured alone, Blinn requested Belasco to give Miss Anderson and himself beside himself. He also brings her out to share every curtain call.

Prince Bibesco, Roumanian Minister to the United States, is said to be the backer of Brock Pemberton in his most recent production, "Puppets," which opened Monday at the Seivyns, New York. The prince, who is a literary personage, is running the run of "The Little Angel," another Pemberton show, early in the season, so was often in conference with the producer. When "Puppets" played out of town last season as "The Marionette Man," the premiere was held in Washington and the Bibescos attended.

Additional echoes from the Hammerstein-Quinn flop, "When Summer Comes," claim that Jim Barton, featured with the show, was nicked for \$14,000 for musicians' salaries, which included transportation, extra rehearsals and other incidentals. When obvious the show was on the rocks, the musicians' union was being sought by Barton and claiming that they came along with the troupe on his say-so and would naturally look to him for the monies due. Jim settled the claims without protest, figuring upon reimbursement from the producers. He is said to be holding an I. O. U. for the amount advanced. Luella Gear is also reported to have been taken over for \$5,000.

"I'm one man," is said to have followed the show to Washington for the opening. He is the son of a wealthy New York family and at one time was said to have been on the verge of financing the entire show had not someone whispered "lay off."

When the company disbanded the eight chorus boys were permitted to retain their stage clothing, consisting of three suits and a sports outfit on a "gentleman's agreement" they could reimburse Miss Gear at the rate of \$50 each, whenever they felt they could afford it. Miss Gear also distributed frocks and lingerie among the girls without stipulations and offered to advance money to any of the members without funds. It is reported.

Reports this week that the production would be resurrected and revamped as a starring vehicle for Miss Gear were denied.

Pay King, the artist on the "Daily Mirror" staff, has declared herself theatrical work. It is understood Miss King acted after a dispute with Jack McMahan, the dramatic editor of the "Daily Mirror," who daily receives two sets of first night tickets, one used as a rule by Miss King and Robert Coleman, the youthful critic, the other tickets going to McMahan.

According to the story in newspaper circles, an envelope addressed to McMahan and marked "private and personal," which contained tickets for an important premiere, was given to the reviewers' tickets. McMahan, quite as desirable, switched for those allotted McMahan. The latter is said to have talked the matter over with Miss King, and that let her swearing off shows.

"Loggerheads," produced by an independent players' group at the Cherry Lane, Greenwich Village, will move to the Gaitey, the Broadway presentation being under the name of Sam H. Harris.

Abe Levey, general manager for Harris, and Milton Harris are understood to have purchased a 50 per cent interest in "Loggerheads." While for Kane, Barry Macauliffe, Gail Kane and Dixie Hines own the balance of the show, the first three appearing in the cast.

When "Loggerheads" moves to Broadway, "The Youngest" will arrive from the Gaitey to the Globe for at least one week.

Henry Barron was all set to start rehearsals for a Frenchy Broadway farce, but the district attorney's activity in the dirty show situation resulted in the place being shelved. Barron attracted attention several seasons ago with "Rubicon," but there was little in the dailies about that show at the time, reform boys deciding the best way to curb raw plays being to permit them to die on their own account.

Robert Milton Berlin for Europe March 13, to direct Gilbert Emery "Ambush" in Berlin for a central production that will be followed. (Continued on page 28)

B'WAY SHOWS DIVE INTO SLUMP; ONE SHOW \$30,000 OFF LAST WEEK

Income Tax Period Held Responsible with Lent Counting—Big Grosses in Division Notwithstanding—Off-Business Generally Reported Throughout Country in All Amusements—"Dove" Is Strongest Agency Demand and "Is Zat So?" Leading Non-Musicals in Money Gross

Broadway dove into a slump last week. Indications are this week will be worse.

Monday night of both weeks found agencies returning the percentage limit of tickets for nearly every show on the list, with a consequent dump into cut rates of remainder of unsold allotments.

Theatre attendance the latter portion of last week was much better, the leaders approximating capacity. Such reaction is hardly anticipated for this week.

Reports from all over the country agree upon a similar falling off in business in virtually all amusement divisions. The inference is that the approaching dead line for Federal income tax payments (March 15) next Monday is mainly responsible. That has been true of other seasons since the war. That Lent started earlier this year may be a slight factor in the slump but has been discounted as not material.

Musical \$10,000 Off
One musical success is reported having dropped \$10,000 last week from the market. The sharpness of the drop was approximately \$4,000. As with the musicals only a few exceptions were noted. It is a theatrical axiom that the real season wanes after Washington's Birthday. The sharpness of the drop last week was unlooked for and the holiday week itself was considerably off form. The top week of the winter was Lincoln's Birthday week.

Two new musicals which arrived last week are promising. "Louie the 14th" at the reclaimed Cosmopolitan got off to a great start. Charging in from the premiere on Tuesday the takings for the week went to around \$32,000 (\$45.00 is the regular top). "Louie" is regarded a cinch for big business although predictions for long continuance at the pace are not uniform. "Rose-Marie," the Shubert attracted enough trade to indicate a run, the initial week grossing \$16,000, strong for \$3.85 top. "Starlight," starring Doris Keane, drew mixed comment and business at the Broadway. Its first week was rather moderate at about \$9,000.

Big Grosses
The strongest demand in the agencies among the musicals still appears to be "Rose-Marie," which rode through the last week with little change as proven by its gross of \$37,500, capacity at the Imperial. "The Student Prince" grossed approximately the same money. "The Big Song" was reported considerably under normal. "Big Ben" drew big money though too somewhat under form. "The Music Box" (Continued on page 25)

"LOST" QUIT AFTER ONE WEEK ON ROAD
"Lost," a drama produced by Carl Carleton, was brought back to New York Sunday, after being out one week. The piece opened in New Haven and closed at Hartford. No salaries were paid. Claims for two weeks' salaries amount to about \$4,000. This has been secured by negotiable stocks which Carleton deposited with Equity. The disposition of the stock has not been made pending action of the Equity manager, who is announced, confined to his home with grippe. Carleton left the show after it opened in Hartford. Fred Fries, Equity manager, also returned to New York. He Hope, the dance agent, remained, however, and provided transportation back to town.

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SLAM FOR ALL PRESS AGENTS

By FRED DONAGHEY
In the Chicago "Tribune"

The press agents of the theatre, being job-conscious, have organized themselves by law-laws, officers, a guild paper, and all that sort of thing. When one of their number sold to a weekly an article telling of the success with which he made fools of newspaper men here and there the association of his fellows held a special meeting, expelled him, repudiated his article, passed resolutions of honesty and self respect, and sent it to all editors regarded as likely to be interested in the article. The resolution is on my desk and the names of those afflicted are the names of just as many press agents from whom I have received incorrect information within the last six months or less. The business of being a press agent is something I know about. I've been one—and, I believe, a good one. Quite apart from the considerations of craft ethics and personal honesty, I found success through telling the truth to editors. I never "put one over," and never tried to. And it is fair to add that most, if not all, of the press agents who take the other course are compelled to do so by their employers; more than nine in every ten managers have the mentality of a maddox when it comes to the press agent. It appears in print about their ventures.

An every day illustration of this slant is had in the excerpts from reviews of plays used in the theatre ads. Emission, omission, transposition, and faked punctuation are resorted to in an effort to make the reviewer appear to have written something other than he wrote. The beauty of this petty crookedness is that, in his stupidity and pin-head vanity, the manager as often as not turns a sentence, a clause, or a headline of positive selling value into an insane and negative "putt".

I write, for example, that a new piece is as good as the best of the others of its sort, which is about all that can be said in praise of any play save one or two in a hundred; the manager, fearing the very prospect that lies in sane qualification, quotes me as having called the play the best that God in His wisdom has ever caused to be written.

And, although I have been of it and in it, I am more passionately devoted than ever to Burns Mantle for having described the theatre, as he said in "The Tribune," as "the least honorable of the competitive marts." F. D.

\$65,000 PAID FOR 'KD BOOTS' FILM

Proviso That Eddie Cantor Shall Play in Picture

"Kid Boots" as a picture was worth \$65,000 to Flo Ziegfeld. That is the amount paid to the producer of the musical by the Charlie film concern upon the coast. The picture people forced the condition that Eddie Cantor, the star of the stage piece, shall also be the star of the "Kid Boots" picture.

When the show closes its tour Eddie Cantor, instead of spending the coming summer in Europe, will make a film version of "Kid Boots" for Christie, Scott Sidney, who turned out "Charlie's Aunt," will probably direct the screen adaptation.

The picture will mark Cantor's debut in film, except for a DeForest Phonofilm subject. It is not known whether Cantor will do the celluloid version of "Boots" in black-face or not.

Boston, March 10.
Despite Lent and Variety's estimate of \$34,000 for "Kid Boots," the week before last the show actually did \$35,324.

COLORED HARLEM STOCK PLAYING "THE MIKADO"

Due Next Week at Lafayette—Advertising in Chinese Papers for Oriental Trade

Probably the first comic opera production by a colored company will take place next week at the Lafayette theatre, Harlem, where the stock company will produce Gilbert and Sullivan's "Mikado" under Frank Montgomery's direction. J. Rosemond Johnson will direct the orchestra of syncopated jazzists who will conform with the decorous score by refraining from jazzing it. Another deal, phony connection with this production will be the newspaper advertising. The colored company will use the columns of the local Chinese papers in an effort to attract Oriental trade to the uptown theatre.

\$71.40 IN POSTAGE

Woods Wins for Scripts, Herman Sends Sixteen by Air

A. H. Woods is on the Coast, principally to look over "Kelly's Vacation," a comedy by Vincent Lawrence which Woods tried out in town early in the season. It is being presented in Los Angeles by Louis Maclean.

Woods, however, got lonesome and telegraphed Marty Herman to dispatch a flock of scripts, figuring such literature would while away the time. Marty sent 16 scripts by air mail, the postage costing \$71.40. That's almost as much as the fare to the coast.

DIVORCING DAN CASWELL

Boston, March 10.
June Castleton, the Framingham Normal school girl who was divorced a year or so ago because of her marriage to Dan Caswell, sporting man, erstwhile husband of Jessie Reed and heir to the millions of the steel king father, is going to divorce him. It became known here last week. The decision was made following a visit of Caswell to his wife here recently.

Miss Castleton stated, "I have decided to get a divorce. That is final."

LAURENCE STALLINGS BACK

Los Angeles, March 10.
Laurence Stallings left for New York Saturday after completing the scenario of "The Big Parade," a war story to be produced by Metro-Goldwyn. He will return here in July.

Thea. Tickets on Train

The afternoon trains from Atlantic City and Philadelphia to New York on the Pennsylvania Railroad are now selling theatre tickets for the night performances to their passengers. This service was instituted March 1 and previous to a uniform canvasser going through the cars, a descriptive pamphlet is passed.

The tickets are sold at the customary 50-cent advance over boxoffice prices and are being sold on the three, four and five o'clock trains from Philadelphia and the 2:30 afternoon express from Atlantic City.

SPOKEN DRAMA COLD IN ITHACA

Stock Under Local Audiences Couldn't Get Over

Ithaca, N. Y., March 10.

An attempt to re-establish spoken drama in this Cornell College town has flopped after a three weeks' trial. A stock financed by the Conservatory of Music installed three weeks ago to keep the spoken drama alive in these precincts closed Saturday through lack of support.

The company, organized in New York by William Blair, directing the bills, had gone in on the understanding of a ten weeks' run but relieved the financiers of the project after convinced stock productions were not wanted.

The sudden demise of the dramatic company is laid to local conditions. Since labor troubles at the Lyceum some months ago the town has been without legit attractions and amusement seekers are said to have thrown their patronage to the picture houses and refused to switch back to the spoken drama in sufficiently encouraging numbers to warrant the retention of the stock.

The installation of the stock under the Conservatory auspices was done to serve two purposes, and principally that of offering an outlet to students taking the dramatic course at the academy. The stock comprised eight professionals with the students filling the remainder of the cast.

Little Opera Folded Up

The Little Opera, Inc., which took over the Princess, New York, on a rental for six weeks for their production of "Mandrillago," now has the house on its hands for that period and is making every effort to rent it.

Their first production, which was an opera comic in English, opened on Thursday and closed Saturday. It was panned in the dailies and received no support, although it was understood that the work had society backing.

The names on the firm's letter head were all good, and if they had all attended the show with their friends could have at least given it a week's run.

Jerome H. Cargill is handling the business affairs of the company.

KETTERING'S 'SIN AND SABLES'

Chicago, March 10.
Ralph Kettering's latest contribution to the legit field is a comedy-drama titled "Sin and Sables." The piece will have its premiere showing at the Calumet, where Frank Hawkins stock company is currently appearing.

Kettering intends producing the show in the boop the latter part of

DAVIS PRODUCING OWN PLAY

Irving Kaye Davis, author of "The Right to Dream," has decided to be his own producer as well as dramatist. He has written "Under the Veil" in which Bertha Trish will be starred.

NEW HAVEN'S CRITIC MAKES 'EM SIT UP

Pierre de Rohan, Imported for "Register," Has Captured Town

New Haven, Conn., March 10.
When Frank Van Haven comes here next time he'll never know this town, for a lot of things have changed since he got off that one about New Haven audiences de-vouring their young. The climax was reached in Sunday's other "Union" used a two-column head and a column of its best Sunday space to boost Pierre de Rohan, dramatic critic of its dead rival, "Evening Register."

Until about a year ago dramatic criticism had never been heard of here. The papers published whatever the press agents fed them and re-wrote it for a review. The show opened. But John Day Jackson, publisher of the "Register," has made \$6,000,000 in the last ten years by outguessing the other fellows, and when he decided his readers wanted criticism, he gave it to them with a wallop. Instead of raising a reporter's salary and giving him a horse, he imported a real highbrow Frenchman, graduate of Oxford and formerly with the Manchester (England) "Guardian."

There is only one theatre here—Shubert—playing road attractions, but de Rohan does music, art and book reviews and for the first time his honest, unbiased, and happy, including Dave Eldridge, the Shubert manager.

De Rohan writes about anything he likes, but instead of a column he has a whole page. The public eats it up and begs for more, and when the "Register" conducted a contest recently to learn which of its readers was most popular with the theatre, de Rohan's name, "723 Miles from Broadway," got the vote.

But the biggest surprise of all came last week when at the invitation of the Public Library, which also includes the city's art gallery, de Rohan exhibited a collection of portraits he has painted since coming here. These included U. S. Senator (former governor) Hiram Bingham; Myrtle Schaff ("Rose Marie"); Tad Jones, famous Yale football coach; Roland Hayes, noted Negro concert tenor; Elsie Ferguson, Priscilla Dean, and many others. Some were oil paintings, others pastel, water colors, pen and ink, tempera and crayon. Yale University has a school of art here and there is half a dozen important exhibitions each season, but nothing like this was ever seen here before. It left the town cold. Next day the "Register" (morning edition) carried a notice of it, to be followed by the "Union" (evening and Sunday) with a whole column of de Rohan's life history on Sunday.

Mr. de Rohan's reviews are usually snappy, pertinent stuff, written in everyday language, but once in a while just to give the skyscraper Seneca at Yale something to sit up nights about he springs one that knocks even the crossword bugs for a row of Noah Webster's.

MCCORMICK'S SNOW EFFECT

"The Third Woman," a dramatic play by Edward J. Norton, will go into rehearsal shortly with Clara Jewel in the lead, supported by a cast of eight.

The locale of the play is the Canadian northwest, and the effects will include a snowstorm conceived by Langdon McCormick.

READYING 'RELATIONS'

Crosby Galge has accepted for production the "Clack" relations," described as a Yiddish comedy. The play was tried out by Lyle Andrews last season, but was not brought to Broadway. Since then Crosby by Clark is thought to have developed the piece into promising property. Harry Green has been cast for the leading roles.

'FLESH' STRANDS IN REHEARSAL; PRODUCER'S \$1,000 SPLIT UP

Actors Reimbursed for Rehearsal Services Still Have Claim for Additional Week's Salary—Players Still Rehearsing

An aspiring producer has forfeited \$1,000 to Equity and the money turned over to the players in a piece called "Flesh," which appears to have gotten no further than a rehearsal room.

The forfeiture came about through a unique agreement signed by Arthur Lamb with Equity. The new manager was asked to post a cash bond of \$2,000, or a bit more to cover two weeks' salary. Lamb deposited \$1,000 in drafts and drafts. When called on for the balance before the show would be permitted to open, he failed to do so by the agreed date.

Paul Dulzell, of Equity, asked Lamb to show good faith by signing an agreement, whereby the \$1,000 already posted would be forfeited to the company. Lamb did.

It is reported that Lamb, said to be a former songwriter, figured on attracting business during the rehearsal of "Flesh." The fact the company was paid the forfeited money, which amounted to a week's salary, does not relieve Lamb of the usual minimum of two weeks' salary. Equity in stepping out of the matter, however, told the players concerned they were free to make other arrangements with Lamb if they wished to. This rule, Equity in stepping out of the matter, however, told the players concerned they were free to make other arrangements with Lamb if they wished to. This rule, Equity in stepping out of the matter, however, told the players concerned they were free to make other arrangements with Lamb if they wished to.

"Turkey" Attractions
The pumber of "Turkey" attractions, or those promoted like turkeys in New York, is surprising. Some attempts are as raw as those seen in the sticks.

Inquiry at Equity resulted in the statement that the actors' organization expended \$44,000 in bringing stranded shows back to New York for cash on the regular basis. The cash bond guaranteeing two weeks' salary and return transportation. In the past year and a half only five or six standings were saddled on Equity.

CHORISTER PLAYED ROUGH

Stagehand Husband of Mary Rooten Says so in Plea for Divorce

Chicago, March 10.
Charles Rooten, stage hand, has filed suit for divorce against Mary Rooten, chorus girl, alleging cruelty.

They were married April 22, 1924, and separated August 25, 1924, after four months of continuous hostilities during which, according to the husband's bill of particulars, the young woman slapped him, struck him with a club, beat him with a chair, and generally bruised and abused him.

Shuberts' New Location

St. Louis, March 10.
Negotiations have been completed for the purchase of a new location of a site at the southeast corner of 13th and Locust streets, where will be erected a legitimate theatre to replace the present Shubert-Jefferson at 12th and Locust, on which the lease will expire next November.

It is understood arrangements have been concluded for financing the new showhouse and that construction will be started soon.

Lyman F. Hay, president of the Hotel Jefferson Co., owner of the new site, went to New York last week to complete negotiations for the purchase. His trip followed conferences here between Hay, J. J. Shubert and the latter's architect, H. J. Krapp.

This is the third downtown theatre building to be erected this summer. Oppenheimer's "Mutual" (Mutual burlesque, replacing the Garrick) and the Skouras' "Ambassador" (motion pictures), being the other structures planned.

Frazee on the Coast
Los Angeles, March 10.
H. H. Frazee, arrived from New York Saturday and will remain for several weeks.

3 REPEAT SHOWS IN CHICAGO

First Time—Two More May Go Back

Chicago, March 10.

The Loop will have three repeat attractions current starting Sunday, something this stand has never known before. Indications are that bookings are tightening up, and that condition may not be relieved until some of Broadway's hits start touring.

"For All of Us," with William Hodge, returns to Chicago, following "The Dream Girl" at the Studebaker. "The Bat" arrives for the third time, while "Blossom Time," now current, is a repeat. The Hodge show enjoyed a virtual season during 1922-23, opening at the La Salle and moving successfully to the Studebaker.

Looks like a mistake was made in sending "Abbie's Irish Rose" out of the Studebaker, and it would not be surprising if the Anne Nichols' wonder would return, maybe next summer.

Another probable repeat is "Topsy and Eva," with the Duncan Sisters. The Auditorium has been mentioned for that attraction at \$20.

John J. Garrity is in New York and it may interest the Duncans in that plan. Garrity is personal manager for the sisters.

"TOPSY" FOR BOSTON

Take Optional Right to Colonial, Boston, During April

Several wagers will be decided if the Duncan Sisters leave the Sam H. Harris before the end of April. It looks as though that might happen. "Topsy and Eva" is said to hold the optional right to a vacant date at the Colonial, Boston, next month.

As reported the run of "Topsy and Eva" has been reported around the length of the run of "Topsy and Eva." Several believed the show would equal its Chicago run and others wagged the production would remain one year at the Harris.

Last week the show did about \$14,000 and was assisted somewhat by cut rates.

As reported the Duncan girls have purchased 50 per cent of the show from Tom Wilkes. They are said to have paid \$24,000 for their share, part of which was taken up through the selling of the show from claims for unpaid royalty amounting to about \$5,000.

"Topsy was due in New York yesterday.

Weldy Representative Loses to Arlington, Inc.

The legal battle between rival theatrical costumers for the exclusive American representation of the famous Max Wigley Parisian acrobat and costume creations resulted in a victory last week for Paul Arlington, Inc. The Vantay Fair Costumes, Inc., is enjoined from marketing Wigley's theatrical effects in America.

Arlington, Inc., holds a two years' contract from June 18, 1924, giving them the exclusive American representation for Wigley. The Vantay representative has been advertising itself similarly. Kendler and Goldstein represent the victorious plaintiff.

BUTLERS DIVORCED

"Blossom Time," prima donna of divorce proceedings instituted by Mrs. Cecile A. Butler against Howard F. Butler, Mrs. Butler was given a verdict, Friday, in Justice Lewis's court of the New York Supreme Court.

Mrs. Butler requests a correction on a previous report that Butler had married Miss Thayer.

"HOTHEADS" RECAST

"The Hotheads," recently tried out at the York, New York, for special matinee, has an unnamed play is being recast for showing as a regular night bill.

Richard Herndon is sponsoring production, and Argyle Campbell is directing it.

CHORUS GIRL DIES IN SUICIDAL ATTEMPT

Mrs. Gertrude Lee Took Poison—Only Statement Is That She Wanted to Die

Des Moines, Ia., March 10.
Mrs. Gertrude Lee, 24, chorus girl, with a show playing at the Garrick theatre last week, died at the Iowa Lutheran hospital from the effects of poison which she drank at the Majestic hotel with suicidal intent.

Harry Lee, the deceased woman's husband and an electrician with the show, will rejoin the show.

Mrs. Lee did not fully regain consciousness after taking the poison and did not converse concerning her act beyond saying that she wanted to die.

Both Lee and the physicians at the hospital refuted the theory that Mrs. Lee took the poison believing it was medicine.

CHICAGO SLURRED

Chicago, March 10.
Chicago felt slurred when Variety arrived here last week with the story of a musical comedy producer who was having and became entangled with one of his chorus girls, a young woman of 16.

Variety's story stated the girl's home is in Chicago. It is not the girl who lives in Philadelphia.

Chicago owns no girl who could be deceived by a producer.

The producer has since left town with his musical show, but without the girl. She's at her home in Philly with her parents enraged, awaiting either the producer's check for \$30,000 in settlement of their daughter's claim, or a marriage license that shall make the girl his wife.

Meanwhile the producer kept on his toes after receiving the ultimatum terms. He called the other chorus girls of the show into his office at the hotel and questioned them, leading them into favorable answers for himself as a defense. When the answer assumed the form of reply the producer sought, he had a stenographer transcribe it into an affidavit.

The gist of the producer's query seemed to be from the account told by the girls that he wanted to make a positive that some of the girls always had been about when he and the complaining young woman were together, on or off of the stage.

"Love Song" Baseballers

A baseball club will be organized by members of "The Love Song" company at the Century, New York. Practice will begin this week with about 40 members trying out for the team.

Walter Kelly, a former pro, and Shepherd will do the pitching. Roy Tomlin Clifford is the manager of the club. Harry K. Morton the coach. Alf Pryor will do the receiving. Clifford Lawley, a college player, will play in the outfield.

Among the aspiring apple toasters will be Elliott Stewart, Fred Manat, Roy Clifford, Greenwood, J. Ford, Cleave, Jacobson, Conway, Black, Renner, McKellar, Doctoroff, Evans, Gordon, Caruso, Burns, Kinsdale, Keast, Kittinger, Thornton, Stone and Hamilton.

YOUNG ROTH AS JUVENILE

Elliott Roth, 19-year-old son of Nat Roth, veteran showman, who is managing "Sally, Irene and Mary," is catching on as a juvenile in pictures. He has been signed for a series of independent pictures to be made on the coast.

Young Roth played second lead in the film version of "Merton of the Movies."

WILKES' TWO COAST HOUSES

Los Angeles, March 10.
Tom Wilkes will have two theatres operating here on March 29 when he opens Orange Grove with either "Futa Morgana" or "Expressing Wilkes."

KICK OUT CASES FREQUENT ON BROADWAY

Stop and Go Season—Lays Offs Between Houses

Broadway seems to be having a stop and go season. Recently three attractions, through "kick out" clause conditions, have laid off the theatre to another. Two more, announced for the same procedure, while a sixth, which is being closed several weeks, is reported ready to resume.

Equity, because of booking conditions, has partially suspended its regulations regarding laying off attractions which ordinarily requires the payment of salaries. Booking conditions are such that where producers agree, the producers are not obligated to pay salaries during the lay off in "kick out" cases. While that may favor the managers concerned it always prolongs engagements for actors.

Quittal Notice Too Short
Producers not controlling theatres are often required to guarantee the showing contracts it is provided that should the gross fall under the stop limit, notice to quit may be given at once by the house. With such notice posted Monday, the producer is put to the test of finding a theatre within five days, which has been found impossible in the "kick out" cases.

"China Rose" was the first of the stop and go shows, closing for a week after a month's engagement at the Beck and resuming at Wallack's. "Hells Bells" felt the "kick out" provision and was forced from Wallack's, laying off a week through playing two special matinees and starting last week at Daly's 63d Street. "Processional" moved suddenly from the Garrick to the Comedy, but laid off last week, then resumed Monday at the 48th Street under a guarantee. "Two by Two" closed after two weeks at the Selwyn, is laying off this week and has been announced to resume at Wallack's next Monday. "Najals" closes Saturday at the Kicker, but another house is being sought for it.

The backers of "The Undercurrent," which played three weeks at the Cort and has been off since, are reported seeking another Broadway house for the attraction. The piece drew around \$5,000 or less, but the producer is reported ready to "shoot" another \$20,000 with the play.

TICKET AGENCY BILL

Albany, N. Y., March 10.
Another bill affecting theatre ticket agents was introduced in the assembly yesterday by Assemblyman Phelps, Republican, of Manhattan.

Mr. Phelps says the prices of theatre tickets have skyrocketed so much in recent years that to buy them is both expensive and disagreeable. His bill provides that theatre ticket agents must post in their places of business copies of the law which makes the legal profit on the sale of theatre tickets not more than 50 cents a ticket.

Shows in Rehearsal

(And Where)
"The Four Flushers" (Mack Hilliard), Times Square Theatre.

"School Belles" (Shuberts), Shubert.

"The Princess Intervenes" (Arden & Anderson), Bryant Hall.

"Tin Gods" (Woods, Harris, Lewis & Gordon), Eltinge.

"Ostriches" (Wm. A. Brady, Jr.), Playhouse.

"Little Minister" (C. B. Dillingham), Globe.

"Fast Workers" (Mulligan & Treiblich), Bijou.

"Mercenary Mary" (Lawrence Weber), Longacre.

17-YEAR-OLD CHORUS GIRL MARRIED CHECK FORGER

Lois Hamilton Met Chorus Man with Aliases—Husband Now in Tombs—Formerly Salesman—Started in "Marjorie"

As a result of being charged with forging his mother-in-law's name to several checks, Wallace Harrison, alias Walter Garrison, alias Walter Aubrey, Mrs. Ed. A. Hamilton, who in the Tombs after his arrest in Washington, D. C., on Feb. 7.

Harrison, then known as Walter Wallace Garrison, procured a chorus job in "Marjorie." Before joining the show, he had been a mercantile salesman and known on Broadway. He lived with a number of friends in the show business at 251 West 34th street. Upon joining "Marjorie," he changed his name from Garrison to Harrison.

With the show was Lois Hamilton, 17, who, it is alleged, went on the stage against the wishes of her mother. Mrs. Ed. A. Hamilton, who resides at 335 West 96th street, and reputed to be wealthy. Upon meeting friends say, Lois and Wallie became attached to each other.

The show left New York in December, going to Philadelphia. During its two weeks in that city Lois and Dorcas Cochran, one of the girls in the show, lived in an apartment over the Cafe Madrid. Upon the show's closing in Philadelphia, Lois, Dorcas and Wallie came to New York. About two days later Lois and Wallie were married in Brooklyn. Lois said Dorcas to live with her (Lois) mother at the 95th street apartment, while the newlyweds.

(Continued on page 63)

G. & S. REVIVALS

Another Gilbert and Sullivan revival is on for the spring, the success of "Patience" in Greenwich Village being responsible. Two presentations of "Princess Ida," a light G. & S. opera, little known, have been announced.

The dual plans happen to be a coincidence. The Cherry Lane Players propose "Ida" for their little village house, while Lawrence Anhalt has the same piece in mind. It will probably succeed "Artists and Models" at the Casino Theater.

Lee Shubert is planning a rather more ambitious revival of "Ida." Shubert is also interested in the Anhalt production of "Ida."

Shippy's Trick Stomach

Atlantic City, March 10. Samuel Shippy, the playboy, who arrived here recently to recuperate from an infection which followed eating improperly prepared pork, is ill again.

Shippy's stomach went back on his here after partaking of caviar, which is believed to have been tainted. He is not in danger.

Playwright Confesses

Utica, N. Y., March 10. George Middleton, playwright and author, among the students and faculty of Hamilton College when speaking in its chapel.

Mr. Middleton got right under the belts of the crowd by confessing how he became a playwright. Wanting to kiss a girl, said he, was the reason. Not able to convince anyone he was a first-class hero on the stage, he had to write the play himself and wrote in a heroic role for himself, then played it and found his reward in kissing the heroine.

Mr. Middleton did not divulge how long the kiss was continued or, in other words, the life of that play. Referring to managerial ignorance as observed, the writer told of a producer who was staging "The Passion Play." See the 12 Apostles, the producer said:

"Oh, that won't do. This is a big production. Let's increase those to 24."

DIRT SHOW STUFF

The citizens jury system was supposed to have started functioning last week, but although a number of juries were announced having been chosen, whether actually assigned to the houses alleged dirt shows is not unknown.

The matter took a humorous turn when the district attorney asked for funds in order to purchase tickets for the jurors. That aroused varied comment and reaction. John Emerson stated he would stand the expense, but later Equity, at a council meeting, deemed that would be inadvisable, since it would place too much responsibility upon Equity. It was also explained that Equity had no desire to close shows.

Discussion in show circles in the last week touched on the constitutionality of the play jury system. Whether an actor can sign away his constitutional rights through a clause in the standard contract is questioned. In some quarters it is not believed the clause would stand in court if protested. Another angle considered is the liability of citizen jurors, if through their action without protest, a dirty show attraction would be closed. It is argued producers would stand a chance to recover damages.

One manager went to Albany and talked matters over with Governor Smith. The latter is reputed having referred the showmen to Mayor Hylan. It is also claimed the governor stated if charges were proved against a dirty show, Banton, an investigation would follow.

Rewrote "Jury" System

The jury system was considerably changed from the play proposed originally, which was that full publicity be given the identities of the jurors chosen and the findings be announced within one hour after viewing a performance. Sponsors of that plan, which was adopted at a joint session of dramatists, Equity, managers and the various reform bodies, opened Feb. 16.

When District Attorney Banton accepted the idea laid before him by Owen Davis and others, it was thought acceptable. However, Banton, John Emerson, Rex Charles K. Gilbert, representing a religious body, promptly rewrote the plan. The other interested parties were not consulted about the leisurely and secretive methods decided on, which are referred to by some managers as star chamber proceedings.

The jurors chosen last week to inspect questioned shows were instructed to witness a performance and report individually in writing to the District Attorney within one week, expiring today (Wednesday). When the individual reports have been examined the jurors are supposed to be called and the reports read, with discussion following. The conference would be dated two weeks after the show was inspected by the jury, according to the managers following the conference.

Jeanne Eagels' Operation

Cleveland, March 10. Jeanne Eagels, ("Rain") was rushed to Washington Monday to undergo an operation for digestive troubles. Georgia Lee Hall, playing the role with another company, was rushed in from Racine, Wis., to supplant Miss Eagels, pending her recovery. The piece had a large advance sale here, and no refunds were requested because of the substitution.

Miss Eagels was on the verge of a breakdown several times last week, but insisted upon playing. The show is in its second week here.

3 PRINCIPALS IN "OSTRICHES"

"Ostriches" went into rehearsal this week under the direction of William A. Brady, Jr., who will sponsor its production.

Katherine Alexander, Janet Beecher and Amelia Bingham will have the principal roles.

J. J. GARRITY ON LEAVE

John J. Garrity, general Western representative for the Shuberts, headquartered in Chicago, is in New York. Pressure of work in directing Shubert attractions at Chicago and establishing the Auditorium and Great Northern theatres, is believed to have caused a nervous condition, because of which Garrity has asked for a six month leave of absence.

Reasons for Play-Going

Questionnaire cards distributed to audiences at the Little, New York, where "Pigs" is current, have resulted in some interesting figures. Of the 10 questions asked as to why the patrons attended the play it appears that the bulk of the answers indicated it was recommended by a friend.

Only 106 persons in a two-week period gave a paid newspaper add as the reason.

"LAUGH" STOPS IN REHEARSAL

Mrs. Leslie Carter and Mrs. Hobart In On It

"The Laugh" closed in rehearsal when the "angel" took wings and Mrs. Leslie Carter who was to have starred in the piece is planning to return to vaudeville under the direction of Lewis & Gordon.

Joseph Shea, who had figured as producer, was to have been bankrolled on the production by Mrs. Hobart, who previously financed Barry Townley's ill-fated musical "Princess Virtue." According to an inside the money covering cost of production had been deposited in escrow and everything had been tranquil until Mrs. Hobart and Shea disagreed on several things concerning the production, which wound up with the backer withdrawing the finances and Shea throwing up the sponge.

Before Mrs. Hobart had entered into the deal Shea had financed the scenic investment. The company had rehearsed only a few days before the show got off and with no contracts signed gives the producer an out without Equity trouble.

RECASTING "SOUTH SEA"

"In the South Sea," a melodrama produced by Carl Reed, which opened at Baltimore last week, will temporarily close Saturday at the Montauk.

The play will be rewritten and recast before presentation on Broadway.

PA. BILL WITH NO CHANCE

Harrisburg, Pa., March 10. A bill prohibiting display of nudity or bare legs on any stage in the state of Pennsylvania was introduced by Representative Thomas J. Burke of Philadelphia today late for reference. It was referred to the House Committee on Coal and Iron yesterday by Speaker Thomas J. Bluet. That practically indicates the end of the bill, as similar measures have usually been submitted to the Law and Order Committee.

B. HARRIS GETS AL WOODS SORE

Al Will Stand for Marty Herman's Acts, Except Pay Ben \$1,500

Los Angeles, March 10. A. H. Woods was summoned by Judge Carpenter to make a deposition in the \$1,500 action Ben Harris has brought against the producer for commissions claimed due through the sale of the picture rights of "The Girl in the Limousine." Woods was served Friday and was quite perturbed when appearing in court. When asked if he knew Harris he retorted that he did once but did not want to know him now.

Woods stated he did not know who sold the screen rights of the play involved. When asked if Martin Herman had authority to negotiate the sale of the rights Woods answered that he would stand behind anything his brother (Herman) did.

Attorneys for Harris introduced telegrams in an attempt to show that the Herman authorized Harris to sell the rights to the Seamon Film Company. Woods said this made no difference and that regardless of telegrams he would not pay Harris a cent if he had to spend \$50,000 to defend the suit.

The hearing was then postponed until April 8 to allow Woods to produce telegrams and papers alleged to have passed in the transaction. Woods stated he was leaving for Oakland and did not expect to be back by that date. Attorneys for Harris told him that if he failed to appear a warrant for contempt of court would be issued for his arrest at any time he returned to California.

Ben Harris has been on the coast for some time. A few years ago he was manager of the old Savoy theatre, Atlantic City, playing cut rate vaudeville; i. e., offering actors ocean ozone as extra inducement.

"SIS HOPKINS" MUSICAL

Morocco Acquires Rights and Will Produce It On Coast

Oliver Morocco has acquired the world rights to "Sis Hopkins" from Rose Melville, creator of the piece, the deal having been closed last week. Morocco will convert it into a musical play which will be tried out on the Pacific Coast this summer.

Shortly after Easter Morocco will begin casting for "Queen Mab," the play by John Tuffner Hastings, which the producer had announced some weeks ago, but which was held up because of his inability to acquire a desired star.

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HOW N. W. ADAMS' ACTS

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The season is estimated 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.

***Able's Irish Rose**, Republic (147th week). Broadway's business declined off again last week; in-home tax payments blamed more than Lent, as in other recent seasons; "Able's" gross practically \$14,000; more and more last week.

***Ariadne**, Garrick (14th week). Regarded as a downstart attraction; business at Garrick dependent on subscriptions for six weeks; may stay longer, as Guild's new theatre will receive next production, "Anthony and Cleopatra"; \$7,000 to \$8,000.

***Artists and Models** (1924), Casino (22d week). As with other attractions running since the season more, business has slipped of late, but may recover after March 15; \$10,000 to \$11,000.

***Betty Lee**, 44th Street (12th week). Went off like others, last week's gross approximating \$10,000; probably go on tour within few weeks.

***Big Boy**, Winter Garden (8th week). Money leaders felt depression less than others, because of heavy advance trade. Jolson show rated with very best figures. Estimated around \$13,000.

***Candide**, Ambassadors (14th week). Moved here from Eltinge Monday; originally started at 48th St., but business at Shubert's had been so engagement indefinite. Reported guaranteeing Ambassador, \$12,000 last week.

***Case Smoke**, Martin Beck (4th week). Extra space advs. last week; business does not indicate run. Around \$8,000 or \$9,000.

***China Rose**, Wallack's (7th week). Between \$9,000 and \$10,000, considered satisfactory in this house. Moves to Knickerbocker next week for indefinite stay.

***Dancing Mothers**, Maxine Elliott's (14th week). Business at Maxine maker and should extend through spring. Business strong at box office. \$9,000.

***Dance on the Elms**, Earl Carroll (18th week). Playing two additional matinees weekly for new season. 19 performances. \$15,000 claimed for this much discussed drama.

***Fallas**, New Amsterdam (38th week). Spring edition (14th week). Material from "The Comic Supplement" inserted along with "Fallas". Field, and "The Fallas" Rogers. Dropped considerably last week. Had been getting \$12,000, but should better that mark on no.

***Is Zat So?**, Channin's 44th St. (10th week). Leader of non-musicals. Highest average of \$11,000 (\$3,500 top). Last week between \$22,000 and \$23,000.

***Hells Bells**, Daly's 43rd St. (6th week). Came here last week after playing four weeks at 44th. Takings quoted \$5,000 to \$6,000; may be better.

***Houses of Sand**, Hudson (4th week). Final week; around \$5,500; may try out of town. "The Devil" next.

***Lady Be Good**, Liberty (17th week). Will contend with summer capacity, according to indications. Expected to do better than normal pace between \$26,000 and \$27,000. Only slightly affected.

***Ladies of the Evening**, Lyceum (12th week). Claimed standing up as strongly as ever with play agitation helping. Over \$17,000.

***Louis the 14th**, Ziegfeld (3d week). Ziegfeld's latest started Tuesday last week at \$11 top pre-empting \$20,000. First week around \$32,000. Big ticket demand; rated gorgeous production.

***Mrs. Partridge Presents**, Belmont (10th week). Off business early last week compensated for strong business later. "Mrs. Partridge" factory for this house and show.

***My Girl**, Vanderbilt (16th week). The best musical comedy of intimate type this season. Modern real trade right along. Last week between \$12,000 and \$13,000. Important figure for house and show.

***My Son**, Baynes (26th week). Through profit sharing idea professional management. Last week grosses and house making money. Top. Around \$5,000.

***Music Box**, Music Box (15th week). Slack trade early part of last week took in musical leaders as well as new act drama. Pace jumped considerably later in week, with takings around \$27,500. Comparatively little affected.

***Natie**, Knickerbocker (4th week). Final week here, opera disappointment. Indicated poor business. "Natie" will move here from Wallack's Monday. Another house being sought for "Natie."

Laurette Taylor, special matinee at 48th St., with "Candida" at Ambassador. "Wild Duck" estimated over \$9,000.

***The Youngest**, Gaiety (12th week). Will move to Globe Monday, probably for one week. "Long View" now in Village, to Gaiety. Probably \$3,000.

***They Knew What They Wanted**, Kingsway (14th week). Yearling affected by depression last week, takings again approximated \$15,000. Is Theatre Guild's best money-getter this season.

***Topsy and Eva**, Egan H. Harris (12th week). Last week bit under \$10,000, but satisfactory.

***What Price Glory**, Plymouth (28th week). Skidded as other long-run hits did last week. Gross \$14,000 or less. Quite profitable, but early dramatic smash should come back within few weeks.

***White Wings**, Comedy (17th week). Moved here from Daly's 43d St. last week, and in face of slump, takings were moderate, though probably profitable.

***White Collars**, Cort (4th week). House and production both mediocre. Last week around \$8,000.

***Winged Squad and Little Theatres**, "Luggerhead" at Cherry Lane, moves to Broadway (Gaiety) next Monday. "Patience" seems a Village success. "The Little Theatre" and Sullivan revival urge up town; "The Small Timers" closed at Punch and Judy.

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THEATRE'S \$25,000 PAID PULLY; FARE \$35,000 TERRIBLE

Chicago Musical Creates Sensation and May Stay 'Till Junes—"Best People" Does \$14,000, Moves and Holds Over—"Blossom Time" Dives \$4,000

Philadelphia, March 10. The season last week was, without doubt, "No. No, Nanette," gross for its first week.

The wisecrack, and even the wisecrack, people themselves, figured that "Nanette" would start moderately at the Garrick, since news of its long run in Chicago would hardly be common property here. There was some paper out Monday besides the critics' seats, but not much, and only a half dozen people Tuesday. Both performances were big and Wednesday matinee hit capacity. After Wednesday there wasn't a seat to be had downstairs.

The general belief along the street regarding a run ranges from May 15 to June 15. "Nanette" is a hit, and it's the healthiest and liveliest demand of any show this season, with the possible exception of "Stepping Stones" and it is delivery certain to hang on longer than the Stone show, even if the scale and the house capacity prevent touching the latter's grosses. Last week "Nanette" claimed better than \$25,000, and that looked about okay, with close to \$2,000 for the utmost capacity figure for the Garrick at the \$1 top employed.

"Rain," the "Polles" best that figure by a good margin, it was not proportionately as good in its first week at the Forrest. Actual capacity wasn't reached on Saturday night. In the old days a "Polles" opening was sure capacity, but this time of recession it drew only a plenty of seats in the loges out. Business at the Ziegfeld revue was a little disappointing in view of the notice given. "Polles" gross were as good as any revue has had here this year, and much better than the "Polles" gross. "Polles" the high scale the "Polles" figures to be able to do better than \$40,000 at the Forrest, but last week saw them just a little over \$35,000. It may boost this week, but that hasn't been the experience of most revues here.

"Best People" Held Over
Another feature of the week was the genuine pick-up of "The Best People," which showed a gain of more than 10 percent in the first week but the gain was so definite negotiations were entered into with the Shubert management to make to transfer "The Best People" to the Adelphi this week, cutting the stay of "Grounds for Divorce" from four to three. If it were anything to warrant it at the Adelphi, the Frohman comedy will then move into the price, which has three weeks open, beginning Monday, before the "Chauve-Souris" as a return engagement.

Still "The Best People" didn't appear to be denied to any considerable degree by the arrival of "Lent" and "The Best People" Mary, the season's eighth wonder, which, in its second week at the Walnut and in its third week at the Adelphi, hit close to \$14,000. "The Best People" will move to the Shubert Monday, although no mention is being made of its Tuesday and Wednesday of the week. It will run there three weeks.

Shubert Shows Off
The four attractions in the regular Shubert houses fared badly last week, all of them suffering from the lack of new interest. "The Landlady" miserably at the Shubert, landing down around \$12,000, as opposed to \$22,000 in the first weeks of its stay. "The Landlady" made to transfer "The Best People" to the Adelphi this week, cutting the stay of "Grounds for Divorce" from four to three. If it were anything to warrant it at the Adelphi, the Frohman comedy will then move into the price, which has three weeks open, beginning Monday, before the "Chauve-Souris" as a return engagement.

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Next Monday "The Sap" comes to the Forrest. "The Sap" to the Forrest, "New Broome" to the Adelphi, and "High Stakes" to the Adelphi, with "Sally, Irene and Mary" moving to the Adelphi. The switch mentioned above at the Lyric and Chestnut all dependent on "Best People" success. Bookings of the "Best People" show some changes, but on the 30th "Ye Yourself" comes back, this time to the

Forrest, and on April 6 "Student Prince" (new company) will go to the Forrest, and on April 13 "Chauve-Souris" return to the Shubert and Lyric, respectively. On the 13th "Parasite" opens at the Adelphi, and the Mack and Wig Show (two weeks) goes in the Forrest. Present indications of spring bookings carrying the Garrick well through May, the Lyric up to May, the Forrest, Adelphi and Shubert to April 25, the Walnut, indefinitely, and the Mack and Wig Show (two weeks) goes in the Forrest.

"Estimates for Last Week"
"Sally, Irene and Mary" (Walnut, 3d week). Still Philly's eighth highest gross, but down to \$14,000. "The Sap" in Monday, with "Sally, Irene and Mary" moving to Shubert.

"The Best People" (Adelphi, 1st week). Moved here from Broad. Grounds for "Divorce" claimed better than \$25,000, but last week held it up to around \$9,000.

"No, No, Nanette" (Garrick, second week). Town's sensation and apparently set to nearly June, if not later. Jumped to capacity at end of week, but not to \$25,000, but less than \$20,000 under absolute limit.

"Blossom Time" (Chestnut, 6th week). Final week of this return engagement, but either to Broadway or new booking to next Monday. Last week fell to around \$15,000.

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"Sally, Irene and Mary" (Walnut, 3d week). Still Philly's

TOURING STOCK OF NINE PEOPLE MAKES MONEY

No Stage Hands—Own Orchestra From Personnel

Chicago, March 10. Nine people composing the Don and Mazie Dixon rep company have left Iowa for the first time since opening in that state two years ago. Their last engagement, to a scale of 10-20-30, was at the Majestic, Dubuque, where they ran for 15 weeks to a total gross of \$47,000. Though averaging but \$3,000 gross weekly it gave the rep's management a handsome profit.

The stock carries no stage hands and employs no orchestra. Two of the company carry union stage hand cards, handling the back stage, while five of the others form an orchestra that plays overtures from the stage during the performance.

Two changes weekly of playing bills are made but the company can go to three changes if necessary.

Leaving Dubuque, the stock migrated to Oak Park, a suburb of Chicago. At popular prices it immediately started to do business. It's the first time a show or house ever did anything approaching "business" at Oak Park.

Upon entering a town the Dixons rent their house available, taking it for a limited time with an option to renew at the same rental.

STOCK AT UNION HILL

At the close of the present Mutual burlesque season in the Hudson, Union Hill, N. J., Arthur Pearson will install dramatic stock, with the following now under contract to play there: Peggy Allenby (leading woman), Virginia Powell (Maude Franklin), Russell Hick (leading man), Joseph Lawrence, Royce Martin, Edward Darney, Forrest Cummings will be stage director.

Pearson has the Hudson during its burlesque season which will again play Mutual shows next fall.

DOLLAR STOCK FLOPS

Waukegan, Ill., March 10. No dollar stock for this town. The Earl Ross Players came in for three weeks and offered popular repertoire at \$1 top.

STOCKS

The 75th consecutive performance of the Carroll Players, No. 1, at the Opera House, St. John, N. S., was celebrated March 10, the third consecutive season of this company at this house.

The Carroll Players, No. 2, are expected to close at the Majestic, Halifax, N. S., about the second week in April. The company may open, intact, for a spring run at the Bijou, in Bangor, Me., the following week.

The following changes have been made in the personnel of the Carroll Players, No. 1: Frank Harrington, who left for a Brooklyn stock organization, replaced Philip Williams as the male lead; Dorrit Kelson replaced Phyllis Trevor; Lois Jensen replaced Winifred Gilmore, and William Janney replaced Richard Polette.

Dramatic stock may be placed in Sydney, N. S., for a trial spring run. A company was placed there about 10 months ago, but industrial conditions compelled premature closing. Conditions have become more favorable.

A proposal to establish dramatic stock in St. John's, Newfoundland, has been deferred until business conditions improve.

Gus Sun's Band Box Players opened a season of stock at the Band Box, Springfield, O., last week. Karl Way heads the cast. Other members include Walter Wilson, True A. Powers, Perry Grandall, Geneva Harrison, Alice Holcomb, Walt Williams, Richard Ward, Cora King, H. L. Walker and Lorne Edwin.

The Frank Wilcox Company will

Long-Cast Plays

Playwrights with a penchant for writing long cast plays are enriching themselves out of much revenue from stock rights, according to the presiding heads of several play bureaus. They point out a number of good plays sure fire for stock were it not for the large casts required.

As these plays stand their only chance for stock remains in metropolitan centers where additional players known as "jobbers" can be enlisted to augment the regular stock or ambitious amateurs can be pressed into service.

In the far-out districts the plan does not work through producers refusing to assume the overhead required by the long cast shows, even if players are available, and which are generally not. In these instances the producer would be required to stand the gaff of transportation expenses both ways in addition to the added salaries.

EXCHANGING PLAYERS

Canadian Stock Companies Invoke Idea to Offset Lenten Slump

St. John, N. B., March 10. Exchanging players for engagements of one week is a means of stimulating dramatic stock patronage during the Lenten season. One stock producer who maintains two stock organizations in Canada has executed the idea and thus far it has proven an unqualified success. In order to facilitate matters, the play selected for the week in the out of town center is one in which the guest player has appeared in the previous week with his or her own company. The chief defect is the missing of rehearsals for the guest player's home production the following week. However, this has been partly counteracted by the casting of the roaming player in a smaller role than usual.

In the past the eastern Canadian stock patronage has fallen off considerably during Lent. The stock producers have usually allowed for a decrease ranging from 20 to 40 per cent.

open its second season at the Wieting, Syracuse, N. Y., March 30, two weeks earlier than had been planned. The Wilcox Company will move in March 23 for rehearsals.

The Chase-Lister Stock company, at the Grand, Ottumwa, Ia., closed its engagement there March 8.

Clyde Weston will be stage director for the Ida Anderson Stock company, which has an engagement at the Dunbar, Columbus, O.

Due to the death of her small son, Mabel Page will be out of the cast at the Hawking-Baird Stock, Carmet theatre, South Chicago, for some time. Virginia Calhoun will replace.

Pauline Drake, William Hancock and George Wilson are new members of the Majestic Players at Madison, Wis. Milo Bennet made the placements. Frank Gallagher and Marjorie Dow have left the Players and gone to New Orleans, where they will visit relatives prior to proceeding to California.

Harry Minturn, who has been heading a stock company in Hammond, Ind., all season, intends to see the lights of Chicago's Loop this spring in a new play to be produced by Lester Bryant.

The Misses Florio Frost, Louise Jolly and Marion Herlihy have joined the John R. Mack Players at the Auditorium, Lynn, Mass.

Mary Ann Dentler has returned to the Somerville Players, Somerville, Mass., as leading woman. Alexis Luce is the new leading man. Recruits to the Harry Minturn Stock Company at Hammond, Ind., include Jean MacDonald, Dolly Day, Myrtle Spring, and Gordon Peters. O. H. Johnstone made the placements.

Blanche Swade has joined the Victory Players at Charleston, S. C.

Margaret Bryant will join it

stock company in Columbia, S. C., April 6. Miss Bryant has been at the Savannah theatre, Savannah, Ga., all winter.

Stuart Wilson has joined the Walter Baldwin stock at Houston, Tex.

Notice was posted for closing at the Majestic (stock), Madison, Wis., but was subsequently recalled with business taking an upward trend.

Harry Mintern, operating a stock company in Hammond, Ind., will shortly launch another in Springfield, Ill. The new project is in conjunction with Carl Way.

The Dorothy LaVern Company opened March 8 at the Orpheum in Madison, Wis., and will be the third engagement at the same stand for this organization.

Florence McGrath has returned to the Blaney Players at the Yorkville, New York, succeeding Shirley Wards in lead.

The Palace, Houston, stock will close Saturday with the future policy for the house undecided.

The company had posted a closing notice several weeks ago, but continued from week to week.

Indianapolis Guild

Indianapolis, March 10. The Indianapolis Theatre Guild has been incorporated with Mrs. William O. Hayes, George Brooks, Donald G. King and Ted Dalton as directors for the first year. Purpose of the organization is similar to that of the New York Theatre Guild.

INSIDE STUFF ON LEGIT

(Continued from page 20)

Immediately by its reproduction in 60 repertory theatres throughout the country.

Milton directed the original at the Garrick, New York, several seasons ago. The play at the time was raved over by critics, but didn't attain commercial success.

The system by which it will be copied by the 60 houses is explained by Milton as being possible because of the large number of permanent stocks throughout Germany, even in the small towns. This play has a small cast.

Norman Houston, stage director with Sam H. Harris for a number of seasons, is now with the A. H. Woods office. Houston, in addition to his directing assignment with Sam Forrest, collaborated with the latter in the writing of "Red Light Annie," which Woods produced.

An amusing incident recently almost killed a great opening. The leading man, noticing that he was growing fleshy, had a corset made. It was finished an hour before the curtain rose. He put it on and it looked great. But when he began to be covered by the corset, as it threw his head out of focus with his body. When he began to sing he could scarcely utter a note in the new posture. He had no time between scenes to strip down and get it off. In the second portion of the show, however, he was himself again, and is now content to let nature take its course.

A Jewish daily in tabloid form, similar to the policy of the "News," "Mirror" and "Graphic," is being established in New York, with the customary brief items and numerous pictures. It is to be edited by Dr. Melammed, recently of Jewish papers in Chicago, and Charles Miller, founder of the New York daily "Forwaerts." Theatricals will be heavily featured. There are now 12 regular Yiddish theatres in New York.

Dan Conway is the producer of "Lily of the Alley," the new musical to be directed by Edgar MacGregor. Mr. Conway is reported a relative of Gov. Al Smith, and also that he is backed in the production by a group of wealthy downtown business men. It is Mr. Conway's first theatrical venture of magnitude.

About \$600 weekly was saved to "Betty Lee" by the switch of George Sweet into the Hal Skelly role. That economy in the overhead may have inspired Rufus LeMaire to sweep down on the impromptu appearance of Skelly with Frances White at Keith's first Street (vaudeville) as an excuse to notice Skelly for violation of contract. The agreement called for Skelly's "exclusive" services for "Betty Lee."

Skelly could easily have defeated LeMaire's ploy, as it might be pleaded that professional courtesy forbade he make an abrupt exit after Miss White had virtually dragged him upon the stage from the wings. Skelly, however, content with a salary in settlement, but at that LeMaire figures a profit through the weekly saving.

Many of the musicals often cut down the payroll after opening, but some do it more tactfully.

In one city where Charlie's Revue was playing, a man of the town who knew the manager asked if he could take a couple of the all-English girls to dinner for an evening, as he wanted to learn everything worth knowing about London just before sailing for there. A couple of the "All-English Girls" answered the invitation. During the dinner the local learned two things: That one of the girls was from Boston and the other from Buffalo.

Although quite a number of professionals participated originally in getting "Is Zat So" on the boards, only three persons are stated to be financially interested. They are Earle Booth, Lee Shubert and George McEllan. When the reigning comedy hit opened at the 39th Street, Skelly, however, content with a salary in settlement, but at that LeMaire figures a profit through the weekly saving.

Most of those named apparently were bought out, for the "Is Zat So" corporation was formed and only the three persons named above are supposed to own stock. Booth is at the head of the corporation, Gleason and Richard Taber, the latter having written the play. Most of those named apparently were bought out, for the "Is Zat So" corporation was formed and only the three persons named above are supposed to own stock. Booth is at the head of the corporation, Gleason and Richard Taber, the latter having written the play. Both are carrying "My royalties, which approximate \$1,500 weekly.

LITTLE THEATRES

(Continued from page 20)

entation of "The New Poor" the latter part of this month. Mrs. Ruth Parker d. Nagy is director.

The Bayonne Theatre Guild, which recently presented three one-act sketches at the Industrial Y. M. C. A., Bayonne, N. J., plans to broadcast a radio play from Station WJZ within the near future. Thomas Hannon, New York, is dramatic coach.

The Vagabonders of Baltimore are presenting for their March bill, F. Scott Fitzgerald's lone play, "The Vegetable," with a cast composed of Mrs. William J. Quinn, Mrs. L. E. Holt, Jr., Russell K. Burner, Russell Passano, Joseph Swickert, Thomas Allen, George Smead, W. A. Willingham, Joe Bowers, Olin Williams, R. J. Binn, J. T. Myers and Robert Dobson. Mrs. Nicholas G. Penniman directed.

Chicago has a new little theatre group in the Temple Players, organized by Dr. Sheppard Remington of Temple Judea.

The MacDowell Club and Phi Mu Alpha, music fraternity, of Lexington, Ky., are sponsoring a performance of Handel's "Messiah," to be sung there April 30. A chorus of 400 in its rehearsal and will be assisted by an orchestra of 40.

ANNUAL TOURNEY MAY 4

The third annual Little Theatre tournament for the David Belasco cup starts the week of May 4 at a Broadway house yet to be selected. Walter Hartwig, as before, is general manager of the tourney.

NO, NO, NANETTE

(Continued from page 27)

brings Miss Yates out for a couple of times, pretty well exhausted.

Eva Mae Francis would undoubtedly stand to better a situation in her role if it were not played down so noticeably to that of Miss Maybelle. The two are the suspicious wives who dominate their husbands' philandering ways, John McCauley is adequate, but more in the juvenile role, which is little less human than usual, if that's possible.

The production, done in the conventional style, is fresh and very attractive, if not startling, and the costuming is a real feature. The chorus, too, is attractive, and a lot of the wisecracks are remarking that there are prettier girls in "Nanette" than in the "Follies," now here.

Vincent Youmans' two corking songs and the team work of Lean and Egan, plus plenty of dancing in the company and chorus, are putting over something that is not exceptional in any other way.

Waters.

RE:WARD

(THE FRAME-UP)

Buffalo, March 10.

Three-act comedy drama from a story of Aaron Rodgers, New York, N. Y., supported by John Marvin, Emily Kirkland, Charles Latta, Joseph Allen, Ella May, Marie Leise, Karl Nelson and George Schiller.

Formerly labeled "The Frame-Up," while Caplier's latest vehicle breezed into Buffalo after three days in the stocks, only to have its title changed at the moment. Perhaps less than enough, "The Frame-Up" was the title originally selected by prize competition here for Elmer Rice's "It is the Law," although never used. "Re: Ward" is an apt selection as thoroughly Colloquial as the play itself.

"Re: Ward" is the whole bag of Collier tricks done over and brought slightly down to date. The play is rather obviously tailored to the star's measure and the fashion of a decade or more ago. It will take more than one seasoned theatergoer back to the days when the slight of Collier's name in lights was sufficient to sell almost any comedy contraption to the waiting public.

The success of "Re: Ward" is going to depend largely upon the performance of the leading man, who is a deft toucher there is not overmuch in the play to recommend. In plot and dialogue, the play is a little of the days when villains were villains and detective mystery plays were novelties. A splendidly smooth performance by an excellent supporting cast plays no small part in the play's acceptability.

The cast is well chosen. Lila McIntyre, as true daughter of the theatre as living, is a delightful bit of theatrical rosemary. Her natural delineation of a character as a super is as delectable and sugar-coated as the little miss herself. Father and mother, Hyams and McIntyre, must be bursting with pride at the product.

"Re: Ward" is a bit sophisticated in wit if not in story for the stocks, will probably find a ready market in the metropolis, for which it is headed. Burton.

SPIN-DRIFT

Boston, March 10.

The premier of the new A. E. Thomas play, "Spin-Drift," last night at the Park brought out probably the smartest audience of the season.

Produced by George C. Tyler and Hugh Ford, the play features Margaret Lawrence, Pauline Wallace and Henrietta Crossman in a time-honored theme, sparkling with cleverness that savored more of Shaw than Thackeray.

"Spin-Drift" gets its name from the froth on the outgoing tide and concerns the demi-mondaine, who ultimately falls in love with a dashing young officer. He is ultimately saved from a marriage by the intervention of his male friends.

Thomas frankly credits the basic motif of the theme to a play written by young Dunstan some 15 years ago, but with every indication of its country in 1892 by John Stetson as "The Trust of Society," in which Ellen Procter was the featured actress.

It is essentially a smart play, smartly presented and cleverly cast. Its outstanding fault is a bit too much of irrelevant character building dialog. With its present cast the piece shapes up like a real draw among society folks, but with an inferior cast it would probably be short lived.

It has no tense dramatic climaxes. The ending leaves the girl's fate not clear, but with every indication of being discarded at the altar and returning to her old life as the engaged widow living on the income of her husband's estate with the titled sports, old and young, of the Merrie England. Libby.

'FLYING DUTCHMAN' AND 'DE LA BEFFE' HERE IN MET'S REPERTOIRE FOR NEXT SEASON

"Fidelio" Also—"Dutchman" Out Since War's Start—24-Week Season Will Repeat—"Masked Ball" and "Jewels of Madonna" Other Operas

With Variety's story last week concerning the dropping of "Jewels of Madonna" and "Gloves of Gallures" from the permanent repertoire of the Metropolitan comes an inkling of this company's plans for next year—plans which verify the assertion that these works will be dropped.

Next season will again be of 24 weeks. It means the recently added two-week extension promises to remain.

One new opera is definitely listed for production, so musical circles say, Giordano's "La Uta Della Befte." Manue. Fallo will also be represented with one of his works, "The Jewels of Madonna," the most important bit is that Beethoven's sole operatic composition, "Fidelio," will be given several performances. "Fidelio" is a rarely heard work to have lasted so long. Its most recent performance was several years ago at the Peabody Conservatory of Music.

"The Flying Dutchman," a piece which has been out of the Met repertoire since 1914 (beginning of the war), also is coming back, and is slated to be given one of those gala all-star cast revivals.

In addition, Verdi's famous "The Masked Ball" is to be put on, while "The Jewels of Madonna" will be given its initial performance in the New York opera house. It has long been a standby of opera companies and was put on last year by the Chicago Civic Opera Association in the home town.

Maestro Gullio Gatti-Casazza has not made any official announcement yet, but these plans are the ones figured on and are regarded as semi-official.

ORCHESTRA'S TOUR

St. Louis, March 10. The "pop" concert next Sunday afternoon will close the at-home season of the St. Louis Symphony Orchestra. The organization will immediately leave on its annual spring festival tour. The tour this year will last three weeks, covering six states and 20 cities.

Forty concerts will be given. Helen Traubel, St. Louis soprano, will be the regular tour soloist. The tour will be managed by S. H. MacMillen, who, although he recently resigned as manager of the orchestra to accept a New York assignment, returns at the request of the executive committee of the Symphony society to take the orchestra on tour.

'Name' Musicians Can't Draw in Fort Worth

Fort Worth, Tex., March 10. Local musical clubs may discontinue the practice of bringing "name" musicians to this city. It doesn't pay. Attendance at all local concerts recently, where big names were appearing, has been so seriously meagre and serious financial losses have been sustained by the sponsoring clubs.

Only profitable concert sponsor by the Harmony Club this season was that of Paul Whiteman. The Buteperian Club has fared no better.

Hempel Big in N. E.

Lawrence, Mass., March 10. Freda Hempel, touring this section in a "Jenny Lind" concert house, is singing before crowded houses all along the route. She has played Lawrence, Lowell, Haverhill, Mass., and Manchester, N. H., and on each occasion the hall was crowded.

John T. Donovan (local) is booking her in this district.

FIRST CONCERT MARCH 22

Hartford, Conn., March 10. The first concert of the newly organized Hartford Symphony Orchestra will be given in Poll's Capitol Theatre Sunday afternoon, March 22. Mary C. Maguire, harpist, will be the guest soloist. Louis Barton will conduct the orchestra.

NEW AMERICAN OPERA

"The Echo" Due at Portland, Ore., June 9—Patterson Composer

Another American opera, in addition to several already announced for next season, will be done. The newest is "The Echo," composed by Frank Patterson, which is due to have its world premiere at Portland, Ore., June 9.

Marie Rappold will create the leading soprano role, Lawrence Tibbett and Forrest La Mont will also be in the company.

Miss Rappold will sing concert engagements to and from the Coast.

Claudia Muzio Settles Writ of Attachment

Chicago, March 11. Claudia Muzio, star of the Chicago Opera, was surprised with a writ of attachment here March 4 as she was about to leave the state. The suit was filed by Marguerite Ghassem Farre, known as Mme. Marguerite, for \$2,559.50, alleged due for govns.

When a deputy sheriff appeared at the Congress Hotel to serve the writ, Miss Muzio paid the account and the writ was not served.

St. Louis Opera Assn. Announces Repertory

St. Louis, March 10. The Municipal Opera Association has announced the complete repertory of the summer open air opera season, in the order in which the works will be presented, as follows: May 25, "A Night in Venice"; June 1, "Mlle. Modeste"; June 8, "Ruddance"; June 15, "Her Regiment"; June 22, "Rob Roy"; June 29, "Dolly Varden"; July 6, "Erminie"; July 13, "Gavalleria Rusticana"; and "H. M. S. Pinareo"; "Count of Luxembourg"; and July 27, "Martha."

As has previously been announced, the Municipal theatre association's program this summer differs from those of former seasons in that all operas to be produced are new to the outdoor theatre's stage.

SUES BONCI FOR \$550

Alessandro Bonci, Metropolitan Opera House tenor, submitted to examination before trial yesterday (Tuesday) afternoon in Frederick E. Goldsmith's office in a \$550 claim by Dixie Hines, the pianist. Dixie M. Goldblatt, of the Goldsmith staff, is seeking to recover 22 weeks' salary at \$25 a week for Hines who agreed to render special publicity services for Bonci.

Roger Bonci, Eugene Bonci, Bonci's management, contracted for these services but since Mr. Bonci's death in the meantime, the question of who engaged Hines must be determined in the examination.

MID-SEASON RESIGNATION

Portland, Ore., March 10. Carl Denton, conductor of the Portland Symphony, has resigned his post in the middle of the season, and three guest conductors will handle the remaining trio of concerts listed. They will be, in the order named, Jacques Gerschovitch, Theodore Spiering and Karl Kreuger.

Denton has been conductor of the organization for the last six years.

POLACCO HEIR EXPECTED

Dallas, Texas, March 10. Announcement was made here that Edith Mason, of the Chicago Grand Opera Company, in private life Mrs. Georgia Polacco, wife of the conductor of the company, is expecting a visit from the sick in June. Mr. Polacco made the announcement. He said his wife is visiting her sister.

Vienna Still Pregnant With Music Rivalries

Vienna, Feb. 23. The rivalries which ousted Richard Strauss (twice) from the post of director of the Vienna State Opera here were again revealed last week when members of the audience greeted Eric Wolfgang Korngold with applause at his appearance as conductor, instead of Strauss, for the production of "Violenta."

The ringleaders were arrested and the performance continued. The gravity was lessened by the fact of a demonstration, the same afternoon, against the music of Igor Stravinsky in the Musikvereinshaus when Frans Schalk was conducting.

Muzio with Met

Claudia Muzio, foremost contralto of the Chicago Opera, will probably join the Metropolitan for next season. Mary Garden, mentioned as the probable director of the Monte Carlo Opera Company in the future, will not leave the Chl troupe for another year, at least, as she is under contract for that period, having recently renewed.

ELMAN TO MARRY

Chicago, March 11. Michela Elman, Russian-American violin virtuoso, will be married early in May to Miss Helen Katten, of San Francisco, according to an announcement made in Asheville, N. C., March 5 by Elman. The exact date of the wedding is not designated.

SANDBAG HIT MANAGER

Cleveland, March 10. A sandbag dropped from the wings at a matinee performance here of the Chicago Opera Co. and struck Lincoln Dickey, manager. Public Auditorium, as he stood talking to Mary Garden.

The bag just grazed the famous diva. Dickey's condition is not serious.

PIANISTS IN FRANCE

Paris, Feb. 27. Leo Tecktonius has arrived here and will be heard at several concerts. Mme. Ninon Romaine, of Toledo, O., is playing at the concert of the Toledo Rotarians in Paris next week.

SISTINE CHOIR'S BREAK

Chicago, March 10. The Sistene Choir from the Vatican, Rome, closes March 5 in San Francisco. The choir will return to Italy. The 14 weeks' tour just about broke even.

13-YEAR-OLD GENIUS

N. Rota-Rinaldi, 13, is regarded as a rising genius among musicians in Italy. The precocious youngster's songs will be introduced in America, March 11 at Donna Lucilla de Vesco's vocal recital in Town Hall, New York.

HANS BARTH WITH VICTOR

Hans Barth, concert pianist, makes his debut March 27 as an exclusive Victor artist when two of his recordings will be released. Mr. Barth at six years gave a public concert and won a scholarship in the Leipzig Conservatory.

Julia Culp's Single N. Y. Concert Julia Culp, contraalto and famous leader singer, will give her only New York concert of the season in Aeolian Hall March 21.

CASALS' EUROPEAN CONCERTS

Pablo Casals, cellist, and wife will sail on the "America" April 4. At Paris he will begin a series of concerts.

Lee David, last with Witmarks exclusively, is free-lancing. With J. Keln. Brennan, another ex-Witmark staff writer, he has joined J. G. C. Becane, of Heaven" with Harold Flammer, Inc. Brennan has since affiliated with Jack Mills, Inc.

Here and There

The Williamsport (Pa.) Symphony Jazz orchestra of 40 pieces is being organized, with David Gerry, city treasurer, as the leader.

Charles Warren has joined the staff of Shapiro, Bernstein. He was with Clarke and Leslie until this week.

John J. Doyle of Peabody, Mass., has been appointed musical director at the Empire theatre in Salem.

"Bud" Robinson has introduced a new dance band in Portland, Me., under the name of the Royal Serenader.

Milt Hagen, former publicist for Paul Specht, is now handling the California Rambler publicists. Al Plantadosi, songwriter, who has been touring the Coast picture and vaudeville houses for two seasons, is back in New York. Plantadosi has formed a new combination with Dor. Roberts and Edna Lovey (Mrs. Plantadosi), besides placing a number of songs around.

AMERICAN-MADE OPERA SCORES ABROAD

"Fay-Yen-Fah" Has Fanny Heldy and Chinese Mythology

Paris, March 10. The opera "Fay-Yen-Fah" with score by the American composer, Joseph Redding and book by the San Francisco author, Templeton Crockett, had a successful premiere at Monte Carlo.

Fanny Heldy starred in the cast while the plot concerns Chinese mythology.

AIDA

Washington, March 10. Presented by the Washington Opera Company at the 1924-25 season at the Auditorium, Washington, D. C., March 10. Aida.....Jeanne Gordon America.....Helen Kimball America.....John Charles Thomas America.....Albert Shefferman America.....Rose Pollio High Priestess.....Rose Pollio

Though opening the way for the charge to be made that it would be the natural thing to praise a "home product" the review is willing to go on record as stating that the Washington Opera Company's production of "Aida" is a whole, one of the best renditions of Verdi's opera in years. This, in spite of the fact, that Hunter Kimball, the "Aida" director, is the general of the local organization, did a near flop, both from the standpoint of value of great value to the leading role of "Radame." The others in the cast, however, carried Kimball along, thus making him an "also ran" in a role that should dominate.

Mr. Kimball's top notes are not full, although this may be remedied as can his stage presence. His middle register is o. k. and here he scores, but his lack of experience was painfully apparent.

History was made, inasmuch as the performance marked the operatic debut of John Charles Thomas. The stage experience gained by Thomas in his days of light opera was well shown in his operatic stage. His voice was at its best, and from the moment he made entrance in the second act as "Amonasso," he was as good as singing actor. Thomas, through sheer merit, dominated the entire scene, as well as his later one with "Aida" and "Radame." The operatic group are going to hear from John Charles Thomas.

Frances Peralta has sung the role of "Aida" many times. The role is extremely difficult and in the main she sang it superbly. This can be said of Jeanne Gordon, who looked magnificently as "Amneris" and sang excellently.

Much interest was manifested in the advent of Charles Townbridge Tittman as the "High Priest," conducted by the "High Priest" and Rose Pollio, as the "High Priestess." All of these are localities. Tittman and Shefferman are practicing attorneys here, while Miss Pollio's occupation can be listed as "housewife." Shefferman has a good voice, but will undoubtedly continue practicing law. Tittman has been

NEW JAZZ OPERA ASSURED BY CHICAGO CO.

'Light from St. Agnes' Set for Next Season—Music by Harling

The long-cherished dream of an American "Jazz grand opera" is partially to become fulfilled next fall when the Chicago Opera produces "A Light from St. Agnes." While not strictly of the jazz category, it contains several numbers and scenes adapted to the new rhythms of present-day popular music.

The music is by W. F. Anke Harling of New York. The opera is an adaptation of the play of the same name by Mrs. Fluke, in which she appeared a good many years ago. Mrs. Fluke and her husband, Harrison Gray Fluke, who directed the play at the time of its first production, have adapted the libretto of the opera from it.

At the time of his death Puccini had the rights to the libretto and was about to start on the score. When he died the Flukes brought the opera to Harling. He conceived the idea of having one or two of the scenes in jazz tempo.

Rosa Raisa in Lead

The finished work was taken to the Chicago company and Herbert Johnson, artistic manager; Giorgio Pollacco, chief musician; rector, and the other officials accepted it. It will be produced in Chicago late in October or early in November, with Rosa Raisa in the leading role and Baklanoff, baritone, singing the part created in the stage version by John Mason.

The plot tells a love story of New Orleans, the atmosphere giving occasion for a scene or two in which the specially composed jazz selections will be rendered without interruption. The score will be written and sung in regulation grand opera manner with orchestra accompaniment.

Harling's Compositions

Harling, the composer, has been dabbling in popular music for some time, having contributed largely to the scores of "The Ritz Revue," last year's "Famous Show," "Helen of Troy, N. Y.," and other recent musicals. It has been a side-line with him, as his real love is better music. He has studied in Brussels under Theo. Ysaie, brother of the violinist.

Otto Kahn, whose suggestion for a jazz opera some months ago revealed the composer's interest, had nothing to do as yet with "A Light from St. Agnes."

Among operatic and concert stars, Harling is, perhaps, the only one ever to have tackled seriously, and even Caruso have sung certain popular numbers, while Jascha Heifetz' favorite diversion is generally said to be the playing of the "meanest" kind of jazz on a piano rather than on his beloved violin.

The subject of two or three previous reviews by this reporter. The musical world really has suffered; less has it been so. The music has been in both quality and quantity. He scored here as he did recently when appearing as a single at Kelly's, the local big-time vaudeville house. Miss Pollio does not appear upon the stage in this role in "Aida" singing off-stage, but her voice registered and helped to create the atmosphere desired.

Enrica Clay Dillon, New York actress, directed the performance and also staged it. Miss Dillon has utilized slither hangings, with set back, big-time vaudeville house atmosphere. One or two of the scenes would stand for more of these set pieces. The Temple scene, as well as the two or three others, were splendidly done.

The chorus, composed entirely of local artists, who rehearsed without pay for many weary months for these short seasons, did excellently. With Jacques Bonci, conductor, the chorus was in a very effective manner, was the mainstay of the opera.

Revered once more to the all-American cast, let Allah be praised! They, in general, all sang beautifully, and not one of them was beyond "perfect 88." That's worth a million.

PICTURE GLASS OF THE EAST

\$100,000 PER FILM FOR SHEIK—WIFE OUT!

Joe Schenck Eliminates Mrs. Valentino From Husband's Affairs

Los Angeles, March 10. Mrs. Natacha Valentino will have a quietus put on her studio activities, according to the new contract her husband, Rudolph, has signed with Jos. M. Schenck for three pictures at \$100,000 the film. It is understood, Mrs. Valentino, reported responsible for Valentino's break with F. B. Rita Carlton and J. D. Williams, is allotted a special clause to herself in the new contract, which specifies she is to be eliminated from any business affairs, and may only visit a "set" when essentially necessary to see her husband.

The financial arrangement with Valentino is said to be that besides the \$300,000 to be received for the trio of pictures, he will also get a percentage of the net profits. Mr. Schenck completed arrangements for the film star's release from Rita Carlton yesterday, with Victor Clark and J. D. Williams, the understanding being that Williams will be given a percentage of the profits from "The Hooded Falcon."

Schenck issued an announcement that he had signed Valentino to release the three pictures through United Artists, but it has been learned "The Hooded Falcon" contract, will be turned over to Famous Players for distribution as specified in the original contract. The remaining two pictures, however, will go to United Artists.

Schenck has loaned Benjamin Glazer, from Metro-Goldwyn, for the purpose of supervising the "Falcon," for which production is to begin April 2, with Glazer in full charge of the entire making.

Although Alar Hale was selected by Valentino to direct this film, Schenck says it is not settled whether Hale will do so or not, as the actual story is not yet entirely completed. The production will be made at the United Studios.

In regards to Valentino's forthcoming "Falcon," Famous Players has already paid up \$150,000 in advance, and will provide an additional \$50,000 for its completion.

The release of "Oobra," an earlier made Valentino film, will be held back until "The Hooded Falcon" is finished, when Schenck will elect which of the two pictures Famous will first release.

U Takes Astor

Universal has contracted for the Astor, New York, in which to give "The Phantom of the Opera" an exploitation run. The opening date is tentatively dependent upon the length of the run which "The Lost World," the Astor's present incumbent, attains.

Completed prints of the "Phantom" were shipped to New York early this week. Monday U executives took an afternoon off to view the film.

More Woe for Anna

Los Angeles, March 10. Anna May Wong, of the 12 picture stars on tour, when returning here will be greeted by police officers with a warrant for her arrest on a charge of passing counterfeit money, and also for not carrying her operator's license at the time.

The warrant was issued last Saturday by Judge Chambers.

Information on Smuggler

This story from Cairo, sent to Variety by a special correspondent, carried some private information, giving names and details of operations in the Near East of the mis-handlers of imported pictures. The information will be freely given to any recognized American picture distributor or producer upon application to Variety, New York.

It is the intent of this story to attempt to protect the foreign trade of American pictures. If it only stirs the Americans to action in an effort to "conserve their rights, obtaining what is rightfully due them from exhibition abroad, this will have accomplished its purpose.

The foreign trade in pictures has grown tremendously important. There is a certain profit to it and all of that profit should be recovered by the Americans.

With some distributors and producers the foreign trade may be necessary to return them a profit, even on a program release if that picture should have run beyond the average to an extent in the making, for the chances in that case are that the American circulation can only return the original investment. Therefore the foreign trade represents the profit.

There are other foreign countries, some on the North American continent, where it has been suspected for a long while that illegal exhibition of U. S. pictures have been made. Also there is a suspicion as well of "duping" not altogether having been discontinued.

TO BUILD ON PUTNAM SITE THIS SUMMER

Adjoining Tenants Must Vacate June 1—27-Story Building on B'way

June 1 is the date set for the beginning of operations for the building of the Times square office building on the east side of the Famous Players-Lasky enterprises. Notice has been given to all of the tenants of the Westover court apartments, which adjoin the Putnam building, to vacate on the last of May. The Putnam building tenants will have grace until about the latter part of August when the work on the wrecking of that building will commence.

A report on Broadway to the effect that a last minute change had occurred in the plans for the theatre which is to have the western end of the building running from street to street, and that it was proposed to put two smaller theatres on the ground, is denied at Famous Players. The plan, it is said, has been a little more than a month ago call for a theatre seating about 4,500.

There will be a 12-story office building on the 43rd street side of the theatre building, while in front facing on Broadway will rise a structure of 27 stories. On the 43rd street end will be the entrance to the theatre, while at the 44th street end the entrance to the office building will be located.

The Broadway end of the building will put any other structure there at present in the Times Square section.

The offices of the Famous Players-Lasky Corp. and the Paramount Pictures Corp. will be located in this section of the new building, while those of the Famous Players Theatres Division will occupy the upper stories of the 12-story building on the 43rd street side. The present tenants of the Putnam Building will receive their notice to vacate June 1, three months' time before leaving.

GOVERNMENTS CAN'T PROTECT ANY FOREIGNER

Various Devices Employed by Native Picture Handlers to Evade Payment for Imported Films—Bankruptcy and Collusion Resorted To—Famous Players and Universal Only U. S. Firms with Agents in Egypt—American Producers and Distributors Heaviest Victims—Method Suggested to Stop Thieving and Cheating—All of East Generally Used by Tricky Manipulators

TITLES ARE CHANGED

Cairo, Feb. 27. Many film firms with a flourishing appearance and long established in the East are "specialized in the smuggling business, introducing into different markets an enormous quantity of pictures without having previously paid the rights to owner-distributors' producer or his agent.

These firms are "suspended by all those who are in the cinema industry in these countries, yet it is difficult to stop them from continuing their little game. Even the governments in the Balkan States and in the East generally, are not in a position, or have no special laws to prevent this smuggling.

Films Cost Nothing Prices paid recently in many countries of the Near East for cinema (Continued on page 34)

STEFFAS' COMBINE

Minneapolis, March 10. W. A. Steffas, announced today a combination of 400 exhibitors in the northwest for mutual protection.

In addition, Steffas sent out a hot statement, including comment on what he called the free show evil.

Draws at Met.

Los Angeles, March 10. Gilda Grey and Julian Eltinge have been signed for individual appearances at Grauman's Metropolitan next month.

Gilda will go in for two weeks on a percentage arrangement, while Eltinge goes in for one week at \$2,500.

On a previous appearance Eltinge broke the house record at the Metropolitan.

Oversupply in Detroit; 10 First Runs This Week

Detroit, March 10. Ten first-run pictures are being shown in Detroit, due to an oversupply of new film.

Houses like the Regent, Ferry Field and Orpheum that ordinarily play second runs, are showing first runs this week.

Whole Town's Talking Sold

"The Whole Town's Talking" has been sold for pictures by A. H. Woods. Universal secured the rights. Reginald Denham has been chosen for the lead in the John Emerson-Anita Loos comedy.

Joe Murphy Says—

Des Moines, March 7.

Editor Volney: In an article in your March 4th issue my name is used under the heading, "12 Film Stars in Bloomer."

In that article you state that we all walked out after the show and that the male members "imbibed freely and too often."

I was one of the last to leave the hall, and at no time was I in full and complete possession of my senses. I did not do anything to distort them. Joe Murphy.

STRANGER HITS INTO NEILLANS' AFFAIR

Report of How Blanche and Mickey Kissed and Made Up

Los Angeles, March 10.

What should have been a private family battle between Blanche Sweet and her husband, Marshall Nellan, degenerated into a general melee early Sunday morning at the Plantation Cafe, Culver City.

In the Nellan-Sweet home everything has been \$50-50, so when Mrs. Nellan slammed Mr. Nellan in the face, Mr. Nellan slammed her back. As visual evidence that such an unexpected incident need not necessarily wreck the morale of any home, Mr. and Mrs. Nellan when leaving the cabaret, kissed each other warmly to the surprise of a stranger on the coast.

The stranger probably came from a six-day town. It was acknowledged he did not know the ground rules of Hollywood. As a by-product of the cabaret, Mickey saw the stranger watched Miss Sweet sock Mickey with composure, but when Mickey socked Blanche in return, the stranger busted right in, and he socked Mickey, making it double for Mickey.

Field in Flanders. By this time the Plantation cafe looked like a field in Flanders. Several of the house attaches, recognizing the Sweet-Nellan affair as strictly a family bout, had looked the other way, but when the stranger tried to meet the famous picture people in his uncouth way, of the waters, following a strict rule of the place against familiarity with strangers, kept Mickey from hitting back the unknown. The supposition is that the waiters wanted to hold out the stranger for themselves, it being the first time a new face had showed at the Plantation in months.

As close as may be gleaned of the actual cause, it appears that Mrs. Nellan laid a charge of respect, which Mickey met with a spouse. The Nellans had been in the place for some hours. Both are popular, of course. Miss Sweet didn't care to circulate and remained at her table. Mickey saw someone across the room and started for that table. On his way he was stopped several times, also on the return trip to his wife. By the time he reached his wife's table he had been away from it for hours.

Comment and Report. Miss Sweet must have made some comment to which Mr. Nellan answered. "Observer" saw Blanche may have thought Mickey misunderstood it and for emphasis, she smacked him right on the face and in public. That was the first sock. Mickey laid the next two on her and the stranger got in the fourth and last.

When the police arrived the Nellans had gone on their pleasant kissing way and the cops didn't even get a flash at the stranger.

Distasteful Mention of Booze. Mr. Nellan's friend was that a drunken brawl had started at the next table and his table became involved.

The version is no riot with the management of the Plantation. The cafe's proprietor says it suggests some one had booze in his place. He is ready to swear against all of the revenue agents in the United States the Plantation doesn't know what the smell of liquor smells like.

As the Plantation is the only place in this district that has dancing on Sunday, you think out how important that booze point may be.

MIX'S WILD WEST TOUR OF EUROPE

Will Be Another Buffalo Bill Hurrah

Tom Mix's forthcoming tour of all Europe will be in the nature of a second Buffalo Bill exploration of the countries across the pond. Buffalo Bill was a sensation in other days to the foreigners, and Tom Mix, with his picture riding rep, is expected to more than duplicate the invasion of the immortal Cody. Winnie Sheehan, with his keen sense of foreign values and possibilities, besides knowing what the crack western star of the Fox organization means, planned the Mix tour.

Accompanying Tom Mix as publicist will be Joe Lee, an unusual distinction in selection, in that an American press agent is delegated to publicize an American abroad. Mr. Lee appears to have endeavored himself to the "Shenan" office through his superlative work in promoting Fox's "Iron Horse," a picture that ranks among the foremost for publicity with the special features of the "Shenan" office. It is said to have industrial connections with the newspaper men of foreign lands as well as those at home.

Relatives and Trainer

Also traveling with the star of all of the westerns will be his daughter, Thomasina, age 3; Mrs. Ford, his mother-in-law, and Pat Christy, his trainer. In addition will be Fox "still" and motion camera men, one of each.

The Mix party will leave New York April 3 on the "Aquitania." After London they will reach Paris about April 21, Brussels a week afterward, taking in Amsterdam (Holland) and making Berlin about May 1, with other destinations to be determined.

The Sheehan scheme appears to be to "sell" Mix in person to Europe to clinch the strong vogue. Fox's Mix pictures have on the picture circuit, they will reach Paris about April 21, Brussels a week afterward, taking in Amsterdam (Holland) and making Berlin about May 1, with other destinations to be determined.

Reformers Licked in Ind.

Indianapolis, March 10.

Enemies of the amusement interest, particularly the radical reformers, have not had such a licking in many a moon as they received in the session of the Indiana General Assembly which closed yesterday.

Not one of the bills aimed at the street and commercial sports passed.

TORRENCE IN EAST

Los Angeles, March 10. Export Torrence left here Saturday for the Paramount eastern studios, where he is to appear in Allan Dwan's production of "Night Life in New York."

✓ 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!

"(If It Wasn't For You) I WOULDN'T BE CRYING NOW"

by Buddy Fields, Herb Wiedoft, Harold Berg and Gene Rose

The Nati

"I'
SEE
IN
DRE

Gus Kahn and
Latest
Leo
Greatest

*"You can't go wrong
with any 'FEIST' song"*

711 Seventh Avenue

SAN FRANCISCO
Fantasio Theatre Bldg.
TOWSON
151 Townsend St.

CINCINNATI
707-S Lytle Theatre Bldg.
TORONTO
393 Yonge St.

PHILADELPHIA
1125 Market St.
DETROIT
1020 Randolph St.

LEO FIS

onal Air!

**ALL
YOU
MY
AMS**

Isham Jones'
Hit is
Feist'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 "Lowdown"
Lyric by HARRY HARRIS and JOE DARCY Music by JACK STANLEY

FEIST, Inc.

KANSAS CITY
Gaylord Theatre Bldg.
LOS ANGELES
417 West Fifth St.

CHICAGO
187 So. Clark St.
MINNEAPOLIS
515 Loeb Arcade

New York

LONDON, W. G. S. ENGLAND
120 Charing Cross Rd.
AUSTRALIA, MELBOURNE
274 Collins St.

Dance Orchestrations
35¢ at your dealers or direct

INSIDE STUFF

ON PICTURES

W. H. (Bill) Rice, the outdoor showman, started ahead of the bunch of picture actors who ran into trouble last week at Omaha through owing him bills. They are the same group reported on last week at Kansas City by Variety. The bunch appears to have run into a floor at each stop. They started through the south, first hitting Texas, after leaving Hollywood. Will Hays heard something about a stock selling proposition in connection with the tour, and Mr. Hays is said to have warned the bunch behind the venture not to attempt stock selling. This appears to have been dropped, if it ever started.

After Rice was with the troupe for three weeks, he decided he had had enough and walked out, paid in full, when another advance man took charge. The original scheme was for the players to appear under local auspices, but the plan didn't meet with local approval. The Cosmic Productions is a West Coast company, supposedly headed by H. A. Deveau. Following the blow-out at Des Moines, when seven of the twelve original "stars" were pinched for defrauding an Omaha hotel out of small amounts, Deveau and Harry Tighe commenced to talk about each other. Bryant Washburn seemed to be still with Tighe against Deveau. Tighe is a piano player, formerly in vaudeville.

The actors accused of beating the Omaha hotel said they thought their bills had been paid by the managing company. The names and amounts claimed by the hotel were small and against Jack Daugherty, \$15.15; D. S. Fridner, \$10.03; Edna Gregory, \$6.85; Cullen Landis, \$12.90; Anna May Wong, \$5.15; Harry Tighe, \$10.45; Harry Anderson, \$14.14; Helen Holmes and Phyllis Hall, the troupe at Omaha. Others on tour were Carl Miller, Ruth Stonehouse, Kathryn McGuire, Joe Murphy and Maude George.

One story said the remainder of the company might resume the tour, but on their own and away from the Cosmic Productions' direction.

A picture-house manager who has always been looked upon as a "Patsy" by the San Francisco managers was indirectly responsible for the February grand jury there directing Police Chief Dan O'Brien to order the local houses to eliminate standing room in their auditoriums.

It seems as though three members of the grand jury had an idea one afternoon that they would like to look at some of the pictures shown there. They strolled along Market street and the first place they reached, it is said, was operated by this manager. They saw him standing in front of the box office and after inquiring if he were the manager asked for permission to go inside. The spokesman for the party informed the manager that they were members of the grand jury. Being a shrewd sort of fellow, he said, "All right, are you here to show me?" Not having such credentials, they informed the manager and he then said, "Why should I let you guys in my house, if you cannot show any badges, or even letters from Dan O'Brien? You are not going to make a sap out of me."

The members of the grand jury flared up and bought tickets. They went in and found twenty people standing, they declared. Then they went to other houses and found the same conditions. The next morning they went into the grand jury room, told what they found and sent for Chief O'Brien. He was told that the law prohibited standing in the theatres and that it must be obeyed. The afternoon the chief sent for the managers and told them what must be done.

They all heard of what the "Patsy" manager had done, and are sore now, for several thousand dollars' worth of trade must be turned away every day.

An American is said to be planning the promotion over here of the French-made picture, "The Miracle of the Wolves," at the Criterion, New York. That feature will remain at the house until March 31, with the "Famous Players" production of "Grass" to open at the Criterion, March 23.

A neat sum is reported represented so far in presenting "The Wolves" film on this side. An odd story is related of how the American became interested. He is at the head of a large New York corporation, unrelated to theatricals. While touring Europe about two years ago, the American was at a dinner in Paris. Some French picture producers present spoke about America rejecting the French-made films, but seemingly accepting those of Germany.

The American felt called upon to reply. Without understanding the proposition itself, he talked along general lines, denying discrimination in favor of German pictures. Concluding, the American stated that if at any time in the future Frenchmen wanted to exploit a French-made film in the States to call upon him. After the two years had caused him to forget it, the Frenchmen called.

There is little likelihood that Carl Laemmle will make any further effort to obtain the Globe, New York, for the Broadway premiere of his big picture, "The Phantom of the Opera," which a month ago was scheduled to follow "The Great Train Robbery."

Laemmle had about closed for the Globe when there was doubt whether Universal would be wise in turning loose "The Phantom" at this time. The picture, completed in 22 reels, had to be cut and retitled. That work was being finished last week. The picture is expected to shortly arrive here in 12 reels.

Universal is reported as undecided whether to make a New York presentation this month or delay it until early next fall.

A fire which broke out in the projection booth of Loew's Circle, New York, Monday night caused a near-stampede, killed only when someone in the first balcony gave the warning to get out, "Get down, you fools!" Before that time, a concerted chorus of "Fire" had come from the balcony and simultaneously, the balcony occupants started for the stairways, which, incidentally, are unlighted at the Circle.

The fire came during the showing of "Gerald Cranston's Lady" and bit quite a piece out of the film. A 10-minute delay resulted, but eventually the projection apparatus was faulty, for half a dozen breaks in film resulted afterward.

That Balaban & Katz of Chicago are working on a plan to sell their picture service (presentations) is accepted without question in Chicago. All concern will take over the management of picture theatre working on a percentage basis with the present management and on a service outright. That is thought to be the basis of the negotiations on with Finkelstein & Reuben, also with A. H. Blank, and it is claimed that B & K have dickered with Famous Players to place the B & K service system in some of the mid-west F. P. houses.

The rumors that Charlie Eytan was not to return to the Lasky studios as production manager have been exploded with the news that as soon as he recovers his health he will be back on the job. Al Kaufman, who is managing the Famous Players theatres in Los Angeles, was mentioned as a possibility to succeed Eytan at the studio, but it is certain that he will not do so. Any move that Al makes in the future will be to the other side of the Atlantic, where he will be in charge of all of the Famous Players European theatres.

All outward appearances indicate a secret working understanding in the close business relations between Famous Players and Metro-Goldwyn. This understanding may be explained as an exchange of courtesies in their inner-business circles, but from accounts it seems elastic enough to cover any point the two concerns might be interested in.

PICTURES



ZELLA O'NEAL

Recently starred with Harry Carroll's "Pickicks" at the Orange Grove Theatre, Los Angeles.

Featured week of March 1st at Grauman's Metropolitan Theatre, Los Angeles.

Opening March 11th at the Plantation Cafe, Culver City (Los Angeles).

Featured in Jack White (Educational) Comedies. Keeping busy, thank you.

Home address, 6434 Yucca St., Hollywood, Cal.

"SEXY" PICTURES

(Continued from page 1)

directed to secure material that will lend itself to production of that type. It is a direct result of a can was made of the box offices of the various picture theatres of the country in order to get a direct line on what the public is paying most readily to see.

Seemingly several of the bigger producers have not only felt the pulse of the public and decided on a set program of pictures, but they have started on the production of a number of them so that the latter end of the current year's program will find the forerunners of next year's fashions in films already on the market.

It looks as though the passing of the sex appeal picture of the society melodrama, domestic melodrama and straight flapper description is scheduled for the ash can.

Hays Laid Down Law

In addition, the fact that Will H. Hays laid down the law to the members of his organization to the effect that the prevalent type of stage play and novel should not become the prevalent type of picture is carrying its weight.

"Clean Pictures" have long been a slogan in the producing end of films for some months now.

Carl Laemmle took it up sometime ago and made it an issue with an idea behind it at the studio. He is carrying it through, seemingly from reports that are coming in from the coast.

There are still a number of producers who seemingly believe that their only chance is to cling to the sexy picture, which is going to be far in the majority. The chances are they will see the error of their ways through their difficulty in obtaining distribution for product, for the exhibitors practically all over the country are coming out for the clean picture as they know they will be able to appeal to a larger and more discerning population with them. In addition, they are also aware of the fact that many exhibitors are taking measures that might be brewing in their territories.

The recent stand against the "dirty picture" (sex picture) in New York seems to have had the effect of warning the country at large of the chances that those in theatrical business would be facing in the event they did not clean up. It was eventually permitted to come to the screen.

Exhibitors at large don't want to battle legislators and public as well as that question.

DANCING WITH PICTURES

Minneapolis, March 10.

Dancing in conjunction with motion pictures, successfully experimented at the Lyceum, has prompted a number of local houses to incorporate the feature. Clinton and Meyers have also installed it at the Lyceum, Dufuth, and Finkelstein and Rubin have re-installed it at the Lyceum, the same city to provide for dancers in conjunction with their film programs.

FILM SMOGLERS OF THE EAST

(Continued from page 31)

tain pictures have dropped through this smuggling. Many importers of Egypt, Greece, Bulgaria, Turkey, Palestine and Syria, very often in the impossibility of deciding whether they will pay a huge amount in dollars to secure a super-production, are preceded by one of these smugglers who, through their agencies in the different centres of Europe, secure brand new copies of the picture wanted and exploit same very quickly. They even sometimes offer it to the same importer who has asked a huge amount for the royalty or rental and who is then happy to secure it at a much lower price, thus believing that the smuggler is in a better position to buy pictures than he is.

Governments Do Nothing. A recent tour through the different countries of the East, brought out that smugglers have secured brand new copies of different films including Charlie's Chaplin's "Pilgrim," and many others, which were sent from one place to another sometimes with different titles thus baffling those who may eventually have a suspicion on the matter.

Certain governments of the East are in a position to prevent this smuggling as sometimes these clever importers are able to produce contracts which seem quite regular.

Americans Can Stop It. New York is far enough from the East and this question is of vital importance for the American producer who can easily stop this smuggling. American Consulates have been active of late with different cases of that sort but have not been in a position to detect the interested victims. If this little game is going to continue for long, pictures of the importance of "Hot Water" or others will be presented here without rights having been paid previously.

Facts About Smugglers. The distributor of a Danish producing concern who is well known in Cairo and has informed through an offer being made in Syria that the picture he was offering was just passing there in one of the well known establishments. He wired on to the Danish Consul at Beyrouth and obtained a certificate whereby it was stated that the copy in question has been leased there by a renting concern which signed the certificate.

This firm also stated it received the picture from a correspondent in Sofia. After many inquiries it was ascertained that even the rights in Bulgaria were not paid for. No satisfaction has been granted to the distributor of Cairo. Another case came recently before the American Consul at Cairo, where they were informed that a serial issued by the Pathe Exchange of New York, was sent to Greece from a firm in Constantinople. The firm, which knows her, proved with documents that this picture was not sent by it and that it had never handled such a picture.

Strong Measures Needed. It is clear for these smugglers to introduce Universal or Famous Players films in Egypt owing to these two firms having besides their distributor, their own agents in the country.

Smugglers are afraid of being discovered and thus placed in the impossibility of introducing illicit material. They prefer to deal with these picture issued by firms with no agents in this country.

The agent should not be the center as well. His work must be to control all pictures sent into the country and see that his film product is exploited by the right importer.

It must be noted, that the legal authorities cannot take a decision as to whether a film denouncing a smuggler is right or not through the accused placing often before them a regular contract from a corresponding agent and they are often obliged to accept it. This is not the case when the legal authorities are informed that the producer has appointed an agent who has secured the sale of all the sales done by his firm.

Bankrupts Help Smugglers. Very often in these eastern countries where business is somewhat on a barter system for those who do it with the respect for the law—firms go bankrupt, and the liquidator, to save something out of this sells all of the stock of pictures at an auction sale, thus

helping the smugglers who at once seize the opportunity of securing those films not yet being exploited in certain countries where their activities are spread over.

A million meters of such films have recently been sold to a firm here who has made the use of them everybody in the trade here expects.

American producers who are the worst victims of such business owing to the distance they are from these eastern countries, must take the necessary steps to prevent the smugglers doing them more harm in the future.

Mrs. Prospero Explained.

A telegram received from Rome states Mrs. Irene Granato has been arrested in Rome under charge of fraudulent bankruptcy and many swindles perpetrated at Beyrouth last June.

Mrs. Granato, who is trading here under the name of her husband, P. Prospero, continued a few months ago the "American Films Consortium" in association with Mr. Buccianti of Alexandria.

Partners contacted between the two firms stated that Attilio Buccianti was to continue with the new firm, the exploitation of Universal films, whilst the association was asked by Buccianti's agent in Egypt of the distribution of the Player's films in Egypt, Syria and Palestine.

After the contract was signed, Mrs. Prospero's husband left for Paris, where he arranged with Paramount's agency in France for the films which were to be sent to him and made a selection of different productions. In his return here, for reasons which are still unknown, the partnership between Prospero and Buccianti was broken, and Mrs. Prospero (Alias Mrs. Irene Granato) continued her contract on her own name, whilst her husband, who already had entered bankruptcy and cannot therefore trade here—was named managing-director of the company. The no Buccianti was to continue with the new firm, the exploitation of Universal films, whilst the association was asked by Buccianti's agent in Egypt of the distribution of the Player's films in Egypt, Syria and Palestine.

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A. M. P. P. ADOPTS SIX-DAY PRO RATA COMPENSATION SCHEDULE

Replaces 1-7 Arrangement Which Had Been Prevalent Among Members—All to Operate Under Uniform Schedule

Los Angeles, March 10. Fred W. Beeson, secretary and treasurer of the Association of Motion Picture Producers, says that in future members of his organization will pro rata salary and act in a one-sixth week, instead of one-seventh in case they have a fraction of a week's salary coming to them. Those working full weeks will be subject to a seven-day call if the services are required on the Sabbath.

The new uniform compensation was adopted because some producers figured one way and others another. Under the new rule the playing system will be uniform.

The association will hold its annual meeting on Thursday with Joseph M. Schenck presiding for the first time since his return from Europe.

FIGHT FILM TRIAL

A hearing in the government's case against Tex Rickard and others charged with violation of the Interstate Commerce laws prohibiting shipment of fight pictures from one state to another started Tuesday in the Federal court at Trenton, N. J.

The action is based on sending the Dempsey-Carpenter fight films out of the State of New Jersey.

The proceedings have been held to do with individual actions in other States where the fight films were exhibited. Arrests were made in each instance, representatives of the picture owners being fined \$1,000 in each State. After that the fight films were shown without interference.

It was contended by the defendants that Jules Murry, brother of the Shuberts, was equally culpable for the alleged offense. Murry was given a summons last week as he was about to leave for the South. A certificate from a physician stating Murry would probably be confined to his bed indefinitely if he did not go away caused him to be excused.

Mosquini Suit Set For July 10 on Coast

Los Angeles, March 10. Trial of the \$25,000 suit for alienation of the affections of Marie Mosquini, film actress, by her mother, Mrs. Mary Mosquini, brought in the Superior Court by Roy A. Harlow, insurance broker and husband of the film star, has been set for July 10.

At the same time that Judge York set the date for trial of this action he dismissed a divorce action instituted by Harlow against his wife on the grounds that the plaintiff had failed to file an amended complaint which had been ordered by the court. Harlow in his original complaint charged his wife with cruelty. Miss Mosquini is now with the Hal E. Roach Stock Co.

ACCOUNTING ASKED

Boston, March 10. Walter Czerniawski and William Biewko, of Chelsea, have filed in the Superior Court a bill in equity against Mitchell Brink, of Boston, and a Boston film corporation of which Brink is said to be treasurer and manager.

The petitioners ask to have a certain partnership between themselves and Brink rescinded and to have the amount of money given by the petitioners to Brink, under the partnership, determined, and to have Brink ordered to return the total amount to the petitioners with legal interest.

The bill cited several sums of money alleged to have been given to Brink in 1924, totalling \$3,593.

Granger Returning

Los Angeles, March 10. James E. Granger (M-G) is on his way back to New York after having completed the Hearst-Metro-Goldwyn deal.

Walker's Sleep

Johnnie Walker, picture star, was recently making personal appearances in Atlantic City. Every night, following his shows there, he would jump a late train to Philadelphia and there board the four o'clock express, coming up from Norfolk, so that he could sleep in his New York apartment.

That gave Walker about four hours' nightly sleep during the week, as he left in time to make his afternoon shows.

KAN. THEATRE OWNERS ADJUST MUSIC DISPUTE

Will Get Music on Rental Basis and A. S. A. C. P. Drops All Suits

Topeka, Kans., March 10. Kansas theatre owners have come to an adjustment of their difficulties with the American Society of Authors, Composers and Publishers. Through R. B. Blechle, president of the Kansas-Missouri M. P. T. O., contracts have been signed with the legal firm of Newell & Wallace, of Topeka, attorneys for the society, by which the theatre men will get music for a flat rental and all suits now pending against the Kansas theatre men are to be dismissed.

The agreement fixed royalties for Kansas at from \$15 to \$80 annually and grants members of the theatre men's association a rate 20 per cent lower than for nonmembers.

According to Blechle, a similar arrangement is now being negotiated for Missouri theatre men.

NORTHWEST'S FREE SHOWS

Exhibitors Meeting in Minneapolis March 24 to Plan Opposition

Minneapolis, March 10. Northwest Exhibitors will hold a meeting here March 24 to outline plans for combatting a prevailing free show evil which they claim has been hurting their business, and which is rapidly spreading in this territory.

Free shows originated last summer when a local firm promoted small-town merchants and put on vaudeville and picture shows in public squares.

TEXAS TAKING CARE OF MEXICO

Deleting Portions of Films Considered Detrimental

Dallas, Tex., March 10. The city department of theatre censorship here, a powerful body, has combined with the Chamber of Commerce to suppress portions of films and theatrical productions that ridicule Mexico. The movement, begun at the request of President Calles of Mexico, is to be extended to cities of Northern Texas and is in the interest of friendly relations between the two republics.

Recently there was a plethora of pictures which made Mexico the butt of comic opera humor. The pictures were resented by the Mexican Government, which placed bans upon films of that character and also upon the outputs of the offending producing companies.

The way Dallas handles the matter is that Mexican locales are changed by subtitles to mythical Central and South American countries. The number of pictures dealing with Central American revolutions, incidentally, are fewer than ever before.

FLINN BANQUETED

Weber and Fields Remain Over in L. A. as Surprise Guests.

Los Angeles, March 10. John C. Flinn of the P. D. C. was banqueted last night at the Hotel Baltimore with A. H. Sebastian as host.

Weber and Fields remained over to become the surprise guests of the affair, before leaving here to play the Orpheum, Denver.



BILLY HAYS

That is what the best known cowboy star rival to Tom Mix signs himself when he sends his Christmas cards out from Sullivan, Ind., but the chances are that when he grows up and gets to the age and stage where he can also be a maker of Presidents of these United States he will sign himself Will H. Hays, Jr.

Those who have heard his daddy, Will H. Hays, tell the story about the conversation when he brought two cowboy outfits to the home and Billy and his cousin got to talking as to who they were going to mimic. The boys, instead of picking on the heroes of the plains of the older world, started discussing which one of the screen's western stars they would be. Billy Hays won with the statement, "Well, I'll be Tom Mix."

So that's settled, and from the looks of Billy in the picture Tom Mix ought to be as proud of Billy as Bill, Sr., is.

M.P.T.O. OF AMERICA CONVENTION ON APRIL 12-14 AT MILWAUKEE

Exhibitors' National Organization Cuts Annual Convale to Three Days Instead of Usual Week Session

PIONEERS PASS WITH THE YEARS

Josiah Pearce & Sons Virtually Out of Picture Business

New Orleans, March 10. Gene Pearce representing the Pearce interests has sold the Tudor and Newcomb Theatres here to A. P. Schiro, local shoe merchant, who will operate them in the future.

The Tudor and Newcomb were the last vestiges of a concern that once dominated the picture business of this section. When General Films was dictating to the industry, The Pearce people aligned with them and were considered supreme in southern film circles. Later came opposition in the way of Herman Fitchberg, who was in turn succeeded by the Saenger Amusement Company. The Saengers thought along new lines, the Pearce people continued to cling to old methods, losing their film exchanges and theatres one by one of which the Tudor and Newcomb were the last.

The sale of the last two theatres in this city practically puts the firm of Josiah Pearce and Sons out of the film business. They have summer park interests in Dallas, whence they have gone and will devote their entire attention hereafter to that branch of amusements.

B. & K. May Build On Chi's South Side

Chicago, March 10. With Andrew Karnas, owner of the Trianon, Woodlawn and other places of amusement on the South Side, anticipating building a massive picture theatre, along comes a rumor that Balaban and Katz have sub-leased a large tract of land on which they will erect a new theatre, turning the present Tivoli into a combination house, to be operated by the Orpheum under the same arrangement as the Rivier.

With the B. & K. tie up in the loop, north and south side of town, there remains little competition in the windy city for that concern as regards the picture business. To make it even stronger, B. & K. have recently bought in on the Diversey Parkway, being constructed by Jones, Linnick and Schaefer, located half way between the loop and the extreme north side.

Expert Alimony Dodger

Los Angeles, March 10. Mrs. Margaret Morgan, mother of Jackie Morgan, who plays "Chester Gump" on the screen, has obtained from Judge Gates an order to compel her divorced husband, Thomas J. Morgan, to come into court and tell why he is in arrears in his alimony to the sum of \$95.

Mrs. Morgan testified that her husband never paid her more than \$1.50 at a time, while the court had ordered him to part with \$150 a month. She asked the court to arrange to have Morgan pay the alimony to the judge instead of to her.

ADDING TO INCE STUDIOS

Los Angeles, March 10. Cecil B. De Mille will add several new concrete structures to the Ince Studios at Culver City which he now occupies.

The first will be a two-story wardrobe building 50 by 90 feet. Others following will replace a number of wooden ones now on the lot.

The annual national convention of the Motion Picture Theatre Owners of America is scheduled to take place May 12-14 in Milwaukee. The most significant thing in the announcement of the dates is that the usual length of the convention has been cut to three days instead of a week, the custom in the past.

In sending forth the notice publicly to arouse the interest of the exhibitors in the event, the fact that the Independent Producers and Distributors might align themselves with the exhibitor organization is stressed.

Seemingly a number of the western state organizations are not completely in accord with the national administration that has been in force for the past year and have asked Sidney S. Cohen to again assume the leadership of the organization. He has declined. Among the leading names mentioned is Pete Woodhull, former president of the N. J. Exhibitors and present chairman of the board of directors of the national organization. His boom was launched at a dinner tendered him in Newark last week.

Special train service to the convention has been arranged. There will be a special section of the 20th Century out of New York City will go direct to the convention city.

NEW HOUSE IN ATLANTA

Atlanta, March 10. Through the medium of a deal closed here Saturday, whereby R. H. Macy, the department store corporation of New York, has acquired a 60 per cent interest in the Davidson-Peckham stock store here and the closing of a deal whereby Asa Candler is to build a tremendous structure for the new firm at Peachtree and Ellis streets, another theatre is to be added to the list of Atlanta playhouses. The project will cover the larger portion of a square block, and the playhouse planned is to have a seating capacity of 1,500. The Famous-Playhouse-Southern Enterprises are to have the theatre, according to local report.

This means that they will practically have two grand new houses, each of tremendous seating capacity, adjoining each other. The house planned is to replace the present Forsythe theatre in the theatrical scheme locally, but it will not be the future home of Keith vaudeville, now housed in the Forsythe, it having already been planned to move Keith vaudeville of the full-week calibre into the new theatre which is now in course of construction on the former site of the Governor's Mansion on Peachtree street, and which is now practically complete.

This theatre will be less than half that is planned as part of the present Candler project.

The new house will undoubtedly be utilized by Famous Players either as a legitimate theatre or a picture house, present first-run productions in conjunction with their Howard theatre, which is now being managed by Howard Kingsmore, their local representative.

JOLIET'S NEW HOUSE

Underwritten Bond Issue Gives Rubens' Interests New Theatre

Chicago, March 10. The Chicago office of S. W. Straus & Co., investment brokers, has underwritten a bond issue of \$1,200,000 to finance the completion of a new theatre and office building in Joliet. The steel frame work is already up. The date of occupancy has been tentatively set for March 1, 1926. C. W. and G. L. Rapp are the architects.

The Rubens interests will operate the new theatre to be called the Rialto Square. They control Joliet's two present theatres, the Orpheum and the princess.

TURKISH SHOW TURNED ON SPEECH; TOP WEEKLY GROSS, \$13,500

U's Theatre Put Something Over—Light Crowd in Washington—Managers Foresaw Condition—Sandwich Sellers Missed Usual Clean-up—Everybody at Home or Around the White House on March 4—"The Swan" Took a Dive

Washington, March 10. Estimated Population 450,000; 150,000 Colored.

March 4th was the day that economy reigned supreme. Everybody got the White House spirit. Men vending on the streets reported sales null and void at the theatre, with the possible exception of the rush immediately following the parade for the late afternoon show, have had much better weeks. It couldn't be classed as a disappointment, this inauguration week, as the managers foresaw when each new plan put forth by the inauguration committee aimed to peg things up was vetoed by Mr. Coolidge. Word soon got out through the country and, although there was a mild late minute rush, the crowds were simply not here.

As an insight of the "good old days" it used to be that women employed in the government would set up little stands along the Avenue and from the sale of sandwiches alone be enabled to pay off the family debts accumulated during the four years from the last inauguration. If a crowd would do that for sandwiches that same crowd spent real coin in the theatre. A walk covering the entire blocks of Pennsylvania Avenue disclosed less than 10 persons selling sandwiches and these were not the government employees.

It was a sad week for Washington although the dallies did praise the simplicity and grandeur of the affair.

Columbia—"The Swan" (Paramount; 1235; 35-60). Did not land. Gross production here recently, picture penned by the old word of

mouth route. Inauguration week meant about \$3,000.

Metropolitan—Constance Talmadge in "Learning to Love" (First National; 1542; 35-50). Got first money on the week, \$13,500 about hits it. Normal week.

Palace—Thomas Meighan in "Coming Through" (Paramount; 2-42; 35-50). Extra plug through brother who has lived here for years but recently "hired" by a film producing company brought added interest but, Washington's supposedly biggest week brought this one only \$11,500.

Rialto—Double bill. Harold Lloyd in "Now or Never" and Percy Marmont in "The Clean Heart" (1987; 35-50). Nash Well, new Universal manager, slipping one over when he had installed a radio receiving set with a loud speaker and when Pres. Coolidge was making his inaugural address Well cut his show off short, turning on the speech. He took extra spreads in all the dallies to tell about his plan and it brought the house extra money, in fact, the Rialto was about the only theatre that did anything during the parade and ceremonies. Gross on the week jumped good three grand above preceding one, hitting around \$11,500.

Columbia, "The Thundering Herd" (Paramount); Metropolitan, Mary Astor in "The Thundering Herd" (First National) with Waring's Pennsylvanians (orchestra) back for another return engagement; Palace, Lon Chaney in "The Monks" (Metro-Goldwyn); Rialto, "The Mad Whirl" (Universal-Jewel), with the California Ramblers (orchestra) featured.

HOUSE WITHOUT ORCHESTRA, \$7,500; BEST BUSINESS WEEKS

Modern, Providence, Had Strong Bill for Women—"Lady of the Night" Along with Capitol, New York, Sent Victory to \$8,200 Last Week—Strand With Double Feature, One "A Cluck"

Providence, March 10. (Drawing population, 300,000).

"Lady of the Night," shown simultaneously with its world premiere at the Capitol, New York, topped the cream at \$8,200 at the Victory last week. "The Cost of Beauty," Independent production, released through the Samuelson interests, fell down at the Strand, doing around \$6,100.

The Modern, for the first time in six months without an orchestra, did better business than any other weeks, with two First National's, "Enticement" and "Learning to Love," grossing about \$7,000.

Although First National's "Her Husband's Secret," at the Majestic, largest house in town, was a good draw, its companion feature, "The Lure of the Yukon," was not so good, and the house only did \$7,000.

Last Week's Estimates

Majestic (1,800; 10-15-40). "Her Husband's Secret" (First National) and "The Lure of the Yukon" (state rights). "Secret" clicked, but "Yukon" held gross down to \$7,000. Strand (3,200; 15-25-40). "The Cost of Beauty" (state rights) and "The Beloved Brother" (Vitaphone). Independent feature was a cluck and second film not so good. \$6,100. Victory (1,850; 15-25-40). "Lady of the Night" (Metro-Goldwyn) and "The Early Bird" (Universal). Roxy's radio prizing play picture held gross down. Good week at \$6,200.

Modern (1,500; 15-25-40). "Enticement" (First National). "Learning to Love" (First National). Strong bill for women. One of best grosses in weeks at \$7,500.

Palace (1,440; 15-25-40). "The Broadway Butterfly" (Warner Bros.) and "Idle Tongues" (First National).

Consistent at \$4,500. Another good bill for women.

This Week

Majestic, "Conquerra and Scarlet" and "Omar, the Tentmaker"; Strand, "Capital Punishment" and "School for Wives"; Victory, "Oh, Doctor"; "Dynamite Smith"; Modern, "New Lives for Old" and "Stranger Than Fiction"; Rialto, "As Man Desires" and "Helen's Babies."

A. E. RELEASES

In the new Charles Ray picture, "Percy," which Associated Exhibitors will distribute, the cast includes Gladys Byrd, Charles Murray, Louise Dresser, Joseph Kilgour and Barbara Bedford.

Another A-E "future" is "The Adventurous Sex." It has Clara Bow, Earle Williams, Harry T. Morey, Florio Finch and Herbert Rawlinson.

The Associated is now getting ready to turn loose Douglas MacLean's latest, "Introduce Me," which Bogart Rogers (MacLean's production manager) brought east last week. In the MacLean cast appear E. J. Ratcliffe, Wade Boteler, Anna Cornwall, L. C. Shumway, Robert Ober, Tito Schipa.

Geo. Payette Out of Hospital

George Payette, assistant manager of the Washington branch exchange of First National, has been discharged from the Georgetown Hospital after an attack of pneumonia. Payette is resting at home but expecting to go to Hot Springs shortly to fully recuperate.

"HERD" IN 3 BOSTON HOUSES DRAWS \$18,000

Film Shown at Fenway, Modern and Beacon—"Rag Man" Has Best Coogan Figure at State, \$18,000

(Drawing Population, 900,000)

Boston, March 10. "The Thundering Herd" at the Fenway, Paramount's uptown house, did not do as much business as was expected last week. It is believed a mission that was held at the church in the district cut into the profits. Into the box office came \$8,000 for "Herd." The picture, undisturbed by the Boston show, has netted at least \$1,000 more. This week the house is using "New Lives for Old" as a feature picture.

At the State, the other big uptown house, operated by Loew, business was above normal. It was said to be the best week's business that a Coogan picture ever did at the house, with a gross of \$18,000 for "The Thundering Herd." The bill was "Viola Dana" in "The Beauty Prize," but the draw was claimed to have been due to the Coogan film.

At the Orpheum, the other Loew house, matters were normal and said to be the best business done at the State, the house being credited with \$18,000 with the combination vaudeville and picture policy. The house had "Greed" for a feature picture.

The uptown film houses are looking for a good break this week with the automobile show in town. It is hoped that as the vast majority of the out-of-towners have for the show are stopping at uptown hotels that there will be some drifting business which will back up the grosses.

Downtown, the Orpheum is making a big play for business, with a vaudeville act depended upon to bring them in until the house record is threatened. The act is Irving's Imperial Midgots and the picture being used is "The Great Divide."

The Bowdoin, downtown pop vaudeville and picture house, is using "Baby Peggy" in person in conjunction with the showing of her picture "The Winner Girl." "The Price of Pleasure," being shown here for the first time, is at the Boston. The picture is a vaudeville house, and "Frisolous Sal" is being shown at Gordon's. Scooley's picture, "The Winner Girl," appearing at the other Gordon house in town.

Last Week's Estimates

Fenway (1,500; 50-75)—Did \$8,000 with "The Thundering Herd" (Paramount).

State (4,000; 50-75)—Best business the house has had in a Coogan picture, "The Rag Man," bringing \$18,000.

Modern (2,500; 25-40)—With "The Thundering Herd" and "L. Women Alone," house did \$5,000 last week.

Beacon. Capacity, scale, attraction and gross same as Modern.

SUES FOR SALARY

Chicago, March 10. Wary Meltzer has filed suit against the Capitol theatre (pictures) for \$50, which he alleges is due him under his contract for the week of Feb. 22.

Meltzer was hired through O. H. Johnstone to do a posing bit in a presentation. On Tuesday he is said to have had a fight with Johnstone after a dispute with the management over salary. Meltzer claimed his salary was \$60, while the management claimed \$50.

A side-sight on the affair is that Meltzer had obtained an advance of \$10.

FILM ITEMS

The Liberty theatre, Davenport, Ia., was taken over by the Peck and Peck Enterprises, March 1. The policy will be musical comedies and feature pictures. Bert Peck will be in charge.

The Arrowhead Motion Picture Co. is the proposed name of a producing organization being formed at Pawluna, Okla. James G. Younger has been named as general manager.

Mid-West Film Co. has withdrawn from the Film Board of Trade in Oklahoma City with no reason assigned for the withdrawal.

POP HOUSE SHOWS IN "THUNDERING HERD" CLEVELAND STILL LEAD NO SMASH IN BALTO.

State Got \$20,000 and Hipp \$15,000 Last Week—"Greed" at Stillman, \$10,000

Cleveland, March 10. (Drawing population, 1,500,000). The first week of Lent didn't seem to change the box office statements. The only ripple on the surface was "Greed," and that didn't live up to its name.

The Three Musketeers of Cleveland show shops did their usual, and most of the dough went into the combination house coffers.

The city looks forward to a hectic exploitation week with the Slammes twins at the State and the master, Houdini, next door at the Palace. The State is preparing for the rush by giving four shows daily during the stay of the Texas Twins, and the Palace fortified themselves by making Houdini's visit for a fortnight.

Estimates for Last Week

State (3,800; 25-50). This house can't be stopped at around \$20,000 with pictures and Loew vaudeville.

Hipp (4,000; 25-50). The week finished with "On the Stroke of Three" and pop, but that week policy keeps Hipp around \$15,000 consistently.

Stillman (1,000; 40-15). "Greed," one week, \$10,000. Just fair.

Allen (3,300; 30-50). Betty Compson in "New Loves for Old." Around \$10,000.

Park (2,900; 25-40). "One Year to Live." Fair at \$8,000.

Circles (1,400; 20-30). Second run, "The Boy Who Sailed" with assistance of the house's old reliables, Emerson Gill's Boys; \$3,700; good.

FORECLOSE THEATRE

Zanesville, O., March 10. J. R. Williams, James Reed, C. H. Bott, Harry A. Weller and Frank E. Weller, stockholders in the Zanesville Theatre Co., have filed suit against the company and F. E. Conway to foreclose a mortgage of \$15,000 on the property.

LOST WORLD \$15,000; TOP WEEK;

FOX'S BIGGEST IN PICTURES \$21,000

Despite Lent Records Being Made in Philadelphia—Stanley Light Last Week at \$23,000—"Love's Wilderness" Didn't Hold Up

Philadelphia, March 10.

The brick trade for "The Lost World" was the feature of the week. It is beginning to look more and more certain every day that this big first National special is due to put the Atlanta back on its feet.

The Stanley had a fair-to-middling week, the mix picture pulling down the draw. It was "Love's Wilderness," and although Corinne Griffith's name means something here, the picture was highly regarded.

The surrounding bill, on the other hand, with Cadman, the composer, Princess Tatiana, soloist; Rita Owens, comedienne, and Joe Thomas Sax-O-Tette, was one of the best this house has had in weeks and helped in the general results.

The Stanton, with "Greed" in its third week, fell off, but that picture held up above expectations, and its \$11,000 and some odd last week was satisfactory to everybody.

The Fox, the mix picture program to date, scored heavily, the picture, "Excuse Me," being liked, but picture was not a success. The picture, activities at the University of Pennsylvania, a local stunt called "Spring Reveal," probably attracting the most attention, helped the house come close to \$21,000 on the week.

The Acadia had its trouble with "The Boy Who Sailed" withdrawing this week, hardly in the hit class. The Karlton had a mediocre week, together with "Vivette" and "Inez of Hollywood," in fact, in general, all downtown houses except the Acadia and Fox, were hard hit.

This Week

This week's layout includes "The Goose Hangs High" at the Stanley in conjunction with the semi-annual Fashion Review conducted by Gilbert Brothers. A good side bill is being used now, and yesterday's picture was the biggest the house has had in weeks.

The Fox has "As Man Desires" and Marguerite Sylvia as added interest, together with "Vivette" and "Inez of Hollywood," the new York Synopsators. The combination looks good.

Interesting, But "Charley's Aunt" Beat It at the Century

Baltimore, March 10. No startling angles to the local screen story last week. The Rivoli and the Parkway in front.

"The Thundering Herd" at the Century nor "Broken Laws" at the New did anything sensational at the box office.

Estimates for Last Week

Rivoli (2,800; 25-75). "New Toys." Excellent Lenten week, but nothing else.

Century (3,300; 30-75). "Thundering Herd." Interesting film, but perhaps "Covered Wagon" type is being overworked. Receipts still off from big "Charley's Aunt" week to about \$12,500.

New (1,800; 25-50). "Broken Laws." Mrs. Wallace Reid's celluloid lecture succeeded in boosting takings over previous week, with \$11,000 total.

Hippodrome (3,200; 25-75). "Chalk Marks" and vaudeville. Business maintains satisfactory seasonal average; around \$9,000.

Parkway (1,400; 25-50). "Charley's Aunt" (2d week). Business close runner-up to first sensational week. House opened at noon Saturday for extra performance. About \$6,000.

Garden (2,800; 25-50). "Soft Sails" and "The Devil's Cargo." Harry Carey one of the regulars, but unable to better Hoot Gibson's figures of previous week. House maintained average of about \$10,000.

Metropolitan (1,500; 25-50). "The Bridge of Sighs." Harold Lloyd in "Now or Never." Extra, billed ahead of the feature. Business satisfactory for season.

This Week

Rivoli, "His Husband's Secret"; Century, "The Lost World"; Parkway, "Janice Meredith"; New, "The Devil's Cargo"; Garden, "Charley's Aunt"; Metropolitan, "The Boy Who Sailed"; Hippodrome, "The Girl on the Stairs."

"The Lost World" and "Isn't Life Wonderful?" which were "The Thief" is the Stanton's attraction, and the Karlton has "The Dark Swan." The palace expects a good week with "Coming Through" and "The Winner Girl."

Next week has "New Toys" at the Stanley, "Frisolous Sal" at the Fox, "The Boy Who Sailed" at the Karlton, and "The Redeeming Sin" with Nasimova, at the Acadia.

Present indications are that all the downtown houses except the Acadia, and possibly the Stanton, will ride through the summer this year.

Estimates for Last Week

Stanley (4,000; 35-50-75). "Love's Wilderness" (First National). Notices not laudatory and picture was a much more of air, although Corinne Griffith popular here.

Program with Cadman, composer, and several other features helped hold up above to about \$25,000, low for house.

Adams (1,500; \$1-65). "The Lost World" (First National), second week. Apparently the picture of spring season. Actually best first week's gross, holiday and all, last week, with about \$10,000 to it.

Stanton (1,600; 35-50-75). "Greed" (Metro-Goldwyn, third week). Final week off, but still far better than expectations, checked at around \$11,000, above figures some pictures ever get at this house. "Thief of Hearts" (Metro-Goldwyn) and "Excuse Me" (Fox) (3,000; 30-50). "Excuse Me" (Fox) pleased and praised by critics, but surrounding bill turned them off. With Tom Burke, soloist, and University of Pennsylvania pictures (local stunt) drawing in crowds.

About \$12,000. Highest yet.

Acadia (800; 60-100). "Isn't Life Wonderful?" (United Artists, second week). Not draw expected and goes off after the first week, sent to \$2,250 and is due for another drop.

"Redeeming Sin" suddenly broke in at \$1,000.

Karlton (1,000; 50-100). "Inez of Hollywood." Usual business of house, was certain percentage attributable to Lenten slump. Hardly achieved \$2,000.

"DETROIT... PICTURES OF DETROIT" CRY FROM BROADWAY'S PICTURE THEATRES

Nothing of Late in Feature Film Line Has Meant Anything in Grosses—New York Exhibitors Repeating Claim of Others All Over Country—"If Pictures Can't Stand Up," They Say, "Stars Must Be Gotten from Vaudeville or Legit Field"—\$51,000 at Capitol Last Week Credited to Similarity in Picture's Title to "Dirt Play"—"Charley's Aunt" Biggest Thing on Street—"Made" Sydney Chaplin in New York

The line repeated by the bigger picture houses all over the country has finally found reflection in New York when one of the managing directors of a large Broadway house stated yesterday, after reviewing the business of the last few weeks, that producers had better make up their minds that the business in the big houses is going to be like vaudeville unless they get on the job and give us picture that mean something.

"The last couple of weeks have brought nothing to Broadway anywhere that meant anything to the box office. If we can't get pictures that will bring them in, they have to go after star names from the legitimate and vaudeville fields as added attractions to make it possible for us to get money."

That has been the cry for almost six months from some of the bigger theatre men, particularly in the West. Its echo on Broadway makes it apparent there is something all wrong with the box office even with pictures as good as the pre-release super-theatres are concerned.

Not a Wallop

Last week along Broadway there wasn't a single outstanding box office wallop. The great big Capitol, which did \$15,000 on the week with "Lady of the Night," didn't do it on the strength of the picture, but rather on the similarity of the title to one of the shows on Broadway which had "The Swan," did \$25,000. Much better than \$30,000 was looked for. A coming Western that just fell short of being qualified as the successor to "The Covered Wagon," at the Rivoli, failed to get over with anything like the wallop that there should have been at the box office. The Rialto, which held "Too Many Kisses," a comedy with a lot of love stuff and thrills, also dropped below box office expectations. So all in all, it was a weak week on Broadway.

Of the pictures that held over, "Charley's Aunt," at the Colony; "O, Doctor!" at the Rialto; "The Last Laugh," at the Cameo, the first one did virtually what might be termed the best business of the street, especially when it is considered that the picture was finishing out its fourth week at a profit, with \$1,000 showing in its statement showing \$22,800. "O, Doctor!" for the second week net \$13,400, while the little Cameo there was \$12,500 for the Jannings' picture.

In Legit Houses

In the legit houses top money went to "The Lost World" at the Astor, \$12,400, while another First National release, "Quo Vadis," at the Apollo, fell off considerably, getting \$1,600. William Fox's features, "The Iron Horse," showed \$3,815 last week and "The Man Without a Country," at the Rialto, did not do as well as the title of the picture production has been changed to "As No Man Has Loved."

"Charley's Aunt," at the Cohan, is finishing next week. The business here has been nothing to brag about, and last week fell to just a little better than \$5,000.

The Criterion with "The Miracle of the Whirls" is not showing anything like a box office draw and the picture will be out after the end of next week.

When "Charley's Aunt" leaves the Colony at the end of this week, after five weeks at the house, it will be succeeded by Priscilla Dean in "A Cafe in Paris," which in addition will have the star making a personal appearance in a sketch played in the action of the film. "Aunt" will move into the Cameo.

Estimates for Last Week

Apollo—"Quo Vadis" (First National) (1,400; \$1.65). Just passing along, not causing popularity to the business falling each week as run continues. However, First National got picture real cheaply, so had no kick. \$1,000 loss.

Astor—"The Lost World" (First National) (1,131; \$1.65-2.20). Holding up decidedly well and when it

hits picture houses should mop up. Last week \$12,400.

Cameo—"The Last Laugh" (UFA-Universal) (542; \$0.85). Filled out three weeks at this little house after having played two previous weeks on Broadway. Last week, \$5,250.

Capitol—"Lady of the Night" (Metro-Goldwyn) (5,300; \$0.65-1.65). Did remarkable week's business, getting little better than \$51,000. Title of picture verging so closely on that of Belasco's "Ladies of the Evening" given credit for the draw. But it did not strong enough to pull the business.

Central—"As No Man Loved" (Fox) (922; 75-99). Title formerly "The Man Without a Country." Changes week, according to producers, to prevent confusion with old production of "The Man Without a Country." Playing on grines got \$6,300.

Cohan—"Romola" (Metro-Goldwyn) (1,158; \$1.10-2.20). This picture never got away to real start but showed little better than \$5,000. One more week to go.

Colony—"Charley's Aunt" (Christie-Prod. Dist. Corp.) (1,580; \$0.85-99). Fifth and final week here for this laugh-producing comedy that has made Sydney Chaplin real name on Broadway and created run record for this new house. Last week, fourth, showed \$22,800. New attraction next Sunday, "A Cafe in Paris," with Priscilla Dean's personal appearance in a George Beban breaking into the picture, "Charley's Aunt" switches into Cameo.

Criterion—"The Miracle of the Whirls" (Foreign) (408; \$1.65). Not causing stir on Broadway, and it will mean virtually nothing when reaching picture houses, as nothing in way of exploitation or advertising has been done for picture. Now in third week, with one more to go. Showed less than \$5,000 second week.

Lytic—"The Iron Horse" (Fox) (1,406; \$1.65). Hit off on seventh month of its long run here, with \$1,000 showing in its statement.

Piccadilly—"Oh, Doctor!" (Universal) (1,360; \$0.85). Second week at this house and business showed decidedly well, all things considered, and returns showed \$13,400.

Rialto—"Too Many Kisses" (Famous Players) (1,360; \$0.85-99). Second of Richard Dix starring series Famous is making, and showing made by picture in face of strong opposition present. Showing rapidly developing strength at box office. The receipts showed \$17,872.

Rivoli—"The Thundering Herd" (Famous Players) (2,200; \$0.85-99). With receipts of \$21,227 at the Rivoli this almost super-early picture did not seem to be sufficiently enlightened to want to venture into the Cruise picture. The receipts showed \$17,872.

Rivoli—"The Swan" (Famous Players) (2,900; \$0.65-85). Here was long awaited picture on Broadway with high expectations. Business, however, was \$25,073, with tough weather break first day of week.

HEADS SCREEN ARTS CLUB

Los Angeles, March 10.

Robert Edison is named as the first president of the newly organized Screen Arts Club, formed in Hollywood and which will have its own clubhouse on Franklin avenue. Lewis Stone is vice-president-treasurer. Robert McElroy is secretary. The directors are Fred Esmelton, Robert Schable, William Desmond, Alfonz Ethier, J. Gordon Magee, P. A. Behanes, J. A. Tyrer and George Read.

The club is to be patterned after the Lambs, of New York.

'QUO VADIS' \$23,500 AT ROOSEVELT; LETS GO WITH HIRSH LOOP HOUSES

"Syncopation Week" Gives Chicago Over \$53,000—"Charley's Aunt" Holding Up at \$9,000—McVicker's Fair at \$23,000

Chicago, March 10.

Lent seems to have no ill effect upon the loop's business, although the neighborhood houses are said to be suffering. With cold weather predominating the forepart of the week, and the first intimation of spring bringing a ray of sunshine towards the latter part, the cinema theatres in the downtown district wound up one of the best all around weeks they have enjoyed in months.

After two consecutive flops at the Roosevelt in "Janice Meredith" and "Green," "Quo Vadis" stepped out and showed a prosperous week's business on its initial appearance. The feature has been well exploited and will undoubtedly remain here for at least three weeks.

The Chicago, with a special "Syncopation" Minstrel Show, packed them in. The short running time of the combined program enabled them to turn their audience over faster, with the result that the house counted up a little better than \$5,000. The surprise of the week goes to "Charley's Aunt," which has been going along at a steady pace ever since its opening. The feature will reach the O'Brien at the end of the week, and as it goes over the \$5,000 mark, with the "Rag Man," which is to follow in, being indefinitely held out, Miller's with "Too Many Kisses" and a couple of minor presentations, slipped in a fair week, while the Monroes a little better than \$4,000 for the second week of the "Last Man on Earth."

The Randolph was helped considerably by the overflow from the State Lake and Chicago, with the result that the house checked up in excess of \$5,000 with the "Price of Pleasure."

"Pleasure." This house is accorded as much space in the "dailies" as are the better grade theatres.

Estimates for Last Week

Chicago—"Enticement" (Metro-Goldwyn) (4,500; \$0.75). Backed by a stupendous state production that involved a company of 40 artists proved an exceptional draw raking up a total of over \$53,000.

McVicker's—"Too Many Kisses" (Paramount) (2,400; \$0.75). This is the third week that the program at this house have failed to reach the \$25,000 mark. This is the second Richard Dix starring vehicle and in both instances failed to draw. Around \$23,000.

Monroe—"The Last Man on Earth" (Fox, second week) (973; \$0.50). A corking week's business, considering that the feature is a holdover and not supplanted by any special programs. Bettered \$4,000.

Orpheum—"Charley's Aunt" (Producers Distributing, 4th week) (776; \$0.50). Despite exceptional large programs offered at other theatres for practically the same admission this feature is more than holding its own, with takings amounted to around \$9,000.

Randolph—"The Price of Pleasure" (Universal) (450; 45). Receipts bolstered by the overflow from the surrounding theatres, with last week's gross being in excess of \$5,000.

Roosevelt—"Quo Vadis" (First National) (4,600; \$0.65-75). Showed real prospects of being a winner for this house according to the receipts garnered the opening week. The picture beat the opening week's receipts of the two previous features by nearly \$5,000. Looks good for at least three weeks. \$23,500.

VON STERNBERG'S 'PERFECT FLOP'; \$3,500 FOR 'SALVATION ARMY'S'

"The Swan" at Met, L. A., Also in Overboard Class—Grauman's Egyptian Did \$23,500; Second Week of "Iron Horse"

Los Angeles, March 10.

(Drawing Population, 1,250,000)

World premiere of "The Swan" at the Metropolitan last week spelled nothing more than the word "flop." The title means nothing here to the customers who shop about for entertainment. Not even a Harry Langdon comedy and a fairly good presentation was able to help any. From the exploitation and advertising done for the picture the cash buyers did not seem to be sufficiently enlightened to want to venture into the Cruise picture and therefore they held aloof.

On the other hand the Egyptian in Hollywood ranked with the Met, with the Metropolitan as far as intake is concerned. "The Iron Horse" in its second week seems to have hit better than did "The Covered Wagon" for this period of its run here with the grosses now being a bit above those garnered by the Cruise picture. The Grauman prolog at the Egyptian has the whole town talking. Many of those who give the presentation and picture the once over during the initial week have repeated already.

Ranking next for high was Loew's State with the Irving Cummings production, "As Man's Desire," showing up better than any of the downtown houses. With a working good stage presentation to aid, trade began to flow into this house on the opening days.

"Charley's Aunt" at the Million Dollar did not get off as well in its third week as expected, with the downtown showing much better drop in the gross than had been expected. The picture, how-

ever, is being held over for a fourth week.

Prize Flop

The prize flop of the town was the whole-hearted dive the famous Von Sternberg production, "The Salvation Hunters," took at the California. It seemed as no one cared, not even the artistically inclined and long-haired mob from Hollywood, whether or not this picture was showing.

Another one of the low acre group was the Criterion with "The Great Divide" in its third and final week. Seemed as though the picture had about run the limit on its second week, but with nothing to replace it the house was compelled to stand for a big drop.

"On Thin Ice," a Warner Brothers output, got off to a fairly good start at the Rialto and did all that was expected of it for its first week.

The Forum had just a pleasing offering no one got excited over, "Fifth Avenue Models," and the Cameo managed to be, in accordance, tolerable.

For a second week at Miller's and its fourth week downtown "The Thief of Bagdad" (1,800; 25-35). The "Salvation Hunters" did surprisingly well, with the result it is being held over for a third week at this house.

"The Tornado," a Universal product, and "Now or Never," a Harold Lloyd three-reel reissue, sold at popular prices, and doubtless will grind house pretty steadily to exceptionally good business on the week.

Estimates for Last Week

California—"The Salvation Hunters" (Columbia) (2,000; 25-35). No one surprised when this Vol-

BARGAIN SHOW DREW \$15,000

Newman, K. C., Easily Led Field Last Week—"Dixie Handicap" Feature

Kansas City, March 7.

The bills offered by the several big downtown picture houses seemed to be what the fans wanted. Together with the extra stage entertainment at the Newman, and the vaudeville at the Mainstreet, they drew in the nick of time. The pictures were highly interesting and one could make no mistake in any of them.

The Newman with "The Dixie Handicap" and its annual song review with some 30 entertainers, proved a bargain. The nights when the top was 50 cents were capacity, as were the early mat, at 25, but the regular matinees fell a little.

The Missouri had a war picture, "The Call of the Nation," under auspices of the Veterans of Foreign Wars, and pulled a little from the regular houses.

The week's estimates:

Royal—"The Thief of Bagdad" (United Artists) (1,200; 40-50). First showing of Fairbanks at top prices. No run; probably three weeks. On account of length of the film no extra feature.

Liberty—"A Lost Lady" (Warner Brothers) (1,000; 35-50). Irene Rich starred. House still featuring "matinees" daily at quarter with drinks thrown in. Title did not mean much to regulars. Business only \$4,000.

Mainstreet—"New Toys" (First National) (3,200; 25-50). Customary five acts Broadway type. Business held up strong. \$12,000.

Newman—"The Dixie Handicap" (Metro-Goldwyn) (1,800; 40-50). Annual New Year Song Review, with 30 artists on stage. One of best bargain shows ever in city. Fans flocked to buy it. Night business capacity. Close to \$15,000.

At the other first run houses: "The Wise Virgin"; Pantages; "Pearlbond"; Globe.

RAYMOND WITH B. & K.

Chicago, March 10.

Charles Raymond, formerly manager of the Rialto, Washington, has associated himself with Balaban and Katz. Raymond will have complete charge of the radio advertisement for the B. & K. and will handle announcing and also handling public.

F. & R.'s New 2,000 Seater

Rochester, Minn., March 10.

Finkelstein and Rubin have acquired a site here upon which they will erect a 2,000 seat film house.

After being dark for six years the Crystal theatre has been reopened by Montgomery and Owen at Guthrie, Okla.

Sternberg masterpiece took to the "chutes" small at \$2,600.

Million Dollar—"Charley's Aunt" (Prod. Dist.) (2,200; 25-35). Rather surprising poor start third week. \$14,000.

Metropolitan—"The Swan" (Paramount) (3,700; 25-35). Just could not draw, probably due to unfamiliarity of audience to stage play and again possibly to poor exploitation and advertising. \$12,400.

Grauman's Egyptian—"The Iron Horse" (Wm. Fox) (1,800; \$0.85-1.65). Second week showing. Receipts \$23,500. Strictly a record for this picture. It might run 20 instead of 12 weeks as originally calculated. \$23,500.

California—"As Man's Desire" (First National) (2,400; 25-35). Started off at great speed and kept speeding throughout week. \$20,800.

Metropolitan—"The Great Divide" (Metro-Goldwyn) (1,600; 40-65). Third week bit too much. Local interest. Second week \$12,000.

Forum—"Fifth Avenue Models" (Universal) (1,800; 35-65). Title meant more than product with business was, in accordance, tolerable.

Miller's—"The Thief of Bagdad" (United Artists) (800; 25-35). The picture is doing well. What this Fairbanks product did in second week here by outgrossing majority of features here in their initial week. \$1,800.

Cameo—"The Tornado" (Universal) (800; 25-35). With Harold Lloyd reissue, which for this grind house to keep them coming in weekly. \$2,300.

Liberty—"On Thin Ice" (Warner Brothers) (900; 35-50). Got off to fair start and did satisfactory business. \$2,300.

NOW PLAYING THE MOVIE HOUSES OF THE MIDDLE WEST

RENOFF AND RENOVA

Premiere and Feature Dancers
Metropolitan Opera Co., N. Y.
Chicago Opera Co., Chicago
A. Hammerstein's "Daffy Dill"
Earl Carroll's "Vanities 1923"
Artists and Models Co.

DIRECTION
EDWARD M. MORSE
803 Woods Bldg., Chicago, Ill.
EUROPEAN REPRESENTATIVE
WILLIAM MORRIS



The great big electrifying moment of the performance, however, is provided in the splendid and unusual dancing of Renoff and Renova. The girl is a Pavlova in perfection and technique, astonishing rises and falls and balancing on her toes, but her acrobatic leaping and prounging fairly sent the audience into sustained applause and left us thrilled and interested. Renova is a phenomenal dancer of amazing grace and ingenuity, and, in fact, as the audience was concerned was the star of the "Merry Widow."

Like lotus flowers at a prairie round-up loomed the classical and oriental dancers, Renoff and Renova. Gorgeous, superbly athletic, with incomparable poise and grace, these great dancers gave the big electric thrill to the beauty of Mr. Carroll's splendid show. In "The Slave Market," a creation of Renoff's, came a magnificent drama, with tragic glory, to drive half into the amazement of the big audience, though the entire story was told in ten or fifteen minutes of sensational pantomime ballet.

The high lights of the show and the moment we always will remember in the barbers' saloon of Renoff and Renova, which kept the audience in a breathless spell but apparently shattering nothing but the nerves of their audiences. How those people escape injuries is a riddle so far involved.

Notably given, higher and swifter wings, were the wonderful Renoff and Renova, who seemed to enjoy the revel at unlimited stage room for their sensational dances—summing up and measuring by applause, Renoff and Renova scored the hit of the evening.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"THE DREAM OF A VIOLIN"
Dance Revue (Fanchon and Marco Act)
20 Mins.; Full Stage
Loew's State Theatre
Los Angeles

Los Angeles, March 7.
There is considerable originality about "The Dream of a Violin," one of Fanchon & Marco's "Ideas," so far as picture house presentations go and the individual performances of the cast deserve more than mere mention.

The act opens with a terraced stage effect. Back of second entrance and extending clear across the stage is a raised platform having black drapes for a background and a separate lighting system. The extreme right corner of this platform is cut off from the rest of it and reveals a sort of throne chair effect with a girl violinist attired in a voluminous court costume standing in the foreground.

Before the curtain rises Roy Smooth, a promising young tenor, steps from between the plush and offers a solo concerning the comparison between a violin and a pretty girl. As the curtain is lifted the girl violinist begins a weird Oriental number to the accompaniment of which an Egyptian dancer does one of those graceful, snaky, Salome selections. This is followed by a toy soldier dance that is exceedingly well done and mixed with plenty of comedy. Next in order is a ballet solo, "The Dying Swan," which won well-merited applause. As the dancer ran off stage she was followed on by Edna Covey, also in ballet costume, who launched into a burlesque of the swan dance.

Miss Covey is a thorough comedienne. Her falls are cleverly done and come so unexpectedly that the audience fairly roared. She was called back for several encores. A sextette of girls in picture hats and long loose dresses of varied colors followed Miss Covey, presenting a graceful ensemble dance. The act closed with a general ensemble number in which all of the company participated.

The cast in "The Dream of a Violin" included, besides Edna Covey, Roy Smooth, Ann Latroy, Sally Finney and Carlos and Jinette. The act is well staged and scored effectively.

The other musical feature of the bill was a concert number, "Beautiful Galathea," with Carl D. Ellnor conducting.

"MADAME BUTTERFLY"
Singing Novelty
10 Mins.; Full Stage
McVickers, Chicago

Chicago, March 7.
A presentation lavishly presented. It is an excerpt from the opera depicting the scene where "Butterfly" is preparing a festive welcome for her long absent American lover, but is disappointed.

Doris Morelle, as "Butterfly," made a striking appearance and displayed her capability of handling a dramatic situation as easily as singing "One Fine Day" which she rendered effectively. Eulette Corner, as "Suzuki," the maid, also gave a splendid performance which had a tendency to draw the attention of the audience. The offering was enthusiastically received and applauded.

The scene discloses the interior of a Japanese home with a full view of the river being obtained from the porch. Cannons roar and a ship is seen moving in the distance. There is singing off stage and as the ship passes by is as convinced that her American is not among the passengers.

WAYBURN'S "JAZZ-MAD REVUE" (11)
Singing, Dancing and Specialties
24 Mins.; Full Stage
Grand Central, St. Louis

St. Louis, March 7.

A corking stage show, this. The girls pretty, the dance and vocal numbers fine, the cast well-trained. Opening, the parted curtain revealed the stage, with a girl and black dog the background. A purple spot picked out a girl in male costume and high hat, who sings the melody of "Sweet Simplicity." Following the rear curtain, raised, discloses the tops of a group of six umbrellas. These are raised and the girls, in hoop skirts and pantaloons, dance and sing the chorus in foot-lights. They exit and the first soloist is spotted to close the number. Two maids bring on a huge hat box, and on pulling the ribbon, a girl steps out. A page unravels her hoop skirt and removes her hoop skirt, leaving her in the conventional ballet costume. The dancer finishes with a dervish spin.

Rose-colored lights. A white spot shows a big, long-tailed, black cat. From the backing and meowing, it is evident a fight has just ensued. After rubbing a hand over its face, sneezing several times and slinking about, the "tom" strolls off stage. A young lady in evening gown next comes on, singing a song. She is

accompanied by seven dancing girls, in orange and black affairs with horns.

A blare of cymbals and a noisy prelude by the orchestra. A set of an African boach. A head-cad dancer is being downed by a giant tiger. She manages to escape, and dances away, dagger in hand, while the beast growls and paces about.

Finally, without reason, seemingly, the girl throws herself down beside the tiger, who pounces upon her. A boy does an eccentric dance number that registers better than any other turn on the bill. After a solo, the foot and wing lights come on to red, and a blue spot picks out a girl with a flimsy rainbow skirt and a toque of the same kind, who sings. In the chorus she is joined by eight others, all but one carrying parasols and stepping.

For the finale, a steel stranded curtain in the back spaces like a spring shower. A yellow wing light is on it, while the girls are silhouetted in blue by the footlights.

Ruebel.

"IN THE INDIAN COUNTRY"
Prolog
2 Mins.;
Missouri, St. Louis

St. Louis, March 7.

This is a prolog to "The Thundering Herd." The parted curtain discloses the stage in full, Chief Silver-tongue, swathed in blankets and wearing feather headdress, is standing on a tall rock, silhouetted against a background of light blue. Cliffs frame the picture on either side.

He sings "In the Land of the Sky Blue Water." As the last notes are dying away the lights fade and the film is thrown on the transparent curtain until the regular screen comes down.

COAST STUDIOS

"Pretty Ladies" is the next Monta Bell picture for Metro-Goldwyn-Mayer. Work starts this week. Norma Shearer and John Gilbert are sharing the feature honors and have as their man support Zasu Pitts.

"The White Outlaw" starring Jack Hoxie has been put into production by Clifford Smith at Universal City. Those appearing in this "western" include Marceline Day, Duke R. Lee, William Welsh, Charles Brinley and Floyd Shakerford.

William A. Seiter will direct Reginald Denny in "Where Am I?" with Lewis Milestone and Melville Brown are adapting from the story by Edgar Franklin. Production is scheduled to begin March 30 at Universal City.

Ednah Altman, wife of Harry Bailey of the William Fox organization, has been placed under a two-year contract by First National.

Joe Bonomo is to be starred by

Universal in a serial, "The Swiss Family Robinson" adapted from Johann R. Wyss, Isadore Bernstein and William Lord Wright by Karl Kruenda. The players to appear in support of Bonomo are Frances Irwin, Jack Mewer, Alfred Allen, Eva Gordon, Howard Ensted, Jack Murphy and Fannie Warren. Francis Ford is to direct.

Production of "Sun Up" with Edmund Goulding handling the megaphone began this week at the Metro-Goldwyn-Mayer lot in Culver City. Those chosen for the cast include Conrad Nagel, Lucille La Verne, George K. Arthur, Sam De Graze, Arthur Rankin and William Orlamond.

Rapal Walsh has been selected by Famous Players-Lasky to direct "The Wanderer," which will be the next super-production made at the Paramount studios here. J. T. O'Donohue is making the screen adaptation of the stage play written by M. V. Samuels.

Herbert Blache is directing "The Daughter of the Don," starring Root Clason, at Universal City. The supporting cast includes Virginia Brown Faire, Fred Malatesta, George Grantee and Boris Karloff.

Those selected to appear in "The Circle," which Frank Borzage starts making this week at the Metro-Goldwyn-Mayer studios, include

Eleanor Boardman, George Fawcett, Malcolm McGregor, Alec B. Francis, Eugene Bessner, Julian Jansen, Creighton Hale and Otto Hoffman.

"Some Pumpkins" is the title of the first of a series of four pictures Charles Ray is working in, to be released through Chadwick. Jerome Storm is directing and those who have been chosen to support Ray include Duane Thompson and Mary Carr.

Monty Banks is making another full-length feature at the California studios. He calls it "Keep Smiling" and has Gil Pratt and Al Austin directing the job. Those playing the main leads are Anne Cornwall and Robert Edison.

Dale Fuller is one of the principal additions to the cast of "Ben-Hur," which is working at the M-G-M studios in Culver City. Fred Niblo, who is directing and has added three or four new assistant directors to his staff.

Rudolph Valentino started his second Paramount release for Ritz-Carlton this week. The picture will be "The Hooded Falcon" originally the Scarlet Power. Valentino has found a new leading woman in Sally Long. Others in the cast are Dorothy Revier, Emily Fitzroy, Anthony d'Algy, Hector Sarno and

(Continued on page 61)

If you travel
the world over
you will never
see anything
like it.

GIGANTIC
EXTRAORDINARY

When in
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THIS WEEK (MARCH 8th), CAPITOL THEATRE, NEW YORK

PRINCESS TSIANNA
INDIAN SOPRANO
CHARLES WAKEFIELD CADMAN

FOREMOST AMERICAN COMPOSER

in Cadman Songs with Special Settings

Direction ROGER DE BRUYN, 1540 B'WAY, NEW YORK CITY



HOUSE REVIEWS

STRAND

New York, March 8.

Joe Plunkett has seven events rounding out the usual two-hour show this week. Bunching his presentations in the forefront of the schedule leaves exactly nine minutes of actual film in the first 25 minutes, mayhap a questionable layout.

The overture, "Bakuntala," was programmed to be interpreted by "The Light Color Player," invented and played by Mrs. Mary Hallock Greenwalt, but the color symphony failed to reveal itself, which left the house musicians to go it alone and get it over in 11 minutes.

This leads into "Song and Ballet Pictures," listing three separate interludes. They had a tenor, coloratura soprano and a bass vocalizing in each. The presentation proved something of a novelty in that a revolving platform, set in the middle of a black draped stage, held the singers within small sets. At the conclusion of each number they simply turned to bring on the following scene. Effective and quick. The songs used are incidental but it should make a neat interlude for any screen theatre if the soloing voices can hold it up. In this instance each of the singers deservedly registered with the finishing item being a Russian bit which had the platform twice revolving, to bring on the opening quintet of singer, accordion player and a mixed dancing trio of two men and woman, with the Strand ballet corps, all girls, coming to view on the second ring around for the finale. It gave the stage 11 people, colorfully costumed against the somber background.

Spaced by but the weekly news events came Plunkett's inevitable quartet, made to sound almost foolish by the preceding voices.

The weekly reel for nine minutes and was spiced by five Pathe contributions, two Fox and one International. Trailing this was the feature, "Introduce Me," in turn followed by Pathe's "Odds and Ends," more or less of a travelogue and not particularly eye-holding. An organ solo was the "Chaser."

Ship.

CAPITOL

New York, March 8.

Robert Henley's "The Denial" and a special engagement of Charles Wakefield Cadman, the composer, are featured in the lights this week. Of the two the picture is by far the most entertaining feature of the program. Mr. Cadman made his appearance as the piano accompanist to Princess Tsanina, who sang two of his numbers.

Selections from "Madama Butterfly" comprised the overture and were roundly applauded. This was followed by a ballet, "Festival Dance" from "Coppelia," with Mile. Gamberelli doing the solo stepping.

"A Neapolitan Impression," with two numbers sung by Marjorie Harcum and Ava Bomberger, assisted by a male quartet, were very well liked, the numbers being "A Sole Mia" and "Santa Lucia." They were presented in an exterior scene with a background of water. The sextet was dressed in Neapolitan costume.

The Capitol Magazine, which ran 12 minutes, had 11 subjects, four of which were from Kinggrams, three from Pathe and two each from Fox and International. Of the four Kinggrams there were two sports, one showing some foreign snow sports, the Yanks in training, Gen. Dawes the Vice-President and their fourth subject was given to elephants drinking booze to cure their cold. Pathe had the Roto Ship, the Columbia students in their annual play rehearsal and air views of Miami. Cats being trained for vaudeville was the first of the International subjects, views of the new billiard champ and the contest in which he won the title being the other. The Nice Carnival and caves in New Mexico were the Fox contribution.

"On the Road to Mandalay," programmed to be sung by Douglas Stanbury, was omitted from the bill. The closing picture was a pictorial review of the activities of the U. S. navy in China during the recent revolutions in that country.

Fred.

RIVOLI

New York, March 8.

Maestro Riesenfeld conducted in person at the Sunday supper show, and his magnetic effect was unmistakable. Liszt's "First Hungarian Rhapsody," while not as melodious or "catchy as Liszt's "Second," still stood up with a bang. This is a rarely heard opus, even at symphony concerts. "Katherina," a typical Riesenfeld version, was a rattling encore.

The Rivoli Quartet gave a splendid novelty recital of "When You and I Were Young, Maggie"; it can be called nothing less than a recital. It seemed programmed wrong, because it would serve as a fine introduction to "The Goose Hangs High," which opens on the next Christmas Eve, worried yet happy, they sang sacred every-thing except their mutual love to the frivolous demands of their children.

A programmed dance divertissement with Paul Ocard and La Torrecilla did not appear at this performance. "Hello, Hollywood," an Educational short hoke comedy, drew plenty of laughs.

If this having sacred every-thing should fall before the eye of a vaudeville or even revue impresario he is respectfully reminded that the Rivoli starts if it should ever have any open time. Two men and two women—tenor, soprano, contralto, baritone—each an artist and all a delightful blend, working in fluent harmony and rendering with feeling as well as musical quality, this makes a rare and valuable combination.

Lat.

PICCADILLY

New York, March 7.

A combination bill is what the Piccadilly is offering this week. Tom Moore and Edith Roberts are starred in "On Thin Ice," a rather weak crook story, and "The Isle of Vanishing Men" is the other feature. The latter is a decidedly novel film record of the daily lives of the Kia Kia cannibals of the South Sea, a race that is rapidly vanishing. It is in about two reels and contains some remarkable shots of the lives and habits of the islanders. The latter is a decidedly novel film record of the daily lives of the Kia Kia cannibals of the South Sea, a race that is rapidly vanishing. It is in about two reels and contains some remarkable shots of the lives and habits of the islanders.

Frederick Fradkin then offered a violin solo which led into the feature picture.

Fred.

CAMEO

New York, March 8.

The usual unpretentious show surrounds the Cameo's feature this week, and the show makes the feature look sick. Figuring that the sole presentation is a soprano solo and the rest short subjects, it doesn't speak much for "Barriers Burned Away."

Opening, the excellent little orchestra played the Schubert "Serenade" to lots of applause, followed by a straightaway Pathe news reel. An Aeop's Fabies reel next and very funny, while the soprano solo, by an unprogrammed singer, was "Your Eyes Have Told Me So." The Cameo Review, although unprogrammed, was omitted, but an "Our Gang" comedy, this time labeled "Circus Fever," was shown and thoroughly enjoyed. With the Fabies reel it was by far the best thing on the program.

The feature ran 63 minutes and elicited but little interest, while an organ solo excited a negligible crowd at the first Sunday de luxe performance.

The entire show was within five minutes of two hours.

Ship.

CHICAGO

(BYNCPATION SHOW)

Chicago, March 7.

Frank Cambria's scenic and electrical contributions are wholly responsible for the success of the sixth byncpation show at this theatre. Though it is being billed as "Byncpation Show" it is in reality a minstrel show. The talent recruited for this mammoth presentation leans heavy on the male department, with but two women principals appearing. One is Nubs Allen, a local favorite and unbilled, with the other being Alice Manning of White and Manning, appearing in a novelty dance offering.

The cast includes White and Manning, Fields and Edwards, Art Landry and Synchronators, Crafts and Sheehan, Wells and Winthrop, Will Higgle and Osman and Schepp. The overture, under the direction of Nathaniel Pinston, opened with a selection of "My Old Kentucky Home," followed by "Moonlight Bay" introduced on the twin organs by Mr. and Mrs. Jesse Crawford. The orchestra picks up another old melody, which is interrupted by someone in the audience who requests the old minstrel parade numbers. Art Landry and his gang enter from the audience playing a favorite minstrel march.

The actual presentation gets un-

der way with a huge banner which is lowered from the flies with the inscription of several old-time favorite minstrel troupes. A plantation scene, in "one," acts as a prolog for what is to follow. Here a rock-away melody is offered with White and Manning contributing some fast stepping. Going into "full," a minstrel first part is presented with Crafts and Sheehan as the end men and Art Landry officiating as interlocutor. Wells and Winthrop started the proceedings with a "Primrose" dance that scored. Arthur Fields offered a ballad which just got over. A cakewalk by six choristers filled in the time. Art Landry and his synchronators offered their specialty, occupying the stage by themselves. The musicians had to be spread all over the stage in order to fill up the huge watermelon setting. Their various renditions of syncopated melodies registered solidly.

The second portion of the show was run off in vaudeville style, with a jazz toe dancer opening. The girl displayed good terpsichorean ability and was deserving of billing. Fields and Edwards, with the latter officiating at a miniature upright, uncocked some good numbers, while Osman and Schepp made their entrance via a telescope propelled to the front of the stage. The effect was unique and roundly applauded. The boys offered a routine of popular melodies on banjos. They also played the accompaniment for Nubs Allen, who rendered "I'll See You in My Dreams," displaying a good voice. Wells and Winthrop did an eccentric dance, and White and Manning registered the comedy and applause hit of the program with a comedy routine of dancing dressed in grotesque make-ups. The girl takes some remarkable falls which were good for "howls." It is a sure combination for the cinema theatres and will serve its purpose anywhere. Crafts and Sheehan closed the second sector, presenting their vaudeville offering. The boys fared well in the late spot and registered strong, their burlesque antics going over solidly. The Charleston number, staged by Willie Higgle, closed the entertainment.

It was a huge offering elaborately presented and cleverly executed. Backed by the entire company, Higgle introduced some new twists and turns for a "Charleston." A radium number, at the finish, was very effective and concluded a good hour's entertainment.

Due to the length of the program, the weekly, topics, etc., were elim-

BROKE HOUSE RECORDS LAST WEEK AT FOX THEATRE, PHILADELPHIA

Return engagement after a triumphant Coast-to-Coast Tour

LIEUT.

FELIX FERDINANDO 'AND HIS ORIGINAL HAVANA ORCHESTRA SYMPHONIC SYNCOPATORS SUPREME THE RECORD-BREAKING ORCHESTRA

BOSTON

There, for instance, was Felix Ferdinand and his Havana orchestra, as pleasant an instrumental interlude as we have ever heard in vaudeville. Opening with only strings, flute, oboe and subdued tympani, it progressed surely and steadily to the brass of the ever present "Blues." Its little "Pinafore" rendition, in which the players cavorted as if they were ten singers, was amusing, if not novel. We were a trifle bored, however, when "Carmen" was subjected to a similar treatment. Still, Senior Ferdinand's band, while strictly up to the moment, and so in admirable contrast to the chief turn, had a softer touch than most of our greatly favored jazz bands and therefore seemed like the shadow of a great rock in a most weary musical wilderness.

PHILADELPHIA

Lieutenant Ferdinand and his Havana orchestra make up one of the best jazz bands that has ever appeared on a stage in this city.



"BINGHAMTON PRESS"

HAVANA PLAYERS AT BINGHAMTON

Cuban Artists Stop the Show as Applause Calls for Encores

Felix Ferdinand and his Havana orchestra is beyond doubt the finest aggregation of its kind ever to play at the Binghamton theatre. These entertainers claim they hail from Cuba. Regardless of the section of the country they are of, they presented a most novel, interesting and entertaining musical program. Every one of the 12 men in the organization gives a good account of himself as a soloist, and there is individuality about the entire orchestra. The audience was unable to secure enough of the entertainment, and in the words of the theatre manager, "This particular act stopped the show dead" meaning by that it was impossible for the other acts to continue, due to the enormous applause received by the Ferdinand group of players.

THIS WEEK (MARCH 9th), CAPITOL THEATRE, SCRANTON, PA.
NEXT WEEK (MARCH 16th), RIALTO, WASHINGTON, D. C.
WEEK MARCH 23rd, METROPOLITAN THEATRE, MORGANTOWN, W. VA.

inated. The show ran two hours and five minutes with the feature, "Entertainment," taking up half the running time. A well balanced program that drew capacity houses.

McVICKER'S

Chicago, March 17.
Having eliminated competition in the loop through the recent consolidation with Balaban and Katz, who have taken over the management of the house, McVicker's did not have to bolster their program in order to offer keener competition to the "Syncope Show" which was currently appearing at the Chicago. The presentations are still under the direction of H. Leopold Spitalny, musical director. The first show Thursday night was capacity with a sizable overflow in the lobby. The overture was an arrangement by Spitalny and included a repertoire of "Southern melodies" under the title of "A Southern Fantasy." The musical offering was applauded well and a new scene was introduced. The Alexander Slaters, backed by a pretentious set purporting a Russian atmosphere, opened with a de-mure Russian dance followed by some whirlwind dancing. The girls are nicely footed and registered solidly. Also a series of character impressions of famous stage personalities, cleverly sketched. "Topics" then occupied the screen. Albert Hay Malotte at the organ provided "The Pilgrims' Chorus," "Tannhauser" and "The Rose Tree" with a vocal selection of a popular ballad. A change of menu, utilizing comedy, immediately followed. This would be beneficial to his program. "Madame Butterfly" (Presentations) was trailed by the feature, "Too Many Kisses." An Our Gang comedy, "Fast Company," closed a good all-around program.

NEWMAN

Kansas City, March 5.
Milton H. Feld, managing director and producer for the Newman enterprise, certainly spread himself with his annual song revue produced in connection with the "Dixie Handicap" at the Newman theatre. If there is any real criticism, it is too much show, at least that was comment overheard from some of those standing in the foyer for many minutes waiting for some of the seated customers to get their money's worth. The Newman annual song revue has become an occasion and the house regulars expect something better than the regular show entertainment of one or two acts in addition to the picture, and Feld has set a standard that is looked upon as a jump to measure up to in stage entertainment.

There were many of the "pop" songs and numbers of 1924 omitted from the revue this week they cannot be recalled, as seemingly all were there, either in part or entirety, by either vocalist or instrumentalist, or both. The program started with a three-minute trailer for the coming attraction and then right into the revue, with but a few strains from the Newman concert orchestra to start things moving. When the heavy velvet drapes parted Karl Kenney was seen seated at the piano. He was the announcer and introduced the various numbers and artists in neat rhyme. A special setting was used for the act. The theme being music, a special drop showing several bars of music was used, and during the appearance of the Royal Syncopeators the notes of the music flashed as the syncopeators jammed things up. It was a very pretty and effective novelty. To the familiar strains of "Dreamy Melody," "Oriental Love Song" and others, the Kelly Dancers were introduced individually for bits of the dance, done in costume. Jules and Joale Walton followed in a fast stepping Argentine dance number and then LeRoy Mace and Helen Swann introduced several of the 1924 ballads, including "Flower from an Old Bouquet," "Dandy and Belle," accompanied by the Kelly Steppers in hoopskirts in everything. It was a pretty production number and pleased. "Charlie My Boy" brought Marjorie Barrett into the spotlight and she put over Taylor, Parsons and Hawkes were next, the parting curtains showing them seated in the side door of a box car. Their offering was songs of the south and they certainly had all the "mammy," "Carolina" and "coming home" songs that could be remembered. They proved favorites and could have sung all night, but no encores were scheduled. Kenney and Barrett had some cross-tra bits and then Mace and Swann offered "What'll I Do" and "Aloha." The

Newmanites like their weepy stuff and the number was heartily applauded. Tommy Mallie and Sammy Stept, billed as "Knights of the Air and Composers of Current Hits," sang several of their own compositions, but their draggy stuff did not seem to get over as well as some of the others.

"Where the Lazy Daisies Grow" proved another production number, and a pretty one. It was led by Miss Barrett, and the Kellys were first shown behind transparent life-sized daisies. Coming from behind the flowers, the dancers were costumed as farmerettes, and how those "gals" can step! Carlos Restivo followed with accordion solos and stuck to the popular stuff. Taylor, Hawkes and Parsons trio came back for some patter and jokes, some of them not so new or good, but redeemed themselves with "Old Dang." These boys are some harmonizers but are inclined to attempt comedy when they would be better appreciated if they would stick to their singing, especially because their audiences like those they have been entertaining for the past two weeks at the Newman.

Then came the Royal Syncopeators, that lively bunch of twelve who at the Royal theatre, and they had a hard time stopping their part of the show to let the Dancing Waiters on for an exhibition of ballroom dancing. The song "Walla-Walla," done by one of the trio, got some hearty laughs, and the Kelly Dancing Six were back for their "Shine" number, and they sure did shine. The finale followed with the Syncopeators and the Newman concert orchestra and Restivo playing and all the artists on the stage for the closing of one of the best musical revues seen here in a picture house. The act ran just one hour, although scheduled for 45 minutes. Then came the "Dixie Handicap" feature for an hour and fifteen minutes, with a twenty-minute comedy to follow. Oh, boy, some show!

MISSOURI

St. Louis, March 8.
The lively bunch of twelve (Littau-Lake) by Joseph Littau's orchestra comprised the first six minutes of the 123-minute bill here this week. The number commemorated the inaugurations of Presidents of the United States from Washington to Coolidge. Following, even without the inter-

polation of a film, Francis Renault, "the slave of fashion," came on in full stage. Purple hangings frame a silver curtain in the center of the stage. Four candelabra light the stage, and the curtains rise and Renault steps out, wearing a feathery affair with a lengthy train and wielding a ponderous yellow fan. A Spanish song and costume are his next offering, followed by a parade turn in which he shows his "diamond" gown, which the program states cost \$40,000 but for which Renault claims only \$5,000. Renault registered great at Saturday night's show. Twenty-five minutes including extras.

The Missouri magazine was next, comprised of seven international shots and lasting the same number of minutes. No crossword puzzle film nor animated.

The 14 girls in the "Florida Bathing Beach Revue" were Bradley oathing suits and Bradley outdoor garments, a film leader, as the program stated. A miniature billboard on the stage reminded one during the presentation. The girls strut of a runway in front of the pit, but that part of the audience down in front didn't see anything over which to become excited, for billed as "direct from Miami and Palm Beach," the young ladies didn't live up to the billing. They made three changes of attire, one of sports suits, the other two of beach clothes. Sixteen minutes in full stage.

"Too Many Kisses" (Richard Dix) was the feature, running 61 minutes. Mighty good entertainment. A Roach-Pathe comedy, "Should Husbands Be Watched," followed for nine minutes, but was not "caught."

A two-minute trailer closed. The St. Louis girl who has been used for the illustrations of "Chickie," the girl story that starts in The Times Monday, is scheduled to appear at all performances at the Missouri that day. Ruebel.

Patsy Ruth Miller has been placed under a five-year contract by Warner Brothers and is to play the lead in "Rose of the World" instead of Marie Prevost, who instead will have the stellar part in "Why Girls Go Back Home." Those supporting Miss Miller under the direction of Harry Beaumont are Allan Forrest, Pauline Garon, Alec B. Francis, Mary McAllister, Lydia Knott, Rockliffe Fellowes and Helen Dunbar.

FILM REVIEWS

GOOSE HANGS HIGH

Zukor-Lasky presentation, James Cruse production, from the play by Lewis Beach, adapted by Walter Woods and Anthony Coldeway, seen at Alhambra Theatre. Running time, 70 minutes.
Lois Ingersoll.....Constance Bennett
Bernard Ingersoll.....Myrtle Bedman
Jedward Carroll.....Kathar Ralston
Hugh Ingersoll.....William R. Olin
Jedward Ingersoll.....Edward Peil, Jr.
Elliot Kimberley.....James A. Marcus
Rhode.....Gertrude Claire
Miss Derby.....Wall Covington
Mae.....Cecile Evans

An extremely pleasant dish, this picture, typical of what the screen must have if it is to endure ad infinitum. An occasional wonder film, like an occasional wonder-play, can be expected at irregularly recurring intervals. But the daily fare must be like this feature—durable, wholesome, domestic, native, mingled comedy and drama, for that is life's way, and life's way is the theatre's best way except in those exceptional instances which punctuate the mimic world as they do the real.

This story, which made a palatable comedy in the spoken medium, surpasses itself in the silent translation. Intelligent direction—intelligent enough to stand on a simple narrative with its human elements of amusement and contact with our healthy emotions without straining for distracting spectacles and high-powered movie effects—must be

credited with gilding this goose and making it an appetizing and savory goose instead of half peacock and part crow.

All that may sound figurative, but it means plainly that "The Goose Hangs High" is a swiftly running comedy-drama, of middle-class small-town life, love of parents for modern children and affection of children for those parents despite their modernity.

That being the gospel of Beach's play originally, it remains undocored in the Woods-Coldeway screen conception. The screen gives it more than it had, but the more is in the same vein, feels the same pulsations and preserves the same tempo and the same homely sentiment.

The casting is as sound. Myrtle Bedman, as the mother, gives the part mature beauty of features and of spiritual radiance; George Irving as the father, plays it just as Norman Trevor did it (and probably is still doing it) on the stage; the children are far superior to those in the conversational presentation.

Constance Bennett, though her make-up seemed to make her skin too dark, does easily the most eloquent and promising work she has shown on the silver sheet, as the flapper daughter, William R. Olin, Jr., as the older son, is manly and deeply sympathetic. Eddie Peil, Jr., is a find as the adolescent boy. But the tip-topper is in one Esther

Glorance Vidor

The GIRL of GOLD

With Malvina May, George, Chas. Du Roy, Alan Roscoe, Benjie Byron, Charles French
Directed by.....John Ince

Adapted by.....



It's Laughing Lightning

Douglas MacLean in INTRODUCE ME

Story by Raymond Cannon and Wade Boteler

Directed by George J. Crone

Supervised by Al Santell



EVERYBODY SAYS IT'S A COMEDY WOW!

"It is the perfect comedy. Don't miss it."
—Harriette Underhill
N. Y. HERALD-TRIBUNE

"The situations evoked hilarious laughter."
—Mordant Hall
N. Y. TIMES

"Hair-raising thrills with underlying comedy."
—George Gerhardt
N. Y. EVE. WORLD

"I haven't liked this young man as much in any picture as I do in 'Introduce Me.'"
—Lonella Parsons
N. Y. AMERICAN

"You will howl at 'Introduce Me.'"
—Rose Felswick
N. Y. EVE. JOURNAL

"Douglas MacLean in one of those swift rolling films like 'The Hottentot.'"
—Mildred Spain
N. Y. NEWS

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quences of unimportance to the English locale.

"Gerald Cranston's Lady" isn't an especially engrossing film, but its sex interest, clean for the greater part, and the finished production fit it for the daily changes neatly.

It has been playing in and around New York off and on for some weeks.

Stik.

Barriers Burned Away

Associated Exhibitors Release produced by Arthur F. Beck. Founded on the novel by Edw. E. Felt and dramatized by Leah Bald. Directed by W. S. Van Dyke. At the Casino, New York, week beginning March 8. Running time, 68 minutes.

Mabel Ballin Christine Randolph..... Eric Mayne Wayne Morgan..... Frank Mayo Mally Windrop..... Wanda Hawley Gale Winthrop..... Wally Van Minked McCornick..... Arline Pretty Earl of Turner..... Lawson Butts Tom Bill Cronk..... Tom Santucci Howard Mellon..... Harry T. Morey Patrick Leahy..... Lockey Mrs. Leahy..... Mrs. Charles O. Craig Peg-Leg Sullivan..... William V. Mong Halsted Street Terror..... Pat Harmon Kitty..... Frankie Mann

This is the film which has Chicago at the time of its fire as the subject. To the end of attaining accuracy, the titles announce that the Chicago Historical Society co-operated with the producers and that everything has its basis in fact.

Nevertheless and notwithstanding, the important thing is that with a great street and lobby ballyhoo and plenty of advertising, it may not even do business on the home grounds.

And that's the answer to the film—it is one of the type that holds neither drawing nor entertaining powers and is therefore of little use to the average exhibitor. The Cameo is playing it on a guarantee—which explains everything.

The plot concerns Chicago of 1870. A love story runs through it. It seems that a famous painting was stolen from the Morgan family and that it finally was sold to an art dealer, Randolph, by the villain, Howard Mellon. Young Wayne Morgan, disguising himself as a porter, gets entrance to the Randolph establishment and discovers the work of art. From then on the love

affair with Randolph's daughter takes varying turns, for he denounces her copy of the thing as the work of an artist without a 'soul.'

In sequences which introduce the old Bismarck saloon and in one fight there, some interest is maintained. The flash of the widow Leahy's cow doing the only back-kick in the world that ever rivaled George Cohan's also was historically engaging—but not dramatically.

The various Chicago characters introduced—Potter Palmer, the detective William Pinkerton, Marshall Field and the Halsted Street Terror—were all right but if they mean anything to the average audience in either Seattle or Miami it's doubtful.

The production is tawdry and not well made. No one in the cast, unless Eric Mayne and Tom Santucci be excepted, does anything above the ordinary in acting, while the direction and story are at fault in many places.

The whole thing lags badly, has split continuity which kills much of the interest and the fact that in Chicago it meant applause is proof that "Barriers Burned Away" is an ordinary film. Even Jack Laity wouldn't like it.

Stik.

IDLE TONGUES

First National Production, made by Thomas H. Ince. Made from Joseph Lincoln novel, "Dr. Nye." Scenario by C. Gordon Sullivan and direction by Lambert Hillyer. Supervised by Ince. Reviewed as part of a double bill at the Circle, New York, March 8. Running time, 70 minutes.

Dr. Nye..... Percy Belmont Katherine Minot..... Doris Kenyon Jack Copeland..... Claude Gillingwater Faith Copeland..... Lucille Rickson Cyrus Stone..... David Forman George Sullivan..... Malcolm McDowell Althea Bonis..... Vivian Glavin Gine Popper..... Ruby Lafayette Peg-Leg Henry..... Dan Mason

This was Tom Ince's last production, and, although released for two months, a review does not appear in Variety's files, hence this one.

Based on one of the recent Lincoln stories, "Dr. Nye," which was a continuation of his Cape Cod lore, its folks and ways, it turns into an interesting study of people with the hate of a small town vividly shown in the attempted persecution of a

physician who went to jail to save his wife's name.

The story of Dr. Nye was that in marrying Judge Copeland's sister he was practically forced into it by her lies and ways. Katherine Minot was the woman he really loved. But his wife stole the child and he was forced to save her. Dr. Nye did a five-year stretch.

Returning to town, he was bitterly denounced as a pariah. Judge Copeland, and except for his friends Cyrenus Stone and Katherine Minot, he was out of contact with the villagers. He and an old salt, Henry Payson, lived together in a house near the sand dunes. Over the village came an epidemic of typhoid. Dr. Nye discovered that the town's water source, owned by Copeland, was responsible. When he arose to town meeting to tell this, Dr. Nye found the air charged with enmity toward him, and at Copeland's word, the men jumped at him and rushed him off to the beach, where he was stoned. Small-town bigotry was exemplified here, and it was not until Nye, driven by desperation, told the story to Copeland.

Then the feud ended, Nye and Katherine married and Copeland's daughter married her young sweetheart—all because Dr. Nye had changed the parental attitude.

This film is beautifully cast and played. Though the sex atmosphere is but faintly suggested, a pleasant atmosphere hovers over the whole thing, and if the small-town types are heavily accentuated it is only for the purpose of bringing narrow-mindedness to life in a pictorial form.

Percy Marmont as the persecuted medic does excellently, while Doris Kenyon as Katherine is convincing. Gillingwater as the stern judge is quite in the picture, and David Formance as his enemy also. Dan Mason as the doctor married her young sweetheart—three cents worth out of place. The settings are modest and good.

Because the direction is convincing, and the acting competent, this makes a satisfactory program film. Its sole fault is that, in the scene where the typhoid angle up in the air. Stik.

Youth and Adventure

Carle Productions starring Richard Talmadge. Distributed by Renown Pictures, Inc. Story by Frank Howard. Clark. Directed by James W. Horn. Photography by William Marshall. At Leoria, New York, one day (March 1) as half the bill. Runs about an hour.

Richard Talmadge..... Joe Fotta..... Pats Gordon Clint Fagart..... Joseph Girard Mary Ryan..... Margaret Landis Red Mullis..... Frances Ford..... Edna Lewis Ford

In spite of all they say about Norma, Constance, Natalie and the De Witt Talmadges, Dick is really the high flyer of the genus homo bearing that good old Brooklyn name. Certainly there are no one in pictures or out who jumps through as many windows, skylights and cubby holes, swings perilously from the tops of skyscrapers, ocean liners and high fences, and vaults, hurdles and aeronautes through as much space as this athletic young gentleman.

The foreword to "Youth and Adventure," his latest and ineptly named feature, bears the information that all athletic stunts have been conceived and executed (possibly it said copyrighted, too) by the star. If trick escapes and feats of agility and strength are all that the public expects from Mr. Talmadge this film will certainly be considered one of his best. The trouble with his stunts, however, is that he injects into them hardly any of the humor that Fairbanks and one or two others put into them.

Ease and grace he possesses in full shares but very little of that essential ability to get across the impression that his escapes and stunts triumphs are more in the spirit of fun than of dire necessity.

The present opus concerns Reggie Dillingham, as plutocratic and shiftless as his name, and his gradual regeneration into a three or four-armed man. Reggie Dillingham has informed him that his fortune has melted in the stock market and it is up to him to get out and hustle. He battles politics, liquor rings, roughnecks, and finally wins. He fought light, the love of the little lady who has spurned him at first.

The direction, supporting cast, photography, incidental comedy and music are all superb as far as Talmadge's perpetual gymnastic and bombastic endeavors. If action were heart interest this baby would be "Humoresque," "Broken Blossom," and "The Last Laugh" combined. But too much of it and too little of everything else pulls.

Incidentally, this is said to be Talmadge's last picture for the independent state right's market. He begins soon on a contract with B. O. Co. who have starting touting him already on the billboards and in the trade papers. They might do well in using "Youth and Adventure" as a model regarding athletic activity, but if they are wise they will learn more to the human side and less to the physical.

FLAMING FORTIES

Stellar Production, supervised by Hunt Stromberg. Distributed by Producers Distributing Corp. From the story "Tennessee's Partner" by Bret Harp. Directed by Tom Forman. Harry Carey starred, with James Mason, William Baxley and Jacques Gadsden in the cast. Runs about 65 mins.

The pregence of the Bret Harp name on "The Flaming Forties" should have set it apart from the majority of western program pictures. "Tennessee's Partner" is one of his better known stories, and in the reading contains a good deal of dramatic material. But somewhere along the line this Hunt Stromberg production missed. Neither Tom Forman provided his customary bits of excellent human-interest stuff nor did Harvey Gates do his usual sterling hit in adapting it. Consequently it must be rated as just another ordinary western, with Harry Carey likable but not convincing in the chief role.

Carey plays a simple, hard-working farmer in these hectic days of the far west from which the film derives its title. This "rawbone," as he is described in the captions, has never seen a boat, owned a horse or loved a woman.

The latter accomplishment, however, becomes possible when a Tennessee belle comes west to look for her outlaw husband. The latter, Captain Jack Despard, owes his life

to Bill Jones (Carey), and the two have become "partners" in the fullest sense of the word. When desperate Despard is finally cornered, it is Bill who saves him from hanging, even though he realizes the girl can't be his with her husband alive. The angry mob decides to string Bill up instead of the Captain when the latter, spying this from the distance, tells him he is hiding and decides it is his chance to do a sacrifice. Calling the gang's attention to himself, he leaps off a cliff on horseback. The animal emerges from the water unharmed, but all that is seen of the bold highwayman is a few bubbles. The gang decides that if the friendship was as storified as all that they might as well let Bill go free to console the widow.

Jacqueline Gadsden is pretty as the belle, and the balance of the short cast is adequate. The film abounds with gun and fist fights, near-hangings and the rest of the usual western routine.

Only those who fancy raw prairie melodrama will like this picture, but there are enough fans in this category to insure moderate box-office takings in most places.

THOSE WHO DARE

Creative production presented by Fred Kerna. Adapted from the story "Those Who Dare" by E. W. Irving. Directed by John B. O'Brien. Released by Renown. Running time, 55 mins.

John Bowers..... John Bowers David Rom..... Joseph Dowling Mary Rollins..... Claire McDowell Nellie Thorne..... Martha Marshall Harry Rollins..... Edward Burns Captain Smith..... Margarette de la Motte Capt. Thorne Weatherill..... Spottiswood Aitken Thelma Smith..... Sheldon Lewis Fanka..... Caesar Grivina

An unusual sea drama well done and full of action and thrills. The story is told in flashback style. Captain Martin Manning (John Bowers), an old captain, is ordered out of Mariners Harbor for mooring his schooner, "The Swallow," in the harbor. The order is based upon the sinister reputation of the ship and the belief a sunken ship belongs to the sea and shouldn't be raised.

Manning, in defense, tells the story of the ill-fated ship. Years ago to affect a drug cure for Harry Rollins (David Burns), son of David Rollins, wealthy ship builder, Manning took charge of a yachting cruise. In mid-ocean a signal of distress was flown. Manning investigated and discovered the old captain of the schooner seriously ill. His tomboy daughter and a villainous crew, under the leadership of Serpent Smith, a voodoo believer, were the occupants.

Manning obtained permission from the yacht owner to take charge of the schooner and took Harry with him, thereby cutting off his drug supply by separating him from his valet, who was secretly giving him the drug. The crew immediately became ugly, but the two youths

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A number of years ago, so an old circus advance man tells us, a new publicity man was put to work for Ringling Brothers.

Their show had more elephants than had ever been carried by a circus; so many cars that their trains had to run in five sections—an unheard of number.

The new publicity man started to send out his stories. He claimed in them twice the number of elephants, twice the number of cars.

He was at once called in and put on the carpet.

"We have more elephants, more cars than any circus that has ever existed," said the Ringlings. "The truth is strong enough. We will stand for no misrepresentation in publicity and advertising. WE HAVE THE BIGGEST SHOW ON EARTH. WHY DECEIVE? WHY LIE?"

Now News

NOW BOOKING

\$5.00

"FLAMING FORTIES"

AL. CHRISTIE

FEATURE

PRODUCED BY PRODUCING CORPORATION

assert themselves and with the aid of a loyal cook start the ship under full sail for Honolulu. Smith, the leader, poisons the old captain, leaving the girl as the only survivor, a drunken orgy, overpowered Harry and Manning and draw lots for the girl.

Smith loses and is chastened. He tries to doublecross the winner, which precipitates a fight between him and his friend Manning. The fight follows before the three make their escape and the schooner, without direction, founders upon the rocks with all hands aboard lost, completes a highly interesting feature, intelligently directed and well cast.

The story lends itself admirably to transition to a motion picture, and despite its dramatic pyrotechnics is convincing and will appeal to lovers of a good marine yarn.

After hearing the story the inmates of Maritime Harbor vote to allow the "Swallow" to anchor.

Bowers, in the dual role, was an upstanding figure.

him by Spangler, are lulled when she discovers he has torn up Steve's claim and another document he found, proving the truth of Steve's father's claim of a half interest in the Gar Eagle mine.

Hank Mann, as the cool, holds up a comedy role and is splendid. His relaying of an imaginary tale explaining how he won the Croix de Guerre is a comedy wow. Jones is convincing at all times and can act in addition to his athletic talents and superb horsemanship. Wanda Hawley is pretty, but light, and the rest of the cast is worthy.

The picture is a good program addition for the neighborhood film houses and averages up with the best of the westerns seen heretofore this season.

Con.

THE WHEEL

London, Feb. 20.

There is an idea deeply rooted in the minds of all producers, renters and exhibitors that to be a popular success, or a success of any sort, a picture must have a happy ending. This idea has all but ruined the new Abel Gance picture, "The Wheel," which has been made with a French

cast supporting an English female "star." Throughout his long reign Gance never loses his grip on his audience; all his tricks of suggestion are present, all the horror or joy he can get out of trivial things, then in his last few hundred feet he deliberately damns all he has done, ruins the quality of the characters he has created, and turns great art into mediocrity for the sake of a happy ending, which rings superbly false and is utterly futile.

After a terrible railway accident Slisf, the engine driver, adopts Norma, whose mother has been killed. He brings the child up as his own, and, by side of his motherless boy, El. As the years roll on El becomes a violin maker, but the once jovial workman, Slisf, becomes a drunkard. He is, however, allowed to drive express trains, which perhaps provides a little "inside" stuff on the number of serious French railway accidents.

The truth is he has fallen in love with Norma, but, having brought her up as his child, does not dare tell the truth. El also loves her, but thinks it merely brotherly. The superintendent of the line, Hersan, slays Norma's hand by a trick. Shortly after her marriage Slisf is the victim

of a bad accident and, his sight being impaired, is sent to drive an Alpine train. Norma follows, and El, having discovered the truth, sends her a declaration of love hidden in a violin. This Hersan finds. A furious quarrel between the two ends in El being hurled over a precipice and the shooting of Hersan. Norma is seen in a superb Alpine setting alighted against a cross erected where El met his death.

Here the picture should finish, but the "happy ending" has to be considered. Therefore we have Slisf, now totally blind and looking a centenarian, and Norma not a day older. It is a feast day, and all is rejoicing among the simple Swiss people. Norma drags Slisf around in an elephantine jig, denoting happiness, and we see the ruin of a fine picture.

Most of Gance's work is excellent, and his working out of the ever-turning wheels idea is very fine and imaginative. All his settings, mostly among locomotives and rest sheds, are very good, and his Alpine locations are remarkably beautiful. This picture is being handled by Springers, and, with the "happy ending" deleted ruthlessly, the film will have

one of the best pictures seen in many a day.

Ivy Close as the girl does her best work, and Severin Mars gives a fine character performance as Slisf. The support throughout is capital.

Gore,

TEETH

A Tom Mix production made by Fox and directed by J. G. Blystone. Running time, 65 mins.

This picture of the Fox-Mix series is below the general par of the others, for the reason that the supporting cast is ever and always pretty mediocre. Mix himself is an okay as ever and gives the thrilling moments.

Notable, however, is the presence of a new dog actor, not of the police dog type, who co-operates with the horse, "Tony," for some great stuff. At times the subtleties make the intelligence of the dog ridiculous and they tend to stick in a few unintended laughs. So far the Mix popularity has been founded on the fact that most of his stories were straightaway Westerns, but this one makes even he look foolish as he talks to the dog, who obeys his every word.

Stick.

BLOOD AND STEEL

Renaissance production by Jesse J. Goldberg. Distributed by Independent Pictures Corp. Directed by J. P. McGowan. Written by George Plympton.

Cast: Mack Wright, Albert J. Smith, Ruth Stonehouse, Robert Edeson, Helen Holmes, Gordon Rust, William Desmond, His Father, Louis Fitzroy.

A thrilling railroad insertion at the finish and a cast of considerable capability almost succeed in making up for this picture's deficiencies. There is lack of pictorial beauty, something even the cheapest of the westerns usually provides in great quantity. In "Blood and Steel," while it is a railroad story rather than a straight western, almost all opportunities to shoot the natural grandeur of the west have been neglected.

It is a film bringing little to the sense of beauty and sight save in the latter case the runaway locomotive near the finish. In plot the usual story has been utilized, that of the earnest young construction manager who completes the extension line on time despite all opposition.

The hero wins the general manager's daughter, who for various reasons had been led to believe him cruel, philandering and deceitful. The infrequent attempts at humorous relief fail to amuse very much, some of the atmosphere arising from the railroad gang's hangout is well put on and the fight scenes are moderately exciting.

Robert Edeson and Ruth Stonehouse assist William Desmond in raising the acting average to respectable heights. Helen Holmes, playing opposite him, was disappointing. Albert Smith, as one of the heavies, gave a somewhat different characterization.

Man Who Played Square

William Fox production starring Buck Jones. Story by William Fox. Directed by Al Santall. Running time, 65 mins. Cast: Buck Jones, Ruth Stonehouse, Robert Edeson, David Kirby, The Cook, Hank Mann, Spangler, Howard Foster, Bertie, Wanda Hawley.

It looks more and more as though the Fox had the makings of another western, "find" in Buck Jones. Jones' physiognomy would give rise to the suspicion he was at one time active as a boxer. He has the nose of a professional "pug." Otherwise he is a clean cut youth and a whale of an athlete.

His latest picture gives him ample scope for action and includes plenty of riding, also a couple of good fights, one strung out beyond credibility due to the contestants who start battling in a house and wind up a mile or so distant after fighting their way across the approach to a mine and then down onto and off a roof. In the fight both contestants take enough punches on the button to knock out all the pugs at McLevy's gym but it doesn't stop either of the boys from getting up and covering more territory.

The story has to do with Matt Blake (Buck Jones) who, in order to avenge his pal Steve (William Scott), takes a job in a mine run by Bertie Spofford, (Wanda Hawley). Steve's father had a half interest in the mine for grubstaking Spofford but when Steve presented his claim he was horse whipped. He afterward is shot by Spofford but gets him too. Dying he sends for Matt and extracts a promise of vengeance.

Matt finds the Mexicans arraigned behind Spangler (Howard Foster). He lines up the loyal faction who stick with Bertie. Things come to a head when the Mexicans attack the office trying to get the gold stored there. A pitched battle ensues. Matt is shut in a cabin after his fight with Spangler but escapes by backing up to a wall and blowing by firing the rope tied to his wrists by firing the rifle with his toe. He then overpowers the guard and returns to Bertie's house.

Her suspicions, aroused against

"Good news for you today. The movie at the Piccadilly is a peach. 'On Thin Ice' has a farcy sound about it, but it is really a red hot crook melodrama with as fine a cast as you'd care to meet in your movie-going."—*Milled Spain, N. Y. DAILY NEWS.*

"It has mystery and pace and real Irish humor. It has as fine a fight as you could ask for, with hero and villain grappling in the semi-darkness until one of them goes down, shot by a yellow-streaked crook in hiding—and you don't know which one falls."—*N. Y. World.*

WARNER BROS.
Classics of the Screen

By Darryl Francis Zanuck
Adapted from "THE DEAR PRETENDER"

With
Tom Moore Theodore Von Eltz
Edith Roberts Wilfred North
William Russell Texas Kid
Directed by
MAL ST. CLAIR

AT THE
PICCADILLY
NEW YORK
Week of Saturday, March 7.

TAKING ADVANTAGE OF CREDIT

Through a story circulating amongst a few who must have heard about it from the other side and apparently without having been given the proper explanation, Variety is felt called upon to state the facts.

It concerns this paper and a music publishing house. While stating the facts, the story may be accepted as putting forth a set rule of Variety; that anyone taking advantage of credit extended by Variety for advertising can secure no further credit for that purpose.

In 15 years there have been three music publishers to have lost their credit standing with Variety for the same reason. The other two with their East Side tactics, however, were much smaller in a business way than the latest firm which had its account on Variety's books closed by Variety.

It is pleasant to receive just complaints for errors it may commit in handling advertising copy or through failing to follow instructions. When this occurs and Variety is wrong, adjustment is made satisfactory to the advertiser.

Few Complaints

In the many years music publishers of the rank of Remick, Witmark, Waterson, Shapiro-Bernstein, and more lately, Peist, among others, have advertised in Variety, this paper never has received from one of those publishers an unjust claim of any description. Some of them have never entered a complaint of any nature.

This particular publisher owed Variety \$2,500 on an open account for advertising, all of which was past due. The first unjust claim made by the concern was that when Variety increased its music publishing rate from \$200 to \$300 a page, it had not notified it. Also, that a Variety advertiser had made a member of the firm "it will be all right and the old rate will stand for you."

This the advertiser's man denied.

Proper Notice Given to All

A letter had been sent out by Variety before the increase of rate to all music publishing houses using Variety. The letter stated the date the increase would take effect, also mentioning it applied to all music publishers excepting two holding contracts with Variety (Leo Peist of New York and Milton Weil of Chicago).

The music publishing house in question was the only one to charge failure to receive the notification. The persons taking care of the matter in Variety's office stated a letter was mailed to this firm at the same time it went out to the remainder of a list that had been checked off.

The claim made for the difference in the rate, \$100 a page, amounted to \$300. That took in three pages the firm had used after the increase with one of the pages following the first complaint against the rate and after the firm had been informed Variety would not cut the rate in favor of any publisher not under contract. (The letter of notification carried a contract scale that any publisher could have agreed to.)

No Protest—Deducted \$1,200

Another rule with Variety is that when an advertiser to whom credit has been extended insists upon an unjust claim being allowed, that the claim be allowed.

This publishing firm insisted upon the allowance of an overcharge, as it alleged for advertising. It asked for a statement, and later sent its bookkeeper to Variety's office to look at its account upon Variety's ledger.

After the insistence, Variety made no protest to any claim entered by this publishing firm, with the result that of the amount of \$2,500, it deducted through unjust demand and false assertion over \$1,200, taking advantage of its credit to that amount and settling the \$2,500 balance with a check for \$1,300.

Thereupon Variety closed its account forever and so advised each individual member of the firm.

NEW PUBLISHING FIRMS

Grossman, Osborne & Stanley, Inc., is a new music publishing enterprise. Bernie Grossman, Nat Osborne and Jack Stanley, all songwriters, comprise the firm.

Another new firm is Wilson & Robert, formed by Al Wilson (last with E. B. Marks) and Robert Davis, a French composer. The team will contribute the new firm's catalog.

FISHER'S FIRM IN BANKRUPTCY

An involuntary petition in bankruptcy was filed yesterday (Tuesday) afternoon against Fred Fisher, Inc., by Lou Fordan, ex-professional manager of the firm on a \$150 claim; Clarence Gaskill, songwriter, with a claim of \$50; and Louis Katzman, an arranger, with \$150 due. The bankruptcy was not surprising in view of the many rumors that Fisher, Inc., was about to fold up.

Julian T. Abeles, attorney for Fisher, stated that the proceedings followed a futile effort to effect an amicable settlement. To secure that, the consent of all creditors is necessary but since several balked the bankruptcy was the only way out. A composition will be effected according to plans.

Fisher is one of the veterans of "tin pan alley" with many notable song hits to his credit as a popular composer before he formed a partnership with Joe McCarthy and started the firm of McCarthy & Fisher several years ago. McCarthy subsequently bowed out to return to the Peist staff, concentrating on productions. Fisher, Inc., continued and produced a world's sensational song hit in "Dardanella" as well as several others although nothing big in the last two years.

Fisher will resume songwriting as a free-lance and will maintain a music publishing company on a lesser scale as a popularization and exploitation adjunct for the "startling" and eventual turning over of new songs to larger publishers. He has already been in negotiation with several firms.

MUSICIANS ARE NOT GUILTY

Were Accused of Receiving Stolen Autos

Boston, March 10.

Herbert A. (Bert) Lowe, Louis Calabrese and Raymond Stewartson, three musicians who have been prominent in orchestras in this section of the country, were found not guilty of receiving stolen automobiles by Judge Burke in a session of the Central Police Court last week.

The men were discharged after it came out in evidence that Frank A. Goodwin, registrar of motor vehicles in this state, had promised Stewartson immunity when he invited him to unload all the information he had about how and where the cars that figured in the case were stolen. Goodwin was the principal witness for the government. Judge Burke excluded his evidence on the basis that the promise of immunity made his testimony of no value. As the case depended upon Goodwin's information it took a quick look.

As a result of the discharge of the three men a war between Goodwin and the judges of Suffolk county courts has started which has reached an interesting stage so far. It bids fair to become important.

BRUNSWICK'S VOCALION REDS AND DECENCY

The Vocalion red record, since being taken over by the Brunswick-Balke-Collender Co., has been selling rather well. According to Vocalion dealers, the record is well liked, and indications are that the label will be retained so as to be distinct from the Brunswick. The outlook at first was that the Vocalion title would be eliminated or merged into the Brunswick. Recording on both brands are being kept distinct and apart. Although the same technical laboratory staff is supervising the recordings for both, different bands or vocalists "can" the same selections for each label.

Another exceptionally decent thing, and so acknowledged by the recording artists, is that Brunswick, if it does use the same "master" for both brands, will pay the recording artists the full amount for each, albeit the services are in reality only performed once.

Geller, 100; Harris, 0

Charles K. Harris, music publisher, used two different stories last week in denying the allegations of J. J. Geller that he (Geller) wrote the Harris autobiography.

In a letter to Variety, Harris said that he had engaged Geller to "smooth" the work over. Geller states that when he arranged for a meeting with Harris and the managing editor of the "Post," nothing had been written on the work and Costain said that he would be unable to accept the work until he had an idea of how it would look. At that time he told Costain Geller's letter. Harris turned to him and asked him to write a starter of 5,000 words so that the "Post" could see the copy. This, Geller said, was returned from the "Post" with a commendatory letter, but asking for more copy. Then Geller said he punched out 40,000 words, which were accepted.

Geller's contracts with Harris, which have been seen by Variety's reporter, state specifically that Geller was to write the work.

With Harris issuing contradictions and Geller disavowing documentary evidence, the story looks 100 to 0 for Geller.

Phil Romano Booking

Phil Romano, director of the New Kenmore hotel orchestra, Albany, N. Y., has placed another band in the Lake Lusterne hotel, New York, opening the end of May.

Romano has turned down a large offer to leave in favor of returning to New York at a Broadway spot later in the spring.

ABEL'S COMMENT

Financial Views on Disc Stocks

An article in "The Financial World" on the Victor versus Brunswick situation, sums it up:

"If I were to choose between the two companies' stock I would be inclined to favor Brunswick. The stock listed on the New York Stock Exchange is now selling around \$40 per share, which at the annual rate of \$3.60 annually affords a yield of 9 per cent. Victor at present prices gives a comparable yield.

"In the matter of yield, there is not much choice, but our American nature naturally tends to make us favor the fellow who is coming rather than the come-back. Brunswick has made a profitable choice of policy and is showing results because of it. The results for 1925 should prove even encouraging and should be reflected in an appreciation in price for Brunswick stock if held for a reasonable length of time. I expect to see developments because of the favorable combination with Radio Corporation and Aeolian, that have not been approached in the reproducing industry."

Authors and Publishers Can't Agree

Senator Perkins' suggestion in last week's Variety that the proponents of the new copyright bill, authored by Thorvald Solberg, Registrar of Copyrights, get together this summer, is derided by music interests for the reason that the "mechanicals" and the publishers and authors' viewpoints are irreconcilable. No amount of debate will make the talking machine and piano roll interests one bit more favorably inclined to the proposed statute which would place the power in the copyright owner's hand of disposing of his "mechanical" rights as he sees fit by bargaining, etc.

Congress, with the passing or rejecting of the new copyright law, must sit in judgment and rule one way or the other as to whether or not either faction is justified.

From indications, the "mechanicals" seem inclined to bargain on a five-cents royalty basis as against the present two-cent rate, but the music men maintain that they might only be satisfied with one-half cent on some numbers; and demand 15 cents for other compositions.

Radio's Share Music Sales

Radio for once evidenced its ability to set some sheet music. When "Rose of the Evening," for which N. T. G. of WHN wrote the lyrics to Al Piantadosi's melody, was broadcast over the station, Jerry Vogel, the Plaza Music Co. executive, sent in a wire to Granlund that he liked the song and that he would guarantee a sale of 1,800 copies. The wire was read by N. T. G. through the microphone, and another music dealer, a Nassau street, New York retailer, wired he would go Vogel one better and guarantee 2,000 copies. Felts subsequently took the song for publication.

Complaint Against Legit Managers

A few of the younger production composers who have made a niche for themselves are decrying the alleged unreasonableness of some of the legit managers in refusing to give them a try at some production work, but holding their offerings in abeyance until some Friml or Kern is at leisure once again. Both are always tied up with commissions to complete scores for something or other, Friml now being busy with another Hammerstein production.

The complaining composers object to "books" being held up until the "name" music writers can get to them.

Song Writer's Night

An unusual tribute to a song writer was paid Thursday night by the Club Alabam management when "Gus Kahn Night" was celebrated. The lyricist's many song hits were the feature of the evening.

The number of his Kahn has to his credit is extraordinary.

Blanche Tice Reorganizes

Denver, March 10.

Blanche M. Tice, who, for many years held the distinction of being one of the only two successful female composers and music publishers (Carrie Jacobs-Bond is the other) has reorganized her music enterprises in this city. When Miss Rice's health failed four years ago, she went to Arizona to recuperate, spending two years in bed.

Miss Tice has regained her health

to the extent she is again writing and publishing. The first publication issued under her new banner is "Love Will Lead the Way," lyrics by C. Wiles Hallock, of the Denver "Post" editorial staff and business and advertising manager of the local Rivoli and Rialto theatres. Miss Tice, five years ago wrote some 40 songs with J. Will Callahan and then held the distinction of being the only lady publisher listed in the big five and ten-cent syndicate stores in the United States and Canada.

SOUTHERN CALIFORNIA ORCHESTRAS

ROY FOX

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GROTON, CONN.

"NIGHT HAWKS" ALL-FAR REVER

COUNTRY-WIDE RADIO REVIEW

Variety's Correspondent at New Orleans Trains Dr.

Love's Instrument to Both Coasts, Besides Cuba and Mexico—Discovers Superior Navy Band at Havana with Spanish Music and Doubling Announcer—Comprehensive Evening Before the Dials

by O. M. SAMUEL

(Variety's Correspondent at New Orleans)

New Orleans, March 7.

(A radio review heard in one evening at the home of Dr. W. A. Love in New Orleans).

Air surcharged with peppy jazz strains from the Atlantic seaboard to the Pacific Slope. Now and then a lecturer attempts to cut through the ether with a shaft or two of scattered oratory, but his brainlets are wadded away by the cotton toms of the strummers, who are winging it for dear life.

Betimes a comic ventures humorous nifties for the prairie inhabitants and flat-dwellers, but it's a "hard night" unquestionably. There isn't any doubt of it.

Early in the day at Washington the President slipped on his own toga that is to last him four years. The radio fans heard him promise to give his best to the nation. Listening-in bootleggers must have shuddered as he explained that obedience to the laws of the country was paramount, and surely many Broadway gazelles arched their plucked eyebrows when he broadcasted a plea for economy.

Harking back to those hands the one rising to heights is not in this country. It is in Havana, Cuba. At station PWX in the Cuban capital the Navy Band of the island republic is beautiful in the air with delectable Spanish strains. Those staccato notes for which the Spaniards are famous come through rounded and colorful. A great big "Mexican" is heard. And what an announcer! He tells 'em all about it in Spanish and then counters with English, giving everybody a break, so to speak. At this night, the announcer doubles in Spanish and English also. Going to have a scrumptious time in the Max center on St. Patrick's Day when a slather of the American inhabitants of the town broadcast their long-heralded minstrel show.

Doubling in Spanish the very good announcer in San Antonio doubles in Spanish and English, too, which is courteous reciprocation.

Way down in Georgia, WGFB, the Georgia School of Technology at Atlanta, is dominating the State. Tuning in on them, for a space, Luke Woodward, a coking pianist appears to be the headliner of the evening. A striking technique is apparent in his execution of "Jockey's Lullaby."

The Edgewater Beach Hotel in Chi is furnishing the best enter-

tainment in the Windy City once again. A great bunch of balladists there. One Just did "Rose of Picardy" in splendid manner.

To the north, in Minneapolis, WCCO, in direct contract to the Jubilant gang at the Edgewater, sounds a plea of religious fervor. Reverend John T. Bergen holds thousands rapt with a compelling sermon that bids one to pause and reflect. The church choir seems to be in the next room, so clear are the hymns of the singers.

Dominating a State Switching over to Cincinnati, the Selinsky Instrumental Quintet animates the toms with selections from "The Red Mill" that bring mental pictures of the musical comedy popular when this century was in its "teenies. Reaching out a little to Davenport, an excellent bunch of harmonists, the California orchestra, is playing "Bagdad," and, incidentally, proving to the world at large the State of Iowa does not want for good music. The Davenport station is WOC.

Shifting a trifle, to Elgin, Ill., WTAS poses as the topfeest in a comic in a topical ditty detailing the experiences of "Columbo." Several of the kick lines have a laugh or two tucked away. It's a great inauguration night in Washington and the Capitol's "dry" cabarets are doing their best to keep the jobholders and job-seekers happy. Caught Jacques Green's whizzy gang, the Club Deuville orchestra, as they style themselves. Their tempo was as fast as "Sarazen's."

At KFI, Los Angeles, Nick Harper has been telling the coast defenders and "permanent visitors" detective stories, and Nick is explaining, too, the whys and wherefores of short story writing.

In New York City at midnight Meyer Davis' Lido Venice Orchestra began its last selection of the evening. Conclusively the announcer pulled his trusty Walbaum (ought to get a watch for that) and told all and sundry it was 12:13 Eastern Standard time, and WEAF was signed off.

About that time those Kansas City "Night Hawks" were just beginning their evening. They rule the air in the early hours of the morning and keep a million farmers and sleepers. With his radio in good trim, a jazz of elder on the table and jazz artists like the Kansas City gang for company, the American farmer should worry over

"PANNING" WHN

All of the signs in the Radio Department of the New York Herald Tribune say that that paper is "after" the Loew radio station, WHN.

"The H-T" carries a daily radio department, and today the department contained the following:

What about this, radio fans?

Dear Pioneer:

We heartily applaud every effort to ring a curfew or a requiem (preferably the latter) on station WHN for the benefit of the service.

Truly yours,

Mr. and Mrs. A. J. SMITH, Bensonhurst, N. Y.

"HOUSE OF HEALTH" TALKS ON RADIO

Dr. Landis Speaks Over Advertising Station WFBH—Sells Radio "Time"

Dr. Leonard Lincoln Landis, the "House of Health" medico who misadvised Effie Weston of Kerr and Weston, on a tubercular case that caused Mr. Kerr and his wife considerable and needless worry and expense, is broadcasting a series of "health" talks from WFBH, the Hotel Majestic radio station. WFBH is a "commercial" station selling "time" to clients for advertising purposes.

"The New York Medical Week," a medical journal, sought to censor these talks and eliminate them from WFBH but neither the station or Dr. Landis would accede to the suggestion.

Landis' modus operandi with his "House of Health" is said to be on a wholesale scale. He maintains a large staff.

STATION MARKS LIMIT FOR ANNOUNCER

Officers of the Loew radio station WHN have stopped its announcer N. T. G. (Nick T. Grant) from making personal appearances upon the stage. This order went into effect following the single showing last Wednesday night at Perth Amboy, N. J., of the variety bill, headed by the announcer, under the management of the Henry Kraft Attractions.

It was through the billing of the Kraft show for the one-nighter that the matter of the Loew permission for Grantland came up. N. T. G. had signed a contract for one year to make personal appearances in connection with his troupe. Under Kraft's management and direction, with the proviso no such appearance would be demanded of the announcer for any town holding a Loew-booked theatre nor in any place too far away from Broadway and 45th street for N. T. G. to return the same evening in time for his announcing over WHN.

Contract "unimportant"

Upon the decision prohibiting Grantland from outside appearances being uttered in the Loew office, when Grantland and Kraft were present, the question of the contract between N. T. G. and Kraft for one year was dismissed by the Loew people, it is said, as unimportant in their estimation. Kraft is reported to have cancelled the contract upon the Loew people consenting to Grantland's Perth Amboy appearance.

A good bill, on paper, was presented with its copy to Kraft for evening running to around \$750.

SPANISH PICTURE EXHIBITORS MANIFEST ALARM OVER RADIO

Trade Report Shows 20 Per Cent. Drop in January's Business—Grand Opera Via Ether Spurs Sales of Receiving Sets

HEALTH HINTS ON AIR BY INSURANCE CO.

Metropolitan Life Reading Studio—Relaying Through WEAF, WCAP and WEEL

The Metropolitan Life Insurance Co. has harkened to the call of radio and is completing a broadcasting studio in the Metropolitan Tower of its Madison Square office building. From this studio, by relay with WEAF, New York; WCAP, Washington, and WEEL, Boston, the life insurance company will broadcast a series of daily morning exercises and thus spread the propaganda of good health.

Obviously, the reduction of the mortality death rate is to the economic benefit of the company aside from its humanitarian mission.

Pop Night at WEAF

Tomorrow (Thursday) night's program of Victor artists via WEAF and 13 allied stations in relay will be a "popular" offering.

Rudy Wiedoff, premier saxophonist; Billy Murray, comedian; International Novelty Orchestra under Nathaniel Shilkret's direction; Henry Burr, tenor, and the Peerless Vocal Quartet comprise the artists who will feature "popular" songs.

"IL TROVATORE" MARCH 20

The WGY Grand Opera Co. will broadcast a radio performance of "Il Trovatore" March 20 from WGY, Schenectady. The opera under William Fay's direction, was originally scheduled for Feb. 5, but cancelled because of the illness of two of its principals.

On March 19, the WGY Players will radio the company's comedy drama, "Agatha's Aunt." It is in three acts. Comedy, if not too involved, is generally a success with radio fans.

Lent on WGSS

Jimmy Lent and his orchestra make their debut over WGSS tonight (Wednesday). The band has been playing dinner music via WOR but will officiate similarly via the Gimbel station.

The show played on percentage with the house doing around \$1,000, gross. Cost of transportation was light, as Perth Amboy is little more than a ferry ride from the Battery.

As far as the record shows, this is the first instance of a radio announcer being restrained from other than his studio work. S. L. Rothfeld (Roxy) of the Capitol, New York, makes tours with his "Gang," with the evident belief such exploitation is worth-while publicity for his picture house. In connection, the Loew Circuit, through its Loew-Metro picture concern, is in control of the Capitol. No objection has been reported placed against Roxy's stage appearances. He is the manager of the Capitol.

Grantland is the Loew Circuit general press representative, but with most of his time devoted to the radio station. The Loew Circuit theatres purchased the WHN station with the ostensible purpose of promoting its theatrical interests. N.T.G. has appeared with groups of radio entertainers upon the stages of Loew's theatre here and there as designated by the Loew Circuit.

Washington, March 10
Radio has seemingly got the picture exhibitors of Spain on the "run." According to a report from Trade Commissioner Albert Noel in Madrid to the Department of Commerce, "Spanish motion picture exhibitors are manifesting considerable alarm concerning the effect of radio broadcasting on their industry."

There were over 90,000 receiving sets sold in Barcelona in 1924, with the Theatre Linceo, where grand opera is presented, the latest attraction to be put on the air. "The Magic Flute" was the first opera to be broadcast, and, according to the report, over 30,000 receiving sets were sold during the 10 days preceding the event.

Picture house owners report at the same time a drop of 20 percent in the business in the month of January alone.

The Association of Renters and Importers of Moving Picture Films of Barcelona (with members from all over Spain) has held numerous meetings and discussed the radio menace. A memorial for the government was drawn up, setting forth the fact that the picture houses pay heavy taxes to the national treasury and "that their position is threatened." The memorial also stated the Spanish title-printing industry that gives employment to hundreds was being threatened also. The government was asked to put a substantial tax on all owners of radio apparatus, (overly taxed) and to prevent, suggesting also that the transmission stations be taxed even more heavily.

As in the other countries, American films have the contrary "swayed up," with 90 percent of the pictures coming from this country. Lack of capital is holding down Spanish production, although attempts are made to bring the product out on occasion. One picture, "Don Juan Tenorio," was successfully put across.

On top of the worry from the radio angle, the importers and exhibitors are burdened with too much censorship, states the report. National censorship came about during the past year. All films are censored under authorization given by the government by the Junta de Protección a la Infancia (Association for the Protection of Children). The association has formed the Comisula de Censura, with that body's decision being final.

Blasco Ibanez's stories in the films are prohibited by the Minister of Gobernacion for political reasons.

One of the requirements of the censoring board is that no kissing is done on the screen except "between people whose married status has been unmistakably established." Here, too, the exhibitors are looking to the government for relief.

ROXY AS "COLYUMIST"

S. L. Rothfeld, managing director of the Capitol, New York, became a "colyumist" Monday in the New York "Daily News." Roxy is featuring his radio career and comments on various topics pertaining to radio.

Abrahams On Two Stations
Irwin Abrahams, director of the Ben Bernie orchestra at the Knickerbocker grill, New York, is now broadcasting as the Littlean orchestra via WHN. Harold Stern's band, formerly headed by the Littlean, appears at shop on West 42nd street for its radio advertising session, but Abrahams now broadcasts in that capacity.

Under their own name, the Abrahams combination is also a regular feature via WHN.

Radio Reviewing by Variety

Variety has inaugurated a new style of radio reviewing, covering the country instead of a city or section, and also taking in such other countries as may be caught on the set.

This was tried in part in the past by Variety, but without success. It was attempted in the New York office where there is an excellent instrument, but through the interference of the surrounding radio stations near Variety's office, nothing outside of New York before late at night could be caught.

The two reviews by O. M. Samuel from New Orleans (the latest appearing in this issue), show the possibilities in reading interest of a country-wide radio review. Mr. Samuel treats the matter well, boils it down lightly and briefly and taking in much territory in comparatively small space.

Mr. Samuel has been Variety's New Orleans correspondent for many years, thoroughly knows the paper and will continue his radio reviews along the policy dictating all theatrical criticisms appearing in Variety.

Variety expects to extend this expansion of radio reviewing, to make it a novel, readable and complete review of the radios of the country every week.

BANDS AND ORCHESTRAS

NEXT WEEK (March 16)
Permanent addresses of bands or orchestras not engaged will be published weekly without charge.
No charge is made for listing in this department, except when name is displayed.
Name and place of engagement or address sent in by Monday of each week will be listed.

ABBREVIATIONS

For reference guidance, the initials in the Band and Orchestra routes represent the following: H—hotel; T—theater; P—park; C—cafe; D. H.—dance hall; B—ballroom; R—restaurant.

As far as possible the street addresses in the larger cities are also included to insure definite location.

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Fox T. "FLORIDA" KRUGER
is Broadcasting and Regularly Featuring
"FLORIDA" Nightly at the PARODY CLUB,
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BY GREEN and GREER

Published By
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Cullen, Bert W., 814 E. 5th St., South
Boston.

[illegible]

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Display of names of Routes with permanent or can now be ordered. Address frequently as required.

A single name and address in capitals is \$25 yearly display is pro rata, up to one. The single name full faced although with the address to about 20 times yearly. This

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E

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Bismarck, D. D.
Eden, R. C., 1000 Wisconsin Road E., Mil-
waukee.
Edin, Eddie, Chas. Richman, N. Y. C.
Ellington, Duke, City Hall, Haverhill
Mass.

Elmwood Jess Band (Harry Handmann)
St. Paterson street, Jersey City.
Elmer, E. A. Payne, Port Steuben N., (Ste-
venville, Ohio).
Engle, Victor, Union Hill T., Gloucester
Mass.

Erndy's Players (Was Mortimer), Hotel
Hawthorne, New York.
Eppel, Walter, 274 N. Seventh St., Phila-
delphia.

Erndy, Leo, Port Lanza H., N. Y. C.
Erndy's Menagerie (J. Kessler), Can-
nonsville, Tenn.
Erndy's Rodeos (Frank Funda, Jr.)
Rodeo Ground, Fort Worth, Texas.
Ertow, Herl, Knickerbocker Grill, At-
lanta, Ga.

Eubank, Philip Lee, Harlingen, Tex.

Famous Crackpates, Shanley's, Paris
Hudson, Alfred, 312 Capitol Theatre Bldg.
Doré
Fandel, Bruce, Trapp, Moseley-to-the-Charles
Fay, Bernard, Fay's T., Providence,
Fleming, J. W., Walter, 107 S. Oak
land
Flanagan, Manuel, Cooper-Cotton H., Chi-
cago
Flores, G. F., 1296 Union St., B'klyn., N. Y.
Fernandino, La Felix, Venetian Gardens
Manchester, N. H.
Ford, 878 River St., Troy
Foster, Dick, Deschler H., Columbus
Pink E. A., Luchow's N. Y. C.
Franklin, 1000 Broadway, New York
Pinskop, Nataniel, Chicago T., Chicago
Friedman, Sam, Areola, Detroit
Fischer, Carl, 1000 Broadway, New York
Fischer, Chas. L., Eastman H., Ho
Aston
Fisher, Harry, Dorkwyn P.,
Fishel, 1000 Broadway, New York
Fisher, Mrs. Majestic T. Bids., Lo-
Fitzgerald
Fire Kings of Syncopean, Chicago
Ford, Jack, Chicago
Ford, Jack, Walnut St., Louis.
Foresters (Charlie Foster), Forest Hotel
Forest, 1000 Broadway, New York
Forst, Arthur M., 174 Beacon St., Put-
terson
Postworners' Orchestra (Nelson Hunt)
Fontana-Schmidt, Cora., Karp's, Amster-
dam, N. Y.

[illegible]

ME IN ROUTES ESTRA OR BAND

Orchestras or Bands in these temporary address (weekly) may be changed as frequently as in full faced type with the year, prepaid. Other and larger display (14 lines) single column. Variety is considered one line, 10 lines may have to be used. Dates are printed in Variety may be increased. Permanent display for ready reference guide for booking and vaudeville producers, dancers and dance hall management including private entertaining and address for display, if address and remittance of \$25 space with amount unknown lines, address Variety, New York Variety branch office at London.

Gillien, Frank, 1663 Broadway, N. Y. C.
 Gilligan's Orch., Anderson, Grand Dam
 Road, N. Y. C.
 Glaser, Ben, Beaux Arts R., 46th St.
 Glavin, Nathan, 156 W. 46th St. N. Y. C.
 Glick, S. M., 100 W. 46th St., N. Y. C.
 N. H.
 Golds, Philly, Moberry, Me.
 Gold Dragons (Johnny Johnson), St.
 Paul, Pa.
 Golds, P. H., 11th Wigram, N. Y. C.
 Goldberg, George, 2219 Calow Ave., Balti-
 more.
 Golby, He, Coleman H., Asbury Park
 N. J.
 Golen, Frank, MEALIN, H. N. Y. C.
 GOLDEN FRATE, JEAN, H. Brady St.
 Detroit.
 Goldman, Al, Vendoma H., Long Beach
 Calif.
 Golds, Ethel, Ethel Rest, Long Island
 City.
 Gonzales, Solomon N., 310 E. 4th St.
 N. Y. C.
 Gotham Hambara, La Petta H., N. Y. C.
 Gough, J. J., 100 W. 46th St., N. Y. C.
 Grant, And, Jacksons, Rockaway, N. Y. C.
 Green, J. J., 100 W. 46th St., N. Y. C.
 Angeles.
 Green, Jack, Roseland B., Long Island
 City.
 Greulich V. Sweeney, C. R., Martin, Al-
 lanto City.
 Grower Orch., Davenport, Ia.
 Gregory, Dan, Crystal B., N. Y. C.
 Griggs, Arns Inn, N. Y. C.
 Greystone Orch., Greystone H., Davison,
 N. Y. C.
 Gruber, Louis, Trommer's R., B'klyn.
 N. Y. C.
 N. Y. C.
 Grum, Ed, 33 Reynolds Ave., Prov-
 idence.

Hucker, Harry, 11 E'way, N. Y. C.
Hall, Allen, Junior Orpheus, Los Angeles
Hamm, Fred, 706 W. 18th St., Chicago
Hallett, Max, Arcadia B. R., N. Y. C.
Harmon, Henry, St. Francis H., San Francisco
Hand Art, H. Alsmar, N. Y. C.
Hans, Edw., Twentieth Palace, 3400 Cottage Grove, Chicago
Hann, Fred, Pershing Gardens, Chicago
Hansen, Leonard (Husk) (H'are), Penn
Harris, 5944 W. Madison, Chicago
Harkness, J. M., 1000 W. 18th St., Chicago
Hartman, Dave, Cincinnati B. R., N. Y. C.
Hartshorn, Harry F., Knickerbocker Hotel, Nashville
Harrison, H., Minnehaha D. R., Long Beach
Hartmann, J. L., 1000 W. 18th St., Chicago
Hartson, J. P., 907 Market St., Chattanooga
Hart, Ronnie, 29 Becher St., London, Can.
Hatch, John, 1000 W. 18th St., Chicago
Haumann, Benny, Silver Slipper, Peterboro, N. J.
Hayes, Frank, Mt. Hope Clark St., Hartford
Hayn, Peter 1706 Gates Ave., Brooklyn
Healy, Tom, Merz, Grebe & Co., Cleveland, Ohio

[illegible]

Jackson, Corrya (Jatts), 2017 S. Broad
 N., Philadelphia.
 Jackson, Harline, 74 West 9th St., N. Y. C.
 Jackson, Johnnie, Rainbow Gardens, Mid-
 west.
 Jackson's Jamboreers, 13 Chestnut St.
 Jackson, Johnnie, 1000 N. 10th St.,
 Jacobson, A., 388 West 11th St., N. Y. C.
 Jacobson, Fred, 1000 McGowan, East 10th
 Bldg., Philadelphia.
 Jacobson, Harry, 1235 Grant Ave.,
 N. Y. C.
 Jacobson, Harry, 479 Hawthorne Ave., New
 ark, N. J.
 Jacobson, John, 75 Driggs Ave., Brooklyn.
 Jackson, M. M., 609 West 102nd St.,
 Jackson's Orchestra, Montclair, N. J. C.
 Jackson, Sam, 1000 McGowan, East 10th
 Lawrence, Chicago.
 Jackson, Walter, 1314 Myrtle, N. Y. C.
 Johnson, Walter, Little Clinic, 181 S. C.
 Johnson, 1000 McGowan, East 10th
 Johnson, Mattie, 90 Marlborough Ave.,
 Ottawa, Canada.
 Johnson, Jack, Samovar, Chicago.
 Johnson, Clarence (Al Voten), Plaza, Dan-
 vers, N. J.
 Jones, Clarence M., Owl T. V., Chicago.
 Jones, Clarence M., Owl T. V., Chicago.
 JONES, HIRSH, 345 West of the Falls, N. Y. C.
 Jones, Sam, 624 E. 10th St., N. Y. C.
 Joe, Jimmie, St. Anthony's, N. Y. C.

K

KALF, BOGER (Roger Wolfe Kahn)
Billingside H. N. Y. C.
Kahn, Samuel, Rosemont Bld., Brooklyn
KAMEN, Artie, Sewate T. Madison &
Kahn, Herman, Titoni Tl. Newark, N.
Kaiser, Ernie, Orpheum, Bay City, Mich.
Kaiser's office, Riverview Park B.R.C.
Kanawha (Wm. Farrar), Charleston,
W. Va.
Kaplan, F. J., New Bamboo Ln., 3222 W.
Karm & Andrews Hand, Folies Ber-
Kassner, Sol, Faversi Club, N. Y. C.
Kaestner, Sol, Longacre Club, N. Y. C.
Kasch, Ben, La Casita, Astoria, Ore.
Conn.
Kay, Herbert, Royal Grill, N. Y. C.
Kauffman, Walter (Pennsylvania) Ser-
Keane, George, Birmingham, Asheville, N. C.
Kay, Arthur, State T. Los Angeles,
Keary, Joseph, Birmingham, Ala.
Kebbler, Arthur, Asia, Syracuse.
Kennedy, John, Grandview Club, Wash St.
Chicago.
Kenneth's, Highland Club, Pittsburgh.
Kenin, Herman (George Olsen), Portland
H. Portland, Ore.
Kentucky Aces (H. Christie), 1881 M.
Ormsby Ave., Louisville.
Kern, Harry, 607 E. 1st St., M. Huffman,
Adelphi, Philadelphia.
Kerr, William, 1901 Martin, Atlantic City.
Kerry, Harry, Shanghai, China.
Kessinger, Fred, 1000 Williamsport,
Pa.
Key, Al, 37 Adams St., Balyn, N. Y.
King, Herman, Strand T. San Francisco.
King, Kerl L. Port Dodge, Ia.
Kinsler, Ed, 1000 Broadway, New York.
Mueller St., Birmingham, N. Y.
Kirch, George, 1000 Broadway, New York.
Kirpatrick, Jennie, 18 Washington St.
Shoreham, Vt.
Klein, Jules, Blatier H., Detroit.

(Continued on page 48)

JACK LINTON
AND HIS
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New, Novel and Entertaining
Unanimous Praise by Press and
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TOMPSON NOW HAS PICCADILLY

Reported Buyer, Morty Lane

Through the sale of the Piccadilly and Rendezvous restaurants (one building) on west 45th street for a reported price of \$42,000, paid by Morty Lane, it is rumored that Lane's associate in the purchase is Jimmie Thompson, formerly an important factor in the Savin cabaret holdings.

Gil Boag sold the two restaurants (which he first opened) to Julius Keller, Joe Fields and Walter Kaffenburg. They were said to have paid \$65,000. Keller and Fields financed the transaction. They are merged together in a road house at Good Ground, L. I. Kaffenburg went in on a working interest. The Keller group made the sale to Lane. A loss of over \$20,000 is said to have been taken by the seller.

The Rendezvous operates as a night place. The Piccadilly is on the ground floor. Boag put makers place over for big business, with Glida Gray the drawing card. Boag encountered Federal prohibition trouble through padding proceedings and closed both restaurants. The property remained until repurchased by the Keller group.

The same report connecting Thompson's name with the 45th street buy may be some interest in several cabarets, now closed or new.

BAN OF "CHARLESTON" CAUSES BUSINESS DROP

Paradise, Newark, Holds Ballot—7,000 of 9,012 Votes Favor Retention

Newark, March 10. When Jonas Feriberg, managing director of the local Paradise, sought to ban the "Charleston," a bad dance, in keeping with a general plan by other ballroom managers, he was met with considerable protest. Business fell off following an avalanche of mail commending and scoring the move. Those who favored its elimination, however, did not come in sufficient quantities, and so a ballot issue was put into effect to test public opinion.

Of the 10,000 ballots issued, 9,012 were voted. Over 7,000 insisted on the retention to the "Charleston," half of that number requesting it be played every dance or every other number.

Some funny comments were included on the ballots, such as "Put the 'Charleston' dancers in a rut by themselves and let them kick themselves to sleep." "Some bosh kicked me in the leg and I was laid up for a week, but I still want to 'Charleston'."

Feriberg states that Wednesday night business has doubled with the inception of the "Charleston" contests and the numerous requests as to where the "Charleston" strut can be learned had resulted in enterprising dance instructors hanging out shingles featuring this step in their repertory.

HOTEL STOCK QUOTED

A quotation of \$40 a share for the common stock (no par value) of the new Hotel Roosevelt, New York, has been made. The stock is privately owned and the quotation is a private one.

The stock for the hotel opened about three months ago, with the preferred \$100 a share. For every \$500 worth of preferred, the buyer was given, as a bonus, one share of common. Last week saw the first quotation on the common being public. The preferred is said to stand at \$100.

Trumping Up Charge

A dispossession proceeding is said to be on the calendar of a New York court against the cafeteria, with the owner of the premises, alleging the cafeteria has been selling liquor, thereby breaking the terms of its leasing agreement.

It is said the cafeteria people deny any liquor was ever sold on the premises and add that since it has the system of selecting what you please no waiter could be accused of having sold as the place has no waiter. Notwithstanding, it is reported the owners of the property are prepared to testify a representative informed them he had made a liquor purchase in the restaurant.

Another account says that the cafeteria when leasing the place agreed to pay \$6,500 a year. Since that time the value of the place has risen and the owners have received an offer of \$30,000 a year for the place.

Another dispossession action against a New York restaurant is said to have the same selling reason involved for the vacation of the premises with the restaurant retaining an increased offer of rental influenced the landlord.

RUE DE LA PAIX, N. Y.

Lew Leslie reported the remodeler, Fay, Feller, Club on 5th street Friday night the same evening the Newspaper Women's Club gave its ball at the Hotel Ritz. It was taking a chance to choose for the premiere of a class cabaret of the newly named Rue De La Paix the night when the newspaper women called their hosts. No doubt some were surprised to see many at the cabaret they thought would be at the ball, while there may have been some at the ball who would have been suspected of seeing a cabaret first. Both events were fully attended.

If its Frenchy and unpronounceable name (excepting to tourists) doesn't tempt Mr. Leslie's Rue with the Isham Jones Orchestra attraction should do business, especially with his floor revue. The dressing of the girls isn't altered. For the first performance the girls were little, and nothing else much. When purchasing costumes the management must have rubbed fleas off of the list. In a cabaret close to the floor show, the girls on it bare from the hips down and up, almost, you get quite a fair idea of how a girl would look in a bathing costume without the costume.

Beyond and above the floor show, however, on the east end of the long, oblong room were Isham Jones and his musicians from Chicago. It was Jones' debut in public in New York as a bandmaster. He played for the dances and for the show. Playing a show is new and maybe novel for the Jones congregation. Mr. Jones throughout the evening. The musicians were somewhat nervous for the first night. That was natural. The orchestra drew a sparse crowd, and its music is the dance sort for dancing. This exclusive Brunswick recorder is probably the only one of its kind in the big town. The Jones orchestra, when the musical union removes its local restriction (time limit) probably will also appear in vaudeville.

Jones is in the cabaret under a guarantee of \$2,500 against 50 percent of the cover charge.

The Brunswick people put over a fifty at the opening. As souvenirs the latest Brunswick records were distributed with Jones' picture on the envelope. One was given to each woman present. It was such a good and deliberate plug that off-hand it seems to go. The Brunswick had a piece of the place, but from accounts Leslie dug up the money man downtown. It needs a money man, too, as the alterations are said to have cost over \$60,000. Besides, the show's weekly payroll net run at \$2,000. The production probably reached \$5,000. Total reconstruction is claimed of the place Larry Fay first opened and ran into business. It now seats (Continued on page 62)

SECTION BETWEEN 34TH AND 72ND STS. FULL OF 'EM

Same District Before Prohibition Held But 300 Saloons—Speakeasies in Bunches and on Fashionable Blocks—Cabarets, Night Clubs and Other Drinking Places Abound Everywhere—Federal Attorney Reported Having Complaints Against 1,600 Liquor Sellers—30,000 Sellers in Greater N. Y.

50 ON 72ND STREET

Between 34th and 72nd street, west of Lexington avenue are over 2,500 places where liquor is sold by the glass, pint or quart. In the same section before prohibition mance against 1,600 with prosecutions to follow the several padding proceedings started last week against some of the better known night clubs of the Square.

Shortly before Buckner succeeded Col. William R. Hayward as U. S. Attorney for New York, booze selling was being as openly conducted as it was possible to do without opening up a bar. It is reported that upon Mr. Buckner taking office he called his official staff together, explaining to them without mincing of words how he wanted his office operated. Buckner is said to have told his people that he knew everything about the office work knowing before he got in there, and the attorney made it evident that the Federal men would have to make their strongest cases hereafter when entering complaints. "I want you to know," he said, "I don't care the most important part of the evidence left out," Mr. Buckner is reported to have said.

The U. S. Attorney's wholesale series of padlockings is believed to be an out-and-out bid for a political record. Having been indicted only a few days ago, his sensational swooping down on the 14 night clubs and cafes in New York is interpreted only as a wholesale "crusade," although Buckner has denied the inference of the quoted word. That Buckner is serious about every offender is not questioned.

The evidence on the 14 places, however, is claimed to have been procured by Washington investigators. That the cafes brought this on themselves is probably the bitterest pill to those who have been operating quietly, and may have been needlessly involved. Some of the places had gotten to be notoriously careless in retaining the stuff. Inside time, it circulated through with disconcerting confidence (Continued on page 62)

Gyping Cabarets' Latest

The latest racket in the high-priced bootlegging cafes is based on simple psychology and simpler mathematics, thus:

When a known live one enters, before he can order he is surprised by a quart of champagne, sent with the compliments of the house. This strikes him as extraordinarily hospitable, and as he is with a woman, it sets him in at once in her estimation as the cat's paw.

Here is where the psychology comes in: Having accepted wine, gratis, he must buy wine, and he does, even if only one bottle.

Here is where the mathematics come in: A bottle of champagne sells for \$25. Champagne costs \$75 a case, therefore \$625 per bottle. The patron pays \$25 for two bottles (including the gift), which cost \$12.50, profit \$12.50. Most men buy Scotch, some buy a half pint for \$5, but figuring even a pint at \$10, which lasts two people through a session, the profit on a pint of Scotch is \$4.25 better, and the customer goes out feeling big and grateful, besides.

Thus the take-in on the complimentary quart of vintage and the bought one is \$4.25 better, and the customer goes out feeling big and grateful, besides.

11,103 LIQUOR ARRESTS DURING '24 IN N. Y.-N. J.

1,400 Autos, 34 Boats and Seaplane Among Seizures. 700 Violations Monthly

Washington, March 10. According to the report of Division Chief C. Q. Merrick to the Federal Prohibition Commissioner here, there were 8,265 cases of violation in the New York-New Jersey district in the calendar year of 1924. This makes about 700 cases a month that were prosecuted in the Federal Courts "because of the lack of a State enforcement code," says Commissioner Haynes.

Property valued at more than \$2,016,000 was seized during the year, in which was included a miscellaneous collection of booze as well as 1,143 automobiles, 44 boats and one seaplane.

A total of 11,103 arrests were made during the year.

Two Chinese Restaurants In One B'way Building

The old Moulin Rouge has been taken over by the King's Tea Garden Co. and will be opened shortly as an elaborate Chinese restaurant. With the old Palais Royale upstairs transformed into the Palais D'Or, the Chinese joints in the same building give promise of a brisk competition.

The same type of entertainment as offered upstairs will be seen in the Moulin Rouge, the downstairs restaurant figuring to cut in on the heavy play the Palais D'Or is enjoying. The renovated Royal, with its pop-pier lunches and dinners, has drawn sensational business from the start.

Padlocking and Hotels

The metropolitan hotels scent a fortunate windfall for them in the wholesale padlock proceedings. Already, preparations are being made by some of the hostlers to augment their attractions in anticipation of heavy trade.

One or two of the Madison avenue places have suddenly become interested in feature dance teams to start in late May. Another place is reported anxious to acquire an orchestra at a sensational guarantee and cover percentage arrangement.

PRIZE DANCE STEP CONTEST

MacFadden Offering \$1,000 for Best Creation

A \$1,000 prize for a new American ballroom dance step will be awarded March 16 at Madison Square Garden as an extra treat at the MacFadden publication's "cross-word puzzle party." Coincident with the award of the prizes in the New York "Evening Graphic's" puzzle contest, the dancing step contest will take place and the prizes awarded.

All the creators of steps will probably not be present owing to other theatrical engagements. The MacFadden publication, "The Dances on tour, but are one of the contestants: Dell Lampe, the Trianon, Chicago, band leader, submitted a new step, as did Thomas Sheehy, the Trianon's publisher. There are about 200 contributions.

The contest is being conducted by "Dance Lovers" Magazine, a MacFadden publication. The judges are separate and conducted by reporters, Vincent Lopez, Maurice, Hugh Duryea and Evelyn Hubbell.

CRUISING IN BOSTON

Boston, March 10. Boston's "night clubs" are being raked over the coals by a couple of the local papers, Hearst's "Advertiser" and the "Post," both morning papers, the latter owned by the Grosz family. The exposes of the clubs started in the papers at the same time and have been running about a week. The investigations are separate and conducted by reporters on both sheets. A woman is in charge of the "Advertiser" campaign and a male reporter for the "Post."

While no direct charges are made that the clubs themselves sell booze, the intimation is given in practically every story that there is plenty of drinking at all times; that the dancing is real lively stuff and in one or two of the stories the "Advertiser" has gone to it strong and claimed the performances at some of the clubs are close to the line of indecency.

So far nothing real has been done in the matter by the police of Boston, nor the United States people. A few visits have been made by the police without anything important developing. The clubs are running under common victualer's licenses and are scattered about the city, a couple being downtown and some more in the Back Bay district.

Philly's New Cabaret with Stanley Co. Behind It

Philadelphia, March 10. Despite police troubles and Butler's raids, Philadelphia is to have a new cabaret, one that promises to make quite a splash here. Its name is the Dance Box, and it will open, if nothing happens, Monday (March 16).

The Dance Box is emphasizing dancing above food, although it announces a dining balcony for the service of ice, salads, etc. Admission to the ballroom will be 75 cents, with \$1 Saturday nights. It will be open evenings from 8:30 until 1, and Saturday afternoons from 2:30 until 5.

Art Coogan's Band is announced for the opening, with continuous dancing.

Leo Doegel is manager with Tom Love. This suggests Stanley backing.

Bootleggers Running Cabaret One cabaret in New York is reported owned by a group of bootleggers, who look upon the cabaret as a means of making money from other sources of income. But they like to have a place to hang out and pick the restaurant.

IOWA STATE FAIR SECRETARIES ASK FOR UPSTAIRS EDITORIAL TO GIVE ITENIZED MONEY STATEMENT

"The Swine World" Demands to Know Why A. R. Corey Can Not Specifically Explain Disbursement of State's Money—Corey Did Business with Fred Barnes and W. A. S. A.—Spent \$11,600 for "Hippodrome Acts" and \$8,400 for Fireworks—Paper's Editorial Asks "What Acts?" and "How Much for Each?"—Echo of Variety's Discourses on Fair Bookings and Appropriations

Chicago, March 10.

The plain statement of facts, published in Variety last December and the prices paid to the World Amusement Service Association for its hippodrome acts, etc., has had a far-reaching effect.

The facts are slowly but gradually sinking into the minds of others outside of just fair officials and their colleagues and stretching out octopus-like into the heart of the fair industry, causing comment not altogether complimentary to some of the big state fair secretaries.

An editorial written in a prominent agricultural journal ("The Swine World") asks A. R. Corey, secretary of the Iowa State Fair, some pertinent questions which, according to the journal in question, he is absolutely unable to answer satisfactorily, or, at least, not to the satisfaction of the paper. It wants a plain statement over Mr. Corey's signature.

To quote the salient points in the letter asking for information with the definite and specific understanding that the letter and answer thereto would be published and comparisons with other data at the disposal of the paper made, literally they were as follows:

"We desire your own statement and figures on the special attractions, fireworks, vaudeville acts, etc., employed by the State Fair Board of Iowa for the years 1922, 1923 and 1924.

"We would like to have the complete list of these attractions with the following information concerning each one:

- "Name of attraction.
- "Name of booking concern through which attraction was contracted, with post office address.
- "Advertised price of attraction.
- "Price actually paid for attraction, with statement of discount, if any, over advertised price.
- "Totals expended on these attractions for each of the three years named."

A close analysis of the above letter cannot but show that it is a plain and outspoken request for information that should and could be readily given, and to which information every taxpayer in the State of Iowa is entitled.

Corey's editorial said:

The information, however, was not forthcoming. Corey, according to the editorial, telephoned that, on account of the difficulties in the way of assembling all this information, which ordinarily would be a 15-minute job for a second-rate bookkeeper provided the books were kept correctly, he preferred the conference.

The invitation was declined, as the object sought was to get a statement in writing from Corey, signed by him, a statement that would be authoritative as coming from the secretary of the State Fair. On January 31 another letter was written, excerpts from which are as follows:

"The information we requested should be easy for you to assemble. Your books will certainly show all the attractions you contracted for and used, and with equal certainty they will show what the State Fair Association paid for them.

"It is possible for us, of course, to use figures covering these matters compiled from outside sources, but in fairness to you we do not desire to do this without first giving you this opportunity to provide us with the figures as you have them on your books and in your own way."

Mr. Corey answered this letter

on Feb. 2 and the following statement appears:

"I am obliged to say that it is impossible for me or anyone else to give you some of the information you have asked for. I am sending you, under separate cover, copies of my report for 1921, 1922 and 1923, and also a copy of the Iowa Year Book of Agriculture for 1923, which contains a copy of my report and the financial statement of the fair for each of the years referred to.

Did Business With Barnes

"For the past three years we have contracted with F. M. Barnes, Inc., a division of the World Amusement Service Association, 624 South Michigan Avenue, Chicago, Ill., for our hippodrome acts. Our fireworks have been contracted for with the Theatrical Duffield Fireworks Co., another division of the above named association.

"If it is your intention to compare the prices paid for these different attractions with other state fairs, I simply wish to call your attention to the fact that Iowa runs an eight-day fair the same as Minnesota. Iowa and Minnesota contract for practically the same attractions and it is necessary for us to pay the hippodrome acts and other attractions an extra half week's salary. This expense is divided equally between Iowa and Minnesota."

Again Corey seemed determined that he would not give out specific information over his signature.

The complete list of expenditures for the attractions in toto for 1924 was published, amounting to \$24,187.

Separate List Attached

The editorial comment on the foregoing puts the matter in a nutshell:

"The information concerning all these expenses as requested in our letter to Corey under date of Jan. 23, we are particularly anxious for his own itemized statement of the different things which are covered by the Hippodrome Acts item in the above list. Here is the sum of \$11,600 paid by the State of Iowa to divers persons for these services, and as citizens of the state we are well within our rights in asking to whom and for what service this money was paid."

"And at this point we would also like to ask Governor Hammill and the members of the legislature if there are any other officials who have state money at their disposal permitted to spend money in such sums as \$11,600 without any proper check or itemization?"

"Impossible for him or anyone else to give the information," says Corey, and expects us to believe it to be "impossible." Does Governor Hammill believe it? Does the state legislature believe it? Would Corey find it "impossible" to give this information to the Governor or the legislature? We suggest they try it. And if he cannot give the information a new bookkeeping and auditing system should be immediately installed with some one in charge who will not whine "impossible" when simple demands like this are made.

Concealing Something

"Reduced to its last analysis one or two propositions must be accepted as true; either we must accept Corey's word for it, or the fact does not show that he is going on in his own office and cannot find out from his system of bookkeeping, all of which might be designated as pitiful inefficiency; or, if the fact does not show that he is concealing something, Corey does not want published. Everybody is entitled to their own opinion as to which of the propositions is ap-

pliable; and no matter which opinion is held, the fact remains that here is \$11,600 of public money, expended and charged to the State, which must be accepted by the Governor, the legislature and the people of the State in faith, without itemization or any information whatsoever containing it?"

"The Swine World" goes on to criticize other items listed in sum, asking if the same whine of "impossible" would be made in such instances, and prints a picture of what is designated as "Corey's Castle on a Hill," his "magnificent residence," commenting on the State paying for it and the upkeep of Corey's automobile, when it is specifically stated that the secretary's salary shall not be in excess of \$4,000 per year, which is the amount that Corey receives, plus the house, automobile upkeep and other emoluments not listed.

Widespread interest has been aroused by the editorial throughout Iowa and elsewhere, as "The Swine World" has a wide circulation among men vitally interested in fair matters.

It is, together with Variety's disclosures of last December, causing much thinking on the part of those interested in state affairs and the relations of fair's expenditure to the appropriations allowed them.

The items making the total of \$34,187 are as follows:

Night Show "Tokyo".....	\$8,400
Parcels-Shifflet-Plying Circus.....	1,000
Hippodrome Acts.....	11,600
Conway's Band.....	4,500
Satch Highball.....	2,500
Argonne Post Band.....	1,583
National Drum Corps.....	425
Murray Family Orchestra.....	309
Peers Ladies' Orchestra.....	275
Band.....	2,154
Auto Polo.....	1,200
Military Features.....	150
Total.....	\$34,187

SIMPSON'S FUTURE

Chicago, March 10.

Considerable speculation is rife as to what activities Jimmy Simpson will make since his resignation as general manager of the Zeldman and Polle show. It is a known fact that a prominent carnival owner has made overtures for his services and that another has offered to finance a show and put him at the head of the concern, behind the attraction.

It is altogether probable that Simpson will form a partnership with the latter and direct an organization in which he will be financially interested.

Worthing Shows First Carnival in St. Louis

Chicago, March 10.

It is understood the C. A. Worthing Shows will be the first carnival to open in St. Louis this season, the dates having been contracted late last year by Harry Sanger, general agent. It is altogether probable that the show will play on more than one lot as several available locations have been leased by the shows.

Sanger, who will be seen on the Worthing midway this year and a big European circus feature will be given as a paid attraction commencing with the fair season.

EARLY DATE FOR ILL. FAIR

Petersburg, Ill., March 10.

Directors of the Menard County fair are working hard to get the association an early start without conflict with a number of mid-August events that might detract the attendance.

Saginaw Fair Sept. 14-19

Saginaw, Mich., March 10.

The 12th annual Saginaw County fair, known as the Farm Products Show of Michigan will be held Sept. 14-19. W. F. Jahnske is the secretary-manager.

READYING FOREST PARK

Miller & Baker Co. Award Concessions for Utica Enterprise

Syracuse, N. Y., March 10.

Miller & Baker Company, of New York, which has taken over Forest Park (formerly Utica Park) on a long term lease, will start the re-building of this week. The park at Utica, N. Y., when it reopens, will have a 10 cent admission charge but free vaudeville will be a regular feature.

Krug Brothers have been awarded the roller coaster concession. Other concessionaires are: 20-car scooter, Frank Gondeck; merry-go-round, T. F. Murphy; whip, Peter Wells; aerobics, R. N. Anderson; roller skating rink and Venetian swings, Harry K. Morton Amusements, Inc.; frankfurter stands, barbeque and refreshments (lemonade, orange and bottled goods), John Mather; shooting gallery and boating, T. F. Murphy.

Additional concessions which will be installed are ferris wheel, caterpillar, pony track, air-o-plane, skee ball, penny arcade, novelty games, pop corn, peanuts and candy, ice cream cones, sandwiches, soda fountain and root beer barrel.

The Miller & Baker Co. is operating by a new subsidiary corporation, Forest Park, Inc. William Krug has been elected president. Other officers are: Secretary and treasurer, Harry C. Baker; vice-president, Charles Krug; general manager, George (Doc) Owens. Mr. Baker was the original lease holder and he has turned the park over to the new corporation.

CURE FOR ANIMALS

Best Results Announced by Washington Bureau

Washington, March 10.

Outdoor men should be benefited by the use of the various methods of treating horses for such ailments as biting and suckling lice as tested by the Bureau of Animal Industry of the Department of Agriculture. The information has been carried on throughout the past year, and has covered the treatment and control of external parasites of livestock.

The best results were obtained by dipping or spraying with coal-tar-cresote solutions or arsenical dip.

The Department of Agriculture is making exhaustive investigations of the numerous kinds of parasites which infest and internal—that effect domestic animals, and also maintains an "index-catalog" of the published literature on parasites, which is believed to be the most complete of its kind in existence. It includes data on animal parasites found in all parts of the world.

No More Free Parking

at Revere Beach

Revere Beach, Mass., March 10.

Announcement by the Metropolitan District Commission, which has jurisdiction over all beach resorts in this State, that free auto parking privileges here are to be greatly curtailed this summer has stirred up a veritable hornet's nest. At present thousands of cars are parked for the parking concession privilege on two State-owned parcels of land here.

For years motorists who motor to the beach have been permitted to park their cars on the beach side of the boulevard with no time limit, during the hours of the day that the boulevard is open to auto traffic. This new ruling will mean that the public will be obliged to pay 50 cents to \$1 for the privilege of parking on public owned land.

At present thousands of cars are able to find parking space along the boulevard but under the commission's plan only hundreds will be accommodated.

Tucacawas Co. Dates

Dover, O., March 10.

The annual Tucacawas County Fair will be held Sept. 21-24 according to announcement.

OFFICIAL ADMITTANCE OF WEMBLEY DISASTER

Government Finally Acknowledges It—Cost \$19,500,000—Gross \$10,500,000

London, March 1.

Although the utter flop of the British Empire Exhibition has been known for months, the government has only just acknowledged it.

When the show closed it had cost \$19,500,000, and the total income from all sources had only been \$10,500,000. The Exhibition owed Lloyds Bank \$9,000,000 for money advanced, and a sum of \$760,000 the balance on entertainment tax due on admissions.

The government now proposes to try and retrieve this disaster by getting along with the 1925 show on as small an expenditure as possible. The loss on last year swallows up all the money the government has never passed, owing to the dissolution of the Socialist Government. A new bill is now being drafted to allow the Board of Trade to grant an additional guarantee of \$5,000,000.

This will, however, only be done on two conditions, that a satisfactory exhibition is provided, and the original guarantors again come forward. The new bill will also include a broad hint about last year's waste and mismanagement.

Wild West and Luna

A Wild West show will be the big attraction at Luna Park, Coney Island, this summer, marking the first time in 20 years that Coney Island has had such an attraction. It will be placed right opposite the present circus in Luna. The idea will be that the circus and the Wild West will work together as twin attractions.

Luna is also enlarging its swimming pool greatly and bringing the beach down to Surf avenue, where it is expected to act as a slick ballyho.

The owners of the park feel that the wide publicity given to the alleged pollution of water on the beach will give the park pool a much larger volume of business than before. With the opening date yet some time off, more than half the lockers have already been reserved.

Imperial Exposition Shows Opening in Ohio May 1

Warrenton, March 10.

The Imperial Exposition shows will open their season here May 1. The shows are under the management of W. J. "Doc" Ralston, with L. A. Ralston, secretary-treasurer. It line-up of riding device, with several shows, have been contracted along with a number of high class concessions. The roster of the shows is as follows:

W. J. Ralston, manager; Mrs. L. M. Ralston, treasurer; June Shelton, auditor; Ira Wallace, general agent; R. E. Ralston, electrician; Chas. Drake, trainmaster.

FIRST OF BENNETTS' 10

Chicago, March 10.

The first of a group of 10 shows which Mr. and Mrs. Milo Bennett are producing under a blanket contract with the Redpath Lyceum Bureau, opens today at Waukegan, Ill.

The play is Guy Bolton's "Adam and Eva," with the following cast: James King, Lewis Ramdell, E. Howard Harvey, Hilda Dollman, Lydia Bernard, Frank Sherburne and Carle Reed. With warmer weather the show will go under canvas. Willis Hall directed.

"Fog o' My Heart" is now appearing.

AUDITORIUM CONVENTION

Washington, March 10.

Louis J. Fosse, manager of Washington Auditorium, has been named one of the directors of the Auditorium Managers' Association, and has been advised that the next meeting of that body is to be held in Memphis, Tenn., March 24-25.

SHOWMEN OFF S. L. C.—OTHERS WITH THEM

**Johnson's Connection
Distasteful Generally,
Say Members**

Chicago, March 10. There is little news from the showmen's Legislative Committee, this winter, and less interest by showmen in, and around Chicago. The predominant feeling seems to be that it will die a natural death from want of support as long as Thomas S. Johnson is in any way officially recognized, or there is the slightest suspicion that he controls the organization. The majority of showmen are off of it.

The stand that many prominent concession men have taken, that they will not subscribe toward a Johnson organization, has brought many of the medium-sized and smaller shows to side-step the Legislative Committee as it now stands, while they say they would support an organization willingly if operated entirely by showmen and shows were all given an equal break.

The allied interests, donating quite a considerable sum last year, are also against taking an interest in the organization. The business men who donated look at the matter from a business basis, seeing no benefit in supporting the Legislative Committee as it stands under Johnson's regime. In many cases they are spreading propaganda against the organization among their customers. Some of these customers have to rely upon some of the allied interests for credit.

Bad Rep Causes

Renaming of Show

Chicago, March 10. The Golden Circus which was purchased at the close of the last circus season by George Christy, owner of the Christy Circus, has changed the name of the show to the Lee Brothers Circus.

The change was made because of the grift the show has carried since its inception by Mike Golden, a former grifter who put the show on the road two years ago.

Louis Chase, for a number of years with the American Circus Corporation, but who last season joined the Christy show, will be the manager of the Lee Brothers Circus.

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MAIN TO BACK CHRISTY IN LATTER'S TERRITORY

**King Routing Show in Territory
That Has Been Sewed
Up for Years**

Chicago, March 10. The territory in the East and South, which the last few years has been played exclusively by the Christy Circus, will be hotly contested this season by Floyd King, owner of the Walter L. Main title. It will be the first opposition the Christy show has experienced in this territory for a number of seasons and will no doubt prove interesting, despite that Christy has the larger show.

On the Main Show, Al Clarkson, a former opposition agent, of the Barnes Show, and an experienced advertising manager, will pilot the advertising car. L. G. Gillette will route the show.

Outside of Bert Rutherford, general agent of the Christy Circus, this organization boasts of no one who knows much about circus opposition. This fact is expected to give the Main show the edge in the battle, which is due to break about the first of May, and which no doubt will continue for two months thereafter.

LESTER THOMPSON HOAX

Boston, March 10. Evidence has reached here that Lester Thompson, connected with the Ringling Bros. Circus, is well and en route to Boston from Portland, Ore.

The report of his death is attributed to a hoax perpetrated by Mrs. Irene Thompson, alleged to be Thompson's wife. Mrs. Thompson disappeared while en route from Boston to Buffalo last December and has been the subject of a nationwide search.

Before leaving Boston, she said she was going to Buffalo to take care of the remains of "John Thomas," her foster-father, who died suddenly. The story of the foster-father and his death is labelled a hoax by the local police, also Mrs. Thompson's story about Thompson's death last October, which drew a wired denial from Thompson.

Mrs. Thompson out quit a swath in Boston where here. She wore plenty of jewelry and drove her own car in which she started for Buffalo. Efforts of her friends to locate to give her \$1,200 worth of personal property left behind disclosed her disappearance.

Mrs. Thompson claimed to live in New York city and Miami. She was about 32.

WIDE OPEN

Every Game of Chance in Minneapolis Armory—Reformers Protest

Minneapolis, March 10. Every game of chance known to the outdoor show world is housed in the Kenwood Armory this week, where a Mexican Fiesta is being played by the Elks.

William Kelly, carnival man, promoted the indoor show, which has raised a storm of protest from the reform element because of the gambling devices.

Racing Rules Adopted

Burlington, Ia., March 10. Representatives of four fairs, in a meeting here adopted the new rules of the Harness Horse Association to govern the harness horse racing of the Southeastern Iowa Fair Circuit during the 1925 season. These rules, which provide for the classification of horses by the amount of money they have won, are the same as those adopted by the Iowa State Fair Circuit in meeting.

HEADS IOWA FAIR CIRCUIT

H. M. O'felt Elected President—New Rules for Harness Racing

Burlington, Ia., March 10. Harold M. O'felt, secretary of the Tri-State Fair Association, has returned from Cedar Rapids, Ia., where he was elected president of the Iowa state fair circuit. M. E. Bacon, secretary of the Mississippi valley fair and exposition, was elected secretary of the circuit. The principal matter taken up by the circuit members was the adoption of new rules governing harness racing whereby the classification of a horse depends upon his money winning record. The classing will continue to be designated by time but, under the new plan, the classification of a horse will be made according to his consistent record and not because of a low mark he might have made.

OFFICIAL INDICATIONS OF BETTER BUSINESS

P. O. Department Gathers Statistical Records in Fifty Selected Cities

Washington, March 10. With the outdoor showmen issuing their calls and readying for the new season, it should be heartening to have official Washington predicting excellent conditions ahead.

The latest to voice this "official optimism" is the Post Office Department, its reports "improved business conditions are noted," as postal receipts in 50 selected cities all show substantial increases monthly.

The Western circuit gives all indications of staging a comeback for the outdoor showmen this year. For months past the postal receipts have mounted upward in that section. The latest list has Fort Worth, Texas, as leading all the other cities of the country, the increase in receipts for that city being 14.70 per cent. The Middle West is good, too, Springfield, O., having an increase of 43.35 per cent.

Ringling May Take Wirths' Circus Material

Melbourne, Feb. 11. The Wirths Circus has developed some excellent material this season and it is likely some of that material will appear with the Ringling outfit next season through the purchase of material from the Ringlings and Wirths last summer.

A new wire walker is disclosed in the person of Golda Hones. She is of the Hones Family, consisting of four girls and two boys, the family having exceptional rating as tumblers, trapeze and acrobats. They are Australians. Harry Mooney has developed three elephant acts. One is being worked by the youthful Eileen Wirth, using two baby elephants and a dog. The Eraguacs, Spanish clowns, have become great favorites with the show.

FIREWORKS CONTRACTS

Chicago, March 10. Frank Sharp, the show representative of the Potts Fireworks Company of Franklin Park, Ill., who went into the field practically inexperienced this year to sell fireworks, has contracted for less than 12 fairs in that state, the majority of which were formerly held by the World Amusement Service Association.

Iowa is considered to be the toughest territory in the country from a fireworks standpoint and a mecca for the W. A. S. A. interests.

HOFFMAN JOINS ROBBINS

Chicago, March 10. Don Hoffman has been engaged as local contractor of the Robbins Brothers' circus. Ed Brennan, who was the general agent last season, has been re-engaged. Hoffman was connected in a similar capacity with the American Circus Corporation. When Geo. Moyer was invalided out of the service, Hoffman also left.

INSIDE STUFF ON THE OUTSIDE

Buchanan Outfitting Taylor Circus

Fred Buchanan, owner of the World Brothers circus, is the showman that is supplying the new Taylor circus with vaudeville properties. Buchanan is seeing the new show outfit for two seasons. First, that he has a large accumulation of show property that he is disposing of at a profit; and second, because it gives him a hand in the new 10-car show, which will be routed—at his request—through the western territory that he plays.

Buchanan's show this year is 20 cars in size. The Taylor circus is 19. Between the two shows, Buchanan hopes to keep his territory to himself. He will send the smaller show into the smaller towns, which will keep other circuses out, and send his own show into the larger cities.

It is a neat frame-up and one that gives him control of his territory, and successfully stops any opposition.

Barnes and W. A. S. A.

Speculation is rife on the subject of Fred Barnes' resignation from the World Amusement Service Association of Chicago. Many are the guesses what the outcome will be. All seem to think it means the end of that organization as a predominant power in fair booking circles, but the remaining question is: What will Barnes do?

It is known Barnes has been in consultation with the general manager of a large vaudeville circuit, the outcome of which has not been divulged. Barnes is entrenched in the fair bookings and may take the majority of the business away from the W. A. S. A. when he leaves that organization. Should he affiliate with fireworks interests other than Theodore Duffield, the strength of Barnes with the big fairs would doubtless switch some of these contracts as well. With Barnes out of the W. A. S. A., there will be a lot of business open for the other agencies in another year. Whether he affiliates with the vaudeville circuit or operates independently, his operations must necessarily be more limited than they were with the W. A. S. A.

Grubers' Mistake Nicked Him for \$300

Rubin Gruber, the owner of the Rubin & Cherry carnival, received the surprise of his life when he was given a bill for \$300 for a week's stay at Hot Springs, Tenn.

It took considerable persuasion to convince Gruber that he had inadvertently stopped off at the Springs during the tourist season, and that he must pay the rates asked. After paying the required amount, Gruber took the veil—at least, so far as Hot Springs is concerned.

WHAT THE WORLD WANTS

Variety Bureau,

Washington, March 10.

Reports from the Department of Commerce clearly reflect the acceptance throughout the foreign countries of the American standards, both in the manufactured products and in foodstuffs.

Week after week these inquiries grow in number and are forwarded to the department by the American commercial attaches, trade commissioners and consuls stationed in the principal commercial centers of the world.

From the vast array this department of Variety endeavors to select only those articles coming under the general scope of amusements and its allied industries. It is vitally important that the name of the country, the article and the code number, as set forth below, be always given. It is suggested that inquiries be forwarded direct to the nearest branch office of the department, a list of which was but recently published here, rather than to Washington. Sending the inquiry here loses valuable time and may lose the business.

Purchasers

The following represents a selected portion of the purchases of Belgium, paper containers, also tin tops for glass jars (both 14112); Cuba, furniture and equipment for hotel and cafe (14071); England, 20

gross of hack saw blades (14081); France, automobile accessories and equipment, bicycle accessories (both 14108), licorice and fancy candies (14097), garage equipment (14108); Germany, high class motorcycles (14110); Honduras, paper boxes (14083); India, crockery, cutlery, electrical goods, such as heating and cooking appliances, etc., locks, perfumery, stationery, and tools for jewelers (all 14093); Mexico, canned goods and bottling machinery (14097); Netherlands, three-finger and thumb gloves for laborers (14105); New Zealand, dress findings and ornaments (14085); Switzerland, office equipment and supplies (14055).

Selling Agents

Among those classified as selling agents are the following: Argentina, cutlery (14068), rope (14148); Austria, best quality shoe polish (14104); Dominican Republic, hard candies (14058); Egypt, all kinds of pencils (14067); electrically protected safes (14109), full lines of stationery (14144), silverware, such as toilet sets and tableware (14075); France, cotton and lisle hosiery, also union suits (underwear) and jerseys for men (both 14107); Germany, automobiles, 6 to 10-horsepower (14108); Java, radio sets and parts (14092); South Africa, hosiery, neckwear and pajamas (14099), shirts for men, particularly working shirts (14083);

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\$4,000,000 SPORTS CLUB ON COAST

Calif. State Dept.'s Hearing on Feasibility of Wild Animal Preserve

Los Angeles, March 10. As a result of a project which has been launched to establish the Pacific Coast Sportsmen's Club and to sell \$4,000,000 worth of memberships, the State Corporation Department has called a coterie of African game hunters, crack riflemen and experts in fence building to appear at a hearing and testify as to the feasibility of the scheme. The club proposes to import \$300,000 worth of wild animals and fowl and place them in a preserve which will be located between Tehachapi and Caliente. A fence 52 miles in length and 32 feet high is suggested at an estimated cost of \$450,000. There will be club houses, polo fields and golf courses also laid out at an additional cost of \$700,000. One of the vigorous protestants to the plan is Mrs. Ramond Wright, who has been prominent in animal-defense activities. The department holding the investigation has asked R. T. Burge, former police commissioner who has made extensive trips to Africa under big game, to tell the commission if it will be possible for the club to obtain an adequate supply of big game upon demand once the original quota has been shot off. Another witness called is Captain E. C. Crossman, life member of the National Rifle Association.

HOCKEY NEXT WINTER

That New York will have ice hockey again seems assured through the plans now under way to formulate a Manhattan representative in the amateur hockey league, of which Boston is a counterpart. According to reports, the New York franchise has already been allotted, with John C. Kelly, the lawyer, and Joseph L. Rhinock interested. The local representatives will enter the league under the title of the Knickerbocker Club, with the players to be principally recruited from Canada. The home rink of the club will be at Tex Rickard's new \$150,000 arena, with operations to become effective next winter.

Wrestler's Free Display Outdoors Mat Contest

Lawrence, Mass., March 10. Another unsuccessful attempt to bring wrestling back to a paying percentage here failed last week when Angelo Terramachi, Manuel Sousa met in the main bout before a very small house. The odd part of it was that Terramachi played before an audience of 2,000 in front of the Winter Garden just prior to the bouts when he did his "strong man" act free of charge. He held two automobiles, pulling in opposite directions, with a robe held in his teeth. Terramachi won from Sousa in 39 minutes.

Pleads Not Guilty

Los Angeles, March 10. After entering a plea of not guilty to a charge of obtaining services of automobile drivers for race held at the Ascot Speedway last Thanksgiving under false pretenses, before Judge Collier, George Bell, former head of the Morone Holding Company and general manager of the Speedway, was held for trial on April 23. The prosecution alleges that Bell showed checks for \$40,000 before the races but failed to pay the drivers afterwards.

FILM COWBOY KILLED

Los Angeles, March 10. Jack (Shorty) Hamilton, pioneer among picture cowboys, was instantly killed early Saturday when his car crashed into a stream, knocking loose the platform supports with the base falling upon his car and crushing him to death. Hamilton, 37, was returning to his home after attending a party at a friend's house.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Con Conway

BOUT.	THURSDAY, MARCH 12	WINNER.	ODDS.
Pepper Martin vs. Law Kid Duba.....	Martin	.....	7-5
Joe Glick vs. Joey Baker.....	Glick	.....	even
Paul Berlenbach vs. Battling Siki.....	Berlenbach	.....	9-5
Edridge vs. Schoell.....	Edridge	.....	6-5
Sergt. Baker vs. Pats Hartley.....	Baker	.....	2-1
Al Scordia vs. Sammy Nablo.....	Scordia	.....	8-5
Kid Norfolk vs. Bob Lawson.....	Norfolk	.....	even
Pats August vs. Joe Hall.....	August	.....	7-6
Joe Cannamora vs. B. Wallace.....	Cannamora	.....	even
SCORE TO DATE			
Selections, 57. Winners, 41. Draws, 9. Losers, 7.			
SELECTIONS FOR SIX-DAY BIKE RACE			
McNamara and Horan, Walthour and Spencer, Georgette and Bologna.			
Finish—Walthour and Spencer, McNamara and Horan. Third team out, injuries.			

A. C.'S NEW HALL

Public Hearing Held Last Week—Will Seat Between 30,000-40,000

Atlantic City, March 10. After a public hearing held last week as to whether or not this resort will have a convention hall seating between 30,000 and 40,000 people the question is now up to the city commissioners. Both strong opposition and indorsement developed at the meeting, but it is generally expected the project will go through.

Mayor Edward Bader strongly favors it. The beach-front interests are divided. Business men, generally, favor it.

Among other things the proposed hall, a model of which has been made, will contain a huge stage for speakers, entertainers and pageants. Inability of proper staging of entertainment at conventions here has been a consistent drawback.

The hall will cost about \$7,000,000 and be located on the present site of Rendezvous Park.

Wirth-Hamid Gets Powers Elephants for Fairs

Chicago, March 10. The famous Powers' Elephants, known as the New York Hippodrome dancing elephants, have been contracted by Wirth-Hamid for the fairs. They were a big success at fairs in 1922 and a long route has been arranged for this season.

McGUIRE BACK WITH HAAG

Chicago, March 10. Frank McGuire, last season legal adjuster with the John Robinson Circus, has returned to the Haag show as local contractor. McGuire is also taking care of some of the legal matters. Before consensual infidelity overtook McGuire he was considered a fixture with the American Circus Corporation, the owners of the John Robinson organization, where he was used during the winter as a local contractor and in the summer as a legal adjuster.

SPARKS OPENS SOUTH

Chicago, March 10. Sparks Circus opens April 7, Macon, Ga. All but the latter part of May will be spent in the South, when the show goes into Pennsylvania for an extended tour covering 25 towns. Fletcher Smith will be special story man this year. Harry Bert, head ticket seller; Joe Bell and Jack Bennett, formerly with John Robinson, will be with Sparks shows this year.

"COL FRED" DESTROYED

Williamsport, Pa., March 10. Col. Fred, "the horse with the human brain" in Andrew Donwile's indoor circus and owned by Loretta, trainer, had to be shot here last week. The animal had been stabled in a local barn, but slipped its halter. In wandering about it was kicked by another horse, its leg being broken in two places. The horse was valued at \$10,000.

III. Pari-Mutuel Bills Stands Chance of Passing

Springfield, Ill., March 10. The pari-mutuel racing bill, introduced last week by Representative Benjamin M. Mitchell, will have a favorable report returned by the license committee to which it was referred. The first reading of the bill will be held this week, followed by a second reading next week. It is expected that within two weeks it will have successfully passed both lower house and senate and go to the governor for approval.

Park Woman of 58 Marrying Boy of 22

Bridgewater, Mass., March 10. Marriage intentions have been filed by Maurice Hayden, aged 22, and Mrs. Edith C. Bennett, aged 58, owner of Pilgrimage Park near here. Hayden has been employed by his bride-to-be.

CREDIT BATTLE RUMORS

Dayton, O., March 10. Reports of various circuses planning a fight on the new Miller Brothers' 101 Ranch Wild West Shows were given credence here last week when Hagenbeck-Wallace circus booked in for April 23 and the Miller show for May 6.

OIL BELT FAIR

Breckenridge, Tex., March 10. A large tract of land near this city has been secured for an Oil Belt fair this fall. A stock company is being formed. An exposition building, aviation field and race track is planned. Breckenridge is composed principally of oil boom residents.

MILLS MANAGING LEGIT STAR

Chicago, March 10. "Duke" Mills, for the past two seasons, side-show manager of the John Robinson Circus, has been made manager of "The Big Mogul," Flik O'Hara's piece holding forth at the Central here. Mills will return to the John Robinson Circus when the season opens in April.

QUILT WILD WEST

Chicago, March 10. Bill Penny, manager of Penny's Wild West show, will not take out his organization this year, having taken charge of the Indians on the Hagenbeck-Wallace circus.

NEW PARK IN HAMILTON

Hamilton, O., March 10. A new park, covering 12 to 15 acres, is being built here by Hobart Jeffries and associates. It will be one of the finest small parks in the state, according to claim of the owners.

ROBINSON AGENCY PROSPERS

Chicago, March 10. The Ethel Robinson agency reports that its business has been phenomenal compared with the same time last year, nearly doubling.

Valger, Goodrich and Seeman Win in Bouts

By Con Conway

Benny Valger beat Basil Galliano; Solly Seeman slayed Charley O'Connell and Jimmy Goodrich rubbed out Clyde Kayo Jeakle in the second set of lightweight elimination bouts at Madison Square Garden Monday night. A slim crowd paid more than \$6,000 to see the bouts.

Seeman and O'Connell furnished the fireworks, going 12 rounds to a draw and three extra rounds after that, as per the commission's rule for these bouts, all of which must be decided decisively.

O'Connell in a neutral city might have copped the verdict in 12. He dropped Seeman twice, once for a long count, and forced the fighting although not displaying any too much accuracy with either hand. His right cross is his only asset. Seeman, on the other hand, has more box work in him than a Connecticut hot dog. Time and again he crossed with a hard right but instead of following O'Connell up, he preferred to play it safe and box with him. His respect for O'Connell's right would have cost him the fight but the partisan crowd helped root for him to a draw. O'Connell and Goodrich are tied for the boxing championship, both getting the razor-sharp from the crowd no matter what they do.

Valger after years of service has finally come out of his shell and by throwing caution to the winds, is the favorite to cop the tournament.

He is the best boxer of the mediocre lot and is now taking chances which if adopted long ago would have entitled him to big purses. For years the "French Flash" (bag on the side of a Hebrew parentage), has been able to avoid punishment and outpoint the best of them but his services were never much in demand owing to his safety first tactics. He beat Alex Hart impressively last week and gave Galliano a boxing lesson Monday night. The latter will be heard from, however. He is not a bad fighter and young enough to learn. He is aggressive, willing and a fair boxer. He has a natural gift of feinting an opponent into a lead which against anyone but Valger would have piled up points for him. His only drawback previous has been the loss of a decision to Pat Moran.

Jeakle was outclassed by Goodrich but put up a stubborn fight, refusing to become discouraged. Goodrich lacks the kick to even amount to much in lightweight circles and he is also woefully slow in countering. His attempt at a left jab was acrobatic and awkward and his judgment was shown when shooting the left hand, away off.

Need Savers

Sammy Manders, Sid Terris and Pat Moran are said to be penciled in to save the tournament. They will enter in action in the finals, according to reports, when the field has thinned down to a few contenders. The trio show good business ability at that, for the purses of the finals won't be pooled and will all be outdoor shots in the big ball parks.

The boxers in the tournament to date have been fighting for glory and pot cheese. The bouts at the smaller clubs have drawn less. Joe Benjamin is reported as coming east to compete, and with Luis Vincentini added, the tournament may enter the stretch with enough classy talent to remove it from the joke class. If Benny Leonard could have seen some of his would-be successors floundering around the Garden Monday night he would have laughed himself into the middleweight class.

Friday night Paul Berlenbach and Battling Siki will step 12 or less, and Larry Edridge and Frankie Schoell of Buffalo will enter the second round semi-final. Edridge is accused of being doggy and Schoell has a newspaper verdict over Tiger Flowers, although he has been stopped by Jimmy Slattery. The rail birds think Schoell will change Larry's pigments.

Pipestone Drops One Day

Pipestone, Minn., March 10. Pipestone county's fair next fall will extend over a period of but three days instead of four. Sept. 17-19 are the dates. C. C. Hickman, county agent, was renamed secretary.

OBITUARIES

EVERETT BUTTERFIELD

Everett Butterfield died at the Polyclinic hospital, New York, March 6, the direct cause being abscess of the liver. Blood transfusions were made in vain and his condition was such that an operation could not be performed.

Butterfield had but recently achieved success as a director, in the staging of "Is Zat So?" He was a soldier, actor and stock producer, having conducted a stock company in Washington last season and prior to that in other cities.

Butterfield was one of a group of professionals who enlisted as privates on Governor's Island when the United States entered the war and returned commissioned officers. Among the others were Earle Bothe, William Harrigan and Basil Broadhurst. He was mustered out captain and held the rank of

MONUMENTS

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TOMBSTONES—CROSSES—ETC.
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major in the reserve corps. While overseas he was gassed, which is believed to have culminated in the fatal illness, having suffered ever since leaving the service. His last appearances as an actor were in "Main Street" and "Ghosts."

ARTHUR H. BELL

Arthur H. Bell, 48, of the Musical Bell, died March 4 in Buffalo. He succumbed to a cancer of the throat, with which he had been suffering eighteen months. Burial was in Buffalo at Pine Hill Cemetery.

Mr. Bell had been in vaudeville and burlesque for many years, and in burlesque his connections were

IN MEMORY
of my dearly loved husband
BOBBY JONES
Who passed on March 8, 1923
We had to part, dear, but God grant
it won't be long
Your sorrowful wife
MAIZIE

with the Rose Sydel show, "Fads and Follies," Pat White's show and George Beltrich. He spent 10 years in vaudeville.

His widow, Belle Austin, survives, as does a brother, Paul M. Bell.

BOBBY JONES

Boobby Jones, 42, song writer and vaudevilian (last with the act "Bittland"), died at Saranac, N. Y., March 8. Services at Universal Park, New York City, March 8. He is survived by his widow, Marie, and a sister, Mary Nash, both of vaudeville.

GERTRUDE WARD LEE

Gertrude Ward Lee, actress and wife of Henry Lee of Bridgeport, Conn., died March 8 at Des Moines, Ia., after a brief siege of pneumonia. The funeral and interment took place in Bridgeport.

The 7-year-old son of Mabel Page stock actress, died in Chicago March 2 of scarlet fever. Miss Page has been appearing currently with the Hawkins-Ball Stock Company there. Miss Page's husband is with the "Able" Irish Rose company in Milwaukee.

Tom Thornton, for many years stage porter at the Orpheum, Kansas City, and known to thousands of the profession, dropped dead of heart disease in that city last week.

The mother, 78, of Franklin A. Beech died March 6 at her home in Beechurst, L. I.

Patrick J. Sullivan, 48, motion picture operator, died last week in Holyoke, Mass., where he had been employed.

EARL and BELL'S BIG HIT in ED. WYNN'S "GRAB BAG"

"LET IT RAIN! LET IT POUR!"

(*I'll Be In Virginia In The Morning*)

LET us all thank Walter Donaldson and Cliff Friend for this big Hit!

LET this be a
tip - on a
great song

LET us send
you your
orchestration

LET our judgement
be your guide

LET the world
hear you
sing -

"LET IT RAIN!
LET IT POUR!"

Let this be
your Copy

ARTIST'S COPY

Let It Rain, Let It Pour
(I'll Be In Virginia In The Morning)

Words by **CLIFF FRIEND** Music by **WALTER DONALDSON**

Allegro moderato Fox Trot Song

Have-nt seen a rain-bow, Since I've been a - way
All my worry's e - ver No more feel-ing blue.

All my skies are cloud-y, Raining ev-ry day, But soon I'll find a rain-bow
I was just a ro- yer And I ne- ver knew How much a kind and true friend.

'Cause I'm gun- na go To a lit-tle pur- a-dise Where rain-bow's glow So
means, but aw I know One more day and my old pal, Will say "Hel - lo!" So:

CHORUS

Let it rain, let it pour, There ain't no rain where I'm head-in-for, I'll be in Vir-
gin-ia in the morn- ing Where the sky's al-ways blue, The
Cas-ey Jones he's my friend, He'll
bright sun-shine seem to wel-come you, When that dew - y Dix- ie day is
wake me up at my jour-neys end, There I'll meet my sweet for-get- me -
days a - ing, Pic-ture me when I get off that
not a train, There is where I live and love a lot,
In my dear old Mam- my's arms a - gain,
I'm about - ing, Let it rain, Let it pour, Say I won't cry but I'll
Say if you see a pin, pick it up, Cause I found one and

smile once more, I'll be in Vir-gin-ia in the morn- ing I smell the ing

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May 24—Palmer, New York
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June 7—51st St., New York

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W. L. PASSPART

(Formerly European Representative of the Orpheum Circuit)

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is prepared to manage for next season a few big real American vaudeville acts suitable for Germany. Five to eight consecutive months for the right act (Winston's Sea Lions, Flying Codonas, proved—and Gertrude Hoffman will next month prove a big success).

State terms, considering that engagements run monthly at same theatre. One performance daily. Monthly salary for 26 performances. Matinees (generally once weekly), and 31st of month paid extra.

Fares within GERMANY paid by managers.

Acts not known to me send recommendation of two showmen who know vaudeville, like Messrs. Frank Vincent, Edward Darling, C. E. Bray, Slim Silverman, Earl Sanders, etc.

Figure on 10% for my management including commission. No more. Send material, authorization and cable address.

It is time to book from September, next, onwards. Mediocre acts don't need to apply.

May be able to place suitable act or star for first class revue for 6 months.

CABLES: MESOGIOS, BERLIN.

W. L. PASSPART

NEW ORLEANS

By O. M. SAMUEL

Tulane—"Land of Joy."
St. Charles—"What's Your Wife Doing" (Saenger Players).
Strand—"So This Is Marriage."
Liberty—"The Dark Swan."
Tudor—"Way Down East."

The Orpheum bill of last week was slow in getting started, and never at any time ascended to pretensions. It achieved the classification of "fair" from most of the fans who looked in. An interested spectator at the opening performance was Marcus Loew. He walked out on the entertainment and could hardly be blamed, for some of the turns were banal in their drear conventionality. Downey and Claridge looked like a wharf when Gertrude Claridge departed a nifty looking frock and held attention for some sweet opening bars, but Downey, in a dirty tramp make-up, with ancient comedy wheels, soon had them forgetting the neat-looking, appealing girl ahead of him, which dropped the impression as a whole.

Walmesley and Kenting were never in accord with those in front. The fault was not with the auditors. Just a couple of people holding the fort without ammunition. They surrendered early.

Lytell and Fast got the first show of attention. Toward the end the blackfaced were hitting on all cylinders, registering the applause bit.

Harry Holman held them with "Hard-Boiled Hampton." He created quite a bit of merriment with his familiar sketch, and his assistants helped along pleasantly. For no reason at all the trio stepped before the curtain and indulged in

singing. The initiated wondered what it was all about, as the act had ended, and ended well. The singing was poor and its reception poorer.

Polly and Oz used the entire entourage in their "comedying." It seemed as if the pale would have fared better without the assistance. The clattering up of the stage impeded the running somewhat.

Walter C. Kelly did not do so well as upon former visits. The Virginia Judge has too much of his stories until they are too well known to receive the spontaneous attention so necessary in vaudeville. He pleased, though, the Entertainers shaped up as the weakest band offering of the year.

A pert, palatable show at the Palace the first half last week. Business was tremendous as a consequence.

Green and Green made a corking opener, the crowd liking their acrobatics immensely. The breakaway tables brought a huge guffaw at the finish. The nifty-looking girl proved an attraction.

Rodero and Males picked up the proceedings and sent the program along swimmingly. The boys along had their hands on the applause pulse of the patrons, swaying them almost at will. One of the successes of the season. Cook and Catman are favorites with the Palace habitués. The pair received commendation for appearance and a particularly handsome stage dressing also. They were nicely spotted in addition.

Jack George got to them early and never relinquished his hold. His colored preacher approximates the parson of the south with a greater degree of veracity than that of any other. The mob bestowed

acclaim in due proportion. George could have remained another five minutes, but wisely left at his peak. "Thank You, Doctor," held them intact, the surprise finish bringing solid exclamations. The act was played to whet the popular appetite, which was an asset.

Loew's Crescent filled early for its first performance last week. The reason was a Tom Mix picture, "The Heart Buster." The shooting star is a real box office card oere. But the vaudeville was stepping out on its own to compete in a way.

"A Day at the Circus," that sure monkey act, made a corking opener. The simians are working better than ever and brought a veritable riot of hand-clapping. Gould and Adams just managed to make the grade. They were in and out for most of their allotted space, exiting neatly, without stalling for bows.

Van and Carrie Avery scored decisively at first, but remained so long they were growing cold at the curtain. The act could be chopped about five minutes.

Rogers and Donnelly were a surprise, walking off with the honors easily. The man was a different comic type, with zips and curves removed from the van. He seems a find for pictures. The gal is there as a grollesome foil, building the laughs into guff.

Brille and Palio Reue caused a stir in its way, especially the dancing of the featured duo. They made an appealing tag to the best show the theatre has held in months.

Dante, a magician from the wilds, was a terrific flop at the Tulane last week. Dante (presented by Howard Thurston) in small-timey and "small-towney."

Fritz Leiber, in a Shakespearean epiretrie, is an underlined attraction for the Tulane.

DAYTON, OHIO

By MURRAY POWERS

Victory—"Moonlight," "Simon Held Peter," and "Footloose." Keith's—Vaude and pictures.

Heralding the Spring!

As the first timid blossoms herald a world of bloom, so do the beautiful slippers now displayed in the Showfolk's Shoeshop indicate the rare styles, varied and lovely materials and colorful charm of the Springtime presentation soon to appear....an event eagerly awaited by those charming stage-folk who play the lead in the Play of Fashion.



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After a lull of several weeks the Victory, legit house, is breaking its record so far as touring attractions are concerned. This week the house has three and next week is another full week with "Charlotte Reue."

"Hell-Bent for Heaven" and "The Nervous Wreck" underlined. One offering a week, never more than two, has been the previous policy.

When laudatory reviews in local newspapers failed to attract big audiences to "Seventh Heaven," the Dayton "Journal," for probably the first time in its history, came out with a lead editorial boosting the show. The boost failed to get more business, however. One of the smallest opening night audiences of the season saw "Simon Called Peter," only a few more than a hundred being in the orchestra.

A local dry goods store put a pretty miss in its window to display hosiery this week and was forced to put up an iron railing to keep the large tag audience from pushing through the plate glass.

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Direction H. B. MARINELLI, Ltd.

LOS ANGELES

Variety's Office Address,
322 Chapman Bldg.

Weber and Fields, Leo Carrillo and Charles Kellogg, "the bird man," proved to be the stellar argument of the management of the Orpheum last week to enable the house to play to practical capacity at every performance. Seem as though the edge of the welcome to Weber and Fields was not affected at all in the second week, with the first two nights practically holding to the same capacity as they did on the initial week. The routine for last week was changed a bit, with the boys opening with the "hymenism" scene and then going into the poolroom scene. This latter proved a wow. It kept the gang laughing from start to finish, and when Kalls and Florence Brown

came on for the prelude to the "Dying Gladiator" scene it kept up until "Meyer and Mike" took a couple of additional acknowledgments. The "Dying Gladiator" scene, though it had been played the week before, had those who had seen it relish it all the more, and those who had not, just agreed with joy. The result, of course, being that the "two kids," though on four, held the show up for a couple of minutes until the tumult of applause had ceased.

Carrillo, in next to shut with his "Little Stories from Life" or dialect yarns, held them for some 30 minutes, and had been inclined to hold the rostrum for a longer period it would have been easy going. Carrillo is carrying a Chinaman plant with him who is a "bear." This Chinaman seems to be seasoned at the racket and aids Carrillo in getting a number of belly laughs through their discourse on the matter as to whether or not Carrillo understands the "digital lingo." The Chinaman, of course, gives Leo a 100 per cent ticket, which sends him over with a bang.

Charles Kellogg, preceding Carrillo with his bird songs and amusing woodcraft feats, is no stranger here. Though it has been seven years since he was last seen here, many of the audience remembered him and extended a wholesome welcome to his entrance. With a beautiful and impressive background to work in, Kellogg went at his endeavor in a wholehearted manner, and held his audience in suspense throughout his endeavors whether they were the chirping of the birds, explanation of the mysteries of wood craft and forest life or his rubbing of two pieces of wood to get a flame. He is unconsciously a corking good showman who has a turn which is entertainment as well as educational and one that is bound to get the approbation of any audience whether it be high brow or plebeian.

McRea and Clegg started off the

proceedings at a fast clip with their stunts on the bicycle and unicycle. Miss Clegg seems to take the job of doing most of the work and easily lives up to her billing of being the champion woman cyclist. Her partner is no slouch either and with his comical antics rounds out a well balanced offering.

Bruno Steinbach on next had a repertoire of three heavy classical offerings on the baby grand. No one will take issue on the subject as to whether or not Steinbach is a musician. It is an admitted fact that he is a good one. But he is just a bit too theatrical in his characteristics to be an entertainer. His alleged eccentric mannerisms are not at all true to an audience, and though he may be letting the music out of the soul, his way of acting it seems false and does not hit with the cash payers.

Jim and Betty Morgan and their collegiate orchestra offering songs and melody which they describe a bit different have not what can be considered in construction a vaudeville turn. Their band is an out and out dance aggregation and will never at any time be a stage outfit. The Morgans were always a good double combination and could be again, but it would be advisable for Miss Morgan, should they decide to come back as a double, to cut out the malicious type of songs she uses. They are a bit more than spicy and hardly of a calibre that vaudeville houses should permit to be rendered. Especially the "Romeo and Juliet," which was simply obnoxious as well as nauseating.

Art Henry and Leah Moore in their bodgie podgie offering, "My Brother," still manage to hit on all "six." Though the skit is an old one and has been used consistently for a number of years, these two performers have a happy faculty of playing it in a clean, crisp and satisfying way.

Closing were Bowers, Walters and Crocker, "The Three Rubes," who still are a corking good counterweight for a lengthy bill. Though some were inclined to step out as the act came onto the rostrum, the majority of the customers stuck to the rails and relished their entertainment.

Ung.

With one of those highbrow Greek ballet acts as the headline feature Pagtates last week put over a prize "Pop" bill. There wasn't an act that soared above mediocrity, and even the Pan audiences, usually easy-going so far as merit is concerned, gave but a lukewarm reception to the various offerings.

The headline act Kanellos and his Grecian Ballet is a very creditable offering in its proper sphere, but that sphere is not a 30-cent vaudeville house. His stuff is very good and probably would be much appreciated by a two-dollar crowd with a leaning towards concert attractions. At Pantagras Kanellos merely

bored his audience to death and worked himself and his seven beautiful girls almost to the point of exhaustion seeking to rouse a bit of enthusiasm. Kanellos offers five numbers: "Professional," "Song of Anacreon," "Hymn to Phoebus," "To Spring," "The Spartan Games" and "The Satyr and the Nymph."

Of the entire bill the two turns that came nearest to proving successful with the first night crowd were those of Norton and Brower and Langford and Frederick in "Shopping." This last mentioned is a wise-cracking satire with some fairly bright dialogue and fair dancing. The man has a sort of a T. Roy Barnes personality, but a weak voice. The girl is affected in her style, but she is shapely and gave the crowd an eyeful. They work in a lingerie shop setting. The other favorite, Norton and Brower in "Bughouse Fables," occupied next to closing spot. Comedy make-up and plenty of mugging stirred the audience to good humor. Their patter is all of the nonsensical sort and much of it fairly amusing. They scored a hand and several bows.

Murand and Leo, "Athletes Supreme," open the show in a series of hand balancing feats. They work neatly and smoothly with ease. A good average turn of the kind. Mildred Myra calls her single "A Scenic Song Cycle." The scenery was the best part of the act. It was truly effective, opening with a railway station, then to a cafe scene and finally a Broadway night scene. Her voice is poor, no melody and little enunciation. She won an encore and gave a comedy song that was the best thing she had in her repertoire.

"Fairview" is styled a "Modernistic Musical Farce." It was modern probably when Ford started to invent his rivers. Now it sounds like an echo from the Ark. The dialogue is all stilted and flat, and

the people in it, a juvenile, female comic and four girl singers, work so hard for effects that they are painful. It has a thread of a story about a famous French golf star who is expected to arrive at "Fairview," a golf clubhouse. The youth, manager of the place, expects to make his reputation by obtaining the star's consent to an exhibition match. Then the telegram arrives saying the French player can't come. The manager substitutes a hick girl in her stead and her supposedly funny breaks constitute the laughs. Scored little applause, notwithstanding the fact that the broad comedy won a few snickers.



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JUST CONCLUDING ANOTHER SUCCESSFUL TOUR OF THE ORPHEUM CIRCUIT

Josie Heather

PORTLAND, OREGON, TELEGRAM

By DAVID W. HAZEN

There's the daintiness of Scotch bluebells about Josie Heather, and the charm of English daisies, too. But, with all, there is something about this winsome singer that suggests the wild Irish rose.

OREGON DAILY JOURNAL

Portland, Oregon

December 29, 1924

Josie Heather, the pretty English songstress, is welcome, although we have seen her frequently. She has the good sense to change her material for every visit, and this season she has devoted a lot of care to draperies and costuming and really has a production. All her songs sparkle with humor and they are all new. It is a good thing that her songs belong to her exclusively, as they are the kind any vaudeville singer would appropriate if not restrained.

VANCOUVER
THE DAILY PROVINCE

December 19, 1924

MISS JOSIE HEATHER
PLEASURES AT ORPHEUM

Vivacious Miss Josie Heather, the widely-known English comedienne and Winnipeg favorite, headlines a program of super-comedy at the Orpheum theatre this week. The entire program seemed to hit the bull's eye, judging by the generous applause of first-nighters, and the English star was in the zenith of her charms. Singing in her inimitable manner a group of refreshing comic songs, designed by herself, Miss Heather captured the hearts of her hearers immediately. Responding graciously to repeated encores, probably her most popular number was her interpretation of the Coster girl, which was applauded to the echo. Her youthful sister, "Bobbie," and John McLaughlin at the piano, supplied her with able support.

PRESS, WINNIPEG

December 9, 1924

VAUDEVILLE—ORPHEUM

The bill of fare at the Orpheum theatre this week is one that might be described as generally good with flashes of brilliance here and there. At any rate, the large audience last night seemed thoroughly satisfied that they got value for their money. The headliner this week is Miss Josie Heather, and rightly so, for this dainty English comedienne displayed versatility enough last night to warrant her elevated position on the bill. Known as a writer of songs, Miss Heather can also sing them, and in a style all her own, and the repeated encores accorded her here were evidence enough that the audience enjoyed her selections from what seemed an endless repertoire. By special request she portrayed the Coster girl in a way that made Londoners chuckle. She was ably assisted by her younger sister, "Bobbie," who sang and danced, while John McLaughlin presided at the piano.

WHAT VARIETY SAID AT STATE LAKE, CHICAGO, LAST WEEK:

Following a lot of music and singing and slated in the No. 4 position, Miss Heather easily walked away with the show as far as the surrounding bill was concerned. Miss Heather looked very chic.

GLOBE-DEMOCRAT

Saint Louis

Miss Josie Heather brings a fresh whiff of English humor in her delightfully sung songs. Her sister, Bobbie, trim in a sailor suit, appears in one harmony number and in a soft shoe sailor's hornpipe.

THIS WEEK MARCH 8, HENNEPIN, MINNEAPOLIS

NEXT WEEK MARCH 15, PALACE, MILWAUKEE

Direction WILLIAM MORRIS

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Wallington Sylvia
Wilson Marie
Winograd Barney
Zack Doris
Zylo Arthur

Morton Miss M
Moore & Shy
Moria Rita
McCrone Mrs E M
Merrick Jerome
Moore E J
Otto Mr Mrs Sam
Otto H & M
Patrick Harry
Poster Gert
Fynn F & P
Pence Frank A
Phillips Maybelle
Wardan Harry
Williams Harney

Folk Jack
Robt Frank
Rammies Charles
Riley Joseph
Reynolds Hip
Saell & Vernon
Stear's Joseph
Stoffler Louis
VANH Arthur
Wardan Harry
Williams Harney

of Gene Rodemich's orchestras played.
The American's legit season is likely to run into May, according to Manager Belman.

"The Potters" is billed for March 22 at the Shubert-Jefferson, with "Able's Irish Rose," slated to succeed it March 29 for an indefinite run.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

The stock venture at the Montauk proved a fiasco, and last week the house reverted to its original policy of legit road attractions.

Werba's Brooklyn had Marilyn Miller in "Peter Pan" last week. The show opened on Tuesday due to the cumbersome scenic preparations that were necessary.

"The Fall Guy" was scheduled for the Muehle last week, but that show jumped into Manhattan and a last-minute switch in booking brings Jane Cowie back in "Juliet."

Dr. Charles Fiescher, newspaperman and editor, who is suing the Macfadden Newspaper Publishing Corp. for \$19,875 alleged due for salary on a breach of contract claim, scored another point in the New York Supreme Court when it was ordered that the publishers of Macfadden's New York "Evening

Graphic" must also furnish a bill of particulars to support their allegation that Fiescher did not faithfully execute his duties to the defendant's satisfaction. Dr. Fiescher's two years' contract called for \$115 weekly from Sept. 1 to Jan. 1, 1925, and at the rate of \$200 a week thereafter. He was discharged Oct. 4.

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Los Angeles Examiner
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ST. LOUIS
By J. LOUIS RUEBEL

American—"Scandals."
Shubert-Jefferson—"For All of Us."
Empress—"The Good Old Days" (stock).
Garrick—"Moonlight Maids" (Musical).
Gayety—Billy Watson (Columbia).
Missouri—"Too Many Kisses" (film) and Francis Renault.
Grand Central—Wayburn's Revue and "Ode Year to Live" (film).
West End Lyric—"One Year to Live."
Capitol—"A Breath of Scandal."
Lewla's State—"The Rag Man."
Kings—"The Mad Whirl."
Rivoli—"The Mad Whirl."
Delmonte—"Dick Turpin."

Maurice Henle, who formerly conducted a dramatic column for the Newspaper Enterprise Association out of New York City, is now on the dramatic desk of the St. Louis "Times." Frank W. Rostock, former Scripps-Howard executive, recently assumed the general management of "The Times." He is assisted by W. L. Foster.

The 18th annual automobile show was staged by the St. Louis Automobile Dealers' Association last Monday to Saturday, inclusive, at the new 18th Street garage, 17th to 18th, Pine to Chestnut streets. Two

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THE SENSATION OF THE DECADE

CLEVELAND

By PHIL SELZNICK

Hanna—"Jessie James"; "Parasites." Ohio—3d week "Rain"; repeat, "Aren't We All?"

Clinton W. Moffatt has been appointed to assist Treasurer George Maschke at the Hanna.

"Rose-Marie" hit \$40,000 with extra matinee Thursday and Friday at the Hanna. This is the town's record at \$3.30. The record of \$39,500 was established the week before by "No, No, Nanette." Either show could have done three weeks to capacity.

Dr. I. Brody, owner of a local string of picture houses, opened a new 500-seater, the New Broadway. Festivities March 6.

The newspapers gave front page to Dan Carwell's latest divorce proceedings from June Castleton. Dan's first was Jessie Reed of the "Follies." The papers allege that the

pair are headed towards Cleveland on the same train, having reached an agreeable settlement.

DETROIT

By RICHARD HERNDON

"Next Door," Richard Herndon's production of Dorothy Parker's new play, did a week at the New Detroit, previous to opening this week in Boston for a run. As was the case in New York, the play was lavishly praised by all the critics, but the public, as was also the case in New York, did not warm up to it. In New York it had a brief run as "Close Harmony."

Herndon had two productions here last week, "The Pottery" playing a return engagement at the Garrick, with business brisk.

Mrs. Richard Mansfield, known on the stage as Beatrice Cameron, was given an ovation when she made her appearance at the Bonstelle Playhouse in "The Goose Hangs High." This is Mrs. Mansfield's first stage appearance since the death of her famous actor-husband.

"The Passing Show of 1924" is playing an engagement at the Shubert-Detroit.

Both the Garrick and the Shubert-Detroit stood pat on their attractions of last week. "The Pottery" featuring Donald Meek, remains a second week at the former house and "The Passing Show of 1924" stays at the latter. Business for "The Pottery" has only been fair. "The Passing Show" is filling them up.

At the Bonstelle Playhouse "The Goose Hangs High" has gone into its second week and is proving such a drawing card that a third week has been announced. And this in spite of the fact that it was played here at the Garrick only a few weeks ago with Norman Trevor and Mrs. Thomas Whiffen.

The New Detroit has gone in for a week of pictures, presenting the Passion Play.

The Woodward Players at the Majestic are doing a tremendous business with "The Bat," its first stock production here.

An odd reunion of three theatrical people took place here this week, the trio concerned being Gillman Haskell, manager of "The Passing Show"; George Le Soir, stage director of "The Pottery"; and Jessie Bonstelle.

Haskell and Le Soir had not met in 31 years until both their enterprises happened to land in Detroit at the same time. Twenty-one years ago Le Soir was playing in Israel Zangwill's "Serio-Comic Governors" at the Lyceum, New York city, in addition to his duties as director, while Gill Haskell was call boy, assistant stage manager, embryo actor and general utility man. Shortly after they separated at the old Lyceum Haskell began traveling the road as a business manager, Mr. Frohman deciding that he was better at figure than at acting, while

Le Soir has continued as a director. Mr. Le Soir and Miss Bonstelle renewed an acquaintance that began when he was directing "The Gelsa Girl," the first of the English musical comedies to be brought to this country, at Daly's theatre for Augustin Daly, in which Miss Bonstelle played one of the Gelsa girls, a member of the chorus.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Ethel Barrymore, in 'Tanqueray.'" Shubert-Missouri—"The Bat." Gayety—Dave Marlon's Show. Empress—"Naughty Nifties" (Musical). Orpheum—Vaudeville. Pantages—Vaudeville. Globe—Vaudeville. Mainstreet—"Ines from Hollywood," picture. Pantages—"New Lives for Old." Liberty—"The Mad Whirl" and "Now or Never." Royal—"Thief of Bagdad," film (2d week). Garden—"Very Good, Eddie."

"The Bat," which has been seen here at both the Shubert and the Missouri for several weeks, will start an indefinite run at the latter house Sunday at popular prices, \$1 top at night and \$6 for matinees.

The Electric and Radio Show at Convention Hall this week drew heavily, and as thousands of free tickets were distributed there was no lack of a crowd. It was thought it would hurt the theatre, but all report business as good as was expected.

Leon Kellar, treasurer at the Orpheum, is taking a lay-off for the balance of the season, and has been succeeded by Ray Montgomery, formerly his assistant but recently treasurer at the Mainstreet. Mr. Montgomery's place at the latter house is being filled by Hugh Kanagy from the American theatre, Chicago.

"Outward Bound," given at the Auditorium by the Kansas City Theatre, closed a two weeks' run Saturday. The engagement was the most successful financially of any given by the organization and showed a profit of over \$1,000. "Lilom," the first play of the season given by the theatre, was an artistic success but a financial loss. The next production will be "Seventeen," the latter part of the current month.

SYRACUSE, N. Y.

By CHESTER B. NAHN

Wieting—Fifth week of "Able's Irish Rose." E. F. Keith's—Vaudeville. Temple—Pop vaudeville and films. Strand—"Her Temporary Husband," film. Empire—"School for Wives," film. Robbins—Eskel—"The Only Woman," film. "Worldly Goods," film.

Savoy—"The Clean Heart," film. Rivoli—"Soft Shoes," film.

Sarah Burdick, soprano, and native Syracusan, will return here for a recital on Thursday at the Mizpah.

Ethel Legnaska will be the soloist with the Syracuse Civic Symphony at a concert at Keith's March 21. Germaine Schmitzer, French pianist, appeared with the symphony last Saturday.

Binghamton is in the throes of a battle on the Sunday movie proposition. An ordinance which permits picture houses to open Sunday afternoons after two o'clock has been introduced in the common council by Alderman James F. Delaney. Its fate is problematical. The Binghamton "Press" (evening) is editorially opposing the ordinance.

Zenda, the summer home of James K. Hackett at Clayton, on the St. Lawrence, will be improved at a cost of \$15,000. Hackett will take up his residence there early in the spring unless he is called to London.

Utica had its first radio show on Monday and Tuesday when the "Observer-Dispatch," local evening sheet, sponsored an exposition at the Hotel Utica. Unlike the recent Syracuse radio show, there was no admission tariff.

VARIETY BUREAU
WASHINGTON, D. C.
THE ARGONNE
Telephone Columbia 4630

By HARDIE MEAKIN

National—"New Brooms." Next week, "The Rivals." Poli's—"Gingham Girl." Next, "Blossom Time." Balasco—"Seduction." Next week not announced. B. F. Keith's—Vaudeville. Columbia—"The Thundering Herd" (film). Metropolitan—"Enticement." Palace—"The Monday Matinee." Rialto—"The Mad Whirl." Mutual—"Steppin' Out" (burlesque). Gayety—"Runnin' Wild" (burlesque).

William Wilson, here for several weeks representing the Stanley company at the new Earle, has returned to Philadelphia.

The holding of "Blossom Time" in Philadelphia and leaving Poli's without an attraction for last week (insubstantial week) was a tough break. Leo Leavitt had a film, "The Passion Play," which had played the previous week at the new Auditorium, wished on him, with little business result.

Louis J. Fosse, known to his friends as "Duke," formerly managing the Balasco here for the Shu-

berts, is putting the Civic Auditorium on the map for the local investors. Fosse has already smashed over with capacity for both the Washington and Chicago opera companies, with other attractions sandwiched in between, with all reported as doing well. On Friday and Saturday the place was packed four times for Roxie and his gang. The National Capital Sporting Club holds bi-weekly events to capacity.

INDIANAPOLIS

By VOLNEY B. FOWLER

Murst—"Parasites," first half; "Hell Bent for Heaven," last half. English's—Thurston.

Walter F. Easley, pioneer theatre owner of Rushville, Ind., has sold his Princess to G. F. Smith and Fred Casady, owners of the Mytic and Castle theatres at Rushville. Easley is expected to devote all his time to his K. of K. opera house at Greensburg, Ind.

L. E. Easterday has opened picture theatre at Fulton, Ind.

S. J. Gregory has opened the new La Grange theatre at La Grange, Ind.

Work will begin soon on the new Zaring, proposed to be Indianapolis' most pretentious neighborhood theatre. It will be located in the midst of the north side residence district.

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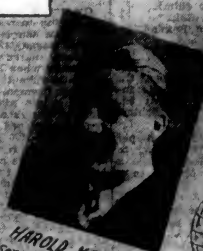
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MILWAUKEE

Davison—"Artists and Models."
Garrick—"Able's Irish Rose" (6th week).
Auditorium—Chicago Opera.
Gayety—"Temptations of 1925" (stock burlesque).
Empress—"Maid from Merryland" (Mutual).
Pabst—Passion Play (film).
Merrill—"The Night Ship."
Wisconsin—"Thief of Bagdad."
Garden—"The Monster."
Alhambra—"Miss Bluebeard."

German stock performances at the Pabst theatre have been discontinued for 10 days to permit the "Passion Play" film to be presented.

Following a spirited newspaper campaign for "Miss Milwaukee," to join "Artists and Models" as a chorus girl, the play opened to a packed house Sunday.

Carrie Fennell, dancer, signed to a two-year contract to appear in Fox and Krause houses, was ordered back to Milwaukee to open at the Gayety Sunday (March 8) when the Empress, Mutual house, began a strenuous advertising campaign for "Peaches," a specialty dancer. It developed that "Peaches" was none other than Mildred Strange, former Fox and Krause chorus girl who went to Cleveland a few months ago and "blossomed forth" as a specialty dancer.

The Saxe Amusement Co. operators of the Saxe theatres and the "Wisconsin Roof" dancing pavilion, has begun a "theatrical revue night" for their roof. The "revue" consisted of a 40-minute burlesque given by the Billy Grady "Daffodil"

Girls," tabloid. The innovation will be continued once a week, the Saxe operatives announce.

Milwaukee theatres in the downtown section have been thrown open for noon-day Lenten services with pastors from outlying churches delivering the "noon rush" sermons.

Overcome by smoke while he was attempting to rescue Grace Roe, 19, box office employee at the Crystal picture house, Gilbert Hackbarth, 17, doorman, narrowly escaped death last week when he was found lying in the basement of the flaming theatre by firemen. Fire of undetermined origin started in the basement of the theatre during a matinee performance and the house was emptied of 400 patrons by Police Sergeant Ole Haseoon, who discovered the smoke emanating from the basement and turned in an alarm.

Haseoon's cool management of the crowd prevented a panic.

At the time of the fire the Crystal feature was "Through the Flames," and the blaze, which caused little damage, proved a boomerang as a publicity stunt for the house.

The Crystal, formerly Milwaukee's foremost vaudeville house, went to pictures after larger houses were built here about six years ago. It is now catering to the ten-cent transient trade.

BOSTON

BY LON LIPPON

May Irwin is the star at the local Keith house here this week, and at the Monday matinee stopped the show with an act made to order for a town that only recently has brought down upon itself the con-

demnation of Mabel Walker Willebrandt, the dry prosecutor. The act has laughs, which are to be expected in anything George Ade lent his hand to, and, on top of that, the execution of Miss Irwin is as perfect as is possible. If not done to perfection, such comedy is terrible. When properly put over it is a scream.

At the finish of her regular act Miss Irwin sang for a delightful house "The Bully," one of her old numbers, and also recited her humorous poem about the old dress that she loved so much but which just wouldn't fit when unearthed several years after it was first worn. Her encores were earned.

With the Irwin act holding first place because of its unusual surroundings, the balance of the show is one that is featured by four acts which are properly placed. The Harry Holmes-Florrie La Vere act, in third position, with the dancing act of Edward Stanislaff and Grace and the Six Tivoli Girls, in next position, and the acts of Lillian Morton and Puck and White, following immediately after the Irwin act, are the four that it would be hard to differentiate, taking the applause of the house as a criterion.

In the Holmes-La Vere act the same idea, that of the box in a theatre and the dream of the occupants, is stuck to. But the act is one that always has pep, is always featured by one or two new nifties that lift it over any hard places and, as seems to be the usual thing in Boston, the act went over big.

For the Stanislaff-Grace act the Six Tivoli Girls seem to make it, at least for a Boston audience. Stanislaff indicated at the Monday matinee that the house was inclined to sit on its hands, this indication being

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given by means of a rather disgusting shake of his head he gave when he went off stage to enter the first number. Later, when his gyp dance went over so big, he himself had changed his mind.

Lillian Morton, a diminutive comedienne, has some numbers that rather surprised a Keith audience. The house isn't used to bits like her automobile number. It being a bit risky for this act. But there were enough in the house that liked it to keep things shooting along, and nobody could ask for a better finish than she gave.

The Puck and White act, next to

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closing, is an act that is on a par with the others mentioned, and, while familiar to vaudeville and revue audiences, has new stuff, with some ad lib comedy that gets those who watch things carefully and don't miss many of the good things.

Harry Teuda, Jap acrobat, opened with his act, which he skilfully employs a table and a large rubber ball and a couple of chairs with which to furnish the thrills. After him comes Martin with their "Honey-mooning." Outside of the opening, which has become more or less worn by usage in vaudeville, this act is new and the skit had the house with her all the time. Larry Stoutenburg, assisted by Mae Almeida George, closed with a trick villain act.

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BURLESQUE ROUTES

(Continued from page 18)

Fast Steppers—16 Gayety, Washington; 23 Gayety, Pittsburgh.
Follies of Day—16 Empire, Brooklyn; 23 Orpheum, Paterson.
Garard, Barney—16 Gayety, St. Louis; 23 Gayety, Kansas City.
Golden Crooks—16 Casino, Philadelphia; 23 Palace, Baltimore.
Good Little Devils—16 Lyceum, Columbus; 23 Lyric, Dayton.
Go to It—16 Casino, Boston; 23 Grand, Worcester.
Happy Go Lucky—16 Gayety, Rochester; 23-25 Avon, Watertown; 26-28 Colonial, Utica.
Happy Moments—16 Empire, Toronto; 23 Gayety, Buffalo.
Hippity Hop—16 New London; 21 Middletown; 18 Meriden; 19-21 Lyric, Bridgeport; 23 Miner's Bronx, New York.
Hollywood Follies—16 Empire, Toledo; 23 Lyceum, Columbus.
Let's Go—16 Star and Garter, Chicago; 23 Gayety, Detroit.
Marion, Daves—16 Gayety, Omaha; 23 L. O.
Wheeling—18 Steubenville; 19-21 Grand O. H., Canton; 23 Columbia, Cleveland.
Monkey Shines—16 Miner's Bronx, New York; 23 Stamford; 24 Holyoke; 25-28 Springfield, Mass.
Nittles of 1924—16 Gayety, Montreal; 23-25 Empire, Lewiston; 26-28 Jefferson, Portland, Me.
Peak-a-Boo—16 Gayety, Buffalo; 23 Gayety, Rochester.
Record Breakers—16 Grand, Worcester; 23 New London; 24 Middletown; 25 Meriden; 26-28 Lyric, Bridgeport.
Red Pepper Revue—16 Hurlitz & Seamon's, New York; 23 Empire, Brooklyn.
Runnin' Wild—16 Gayety, Pittsburgh; 23-24 Court, Wheeling; 25 Steubenville; 26-28 Grand O. H., Canton.
Seven Eleven—16-18 Avon, Watertown; 19-21 Colonial, Utica; 23 Gayety, Montreal.
Silk Stocking Revue—16 Orpheum, Paterson; 23 Empire, Newark.
Stoppes, Harry—14 L. O.; 23 Olympic, Chicago.
Step on It—16 Columbia, Cleveland; 23 Empire, Toledo.
Step This Way—16 Palace, Baltimore; 23 Gayety, Washington.
Stop and Go—16 Empire, Newark; 23 Hurlitz & Seamon's, New York.
Take a Look—16 Stamford; 17 Holyoke; 18-21 Springfield, Mass.; 23 Empire, Providence.
Talk of Town—16 Gayety, Boston; 23 Columbia, New York.
Town Scandals—16 Olympic, Cincinnati; 23 Gayety, St. Louis.
Watson, Sliding Billy—16 Gayety, Kansas City; 23 Gayety, Omaha.
Williams, Melie—16 Gayety, Detroit; 23 Empire, Toronto.
Wine, Woman and Song—16 Casino, Brooklyn; 23 Casino, Philadelphia.

MUTUAL ROUTE

Band Box Revue—16 Gayety, Philadelphia; 23 Gayety, Baltimore.
Beautiful Babies—16 Olympic, New York; 23 Star, Brooklyn.
Beauty Paraders—16 Trocadero, Philadelphia; 23 Olympic, New York.
Bobbed Hair Bandits—16 Gayety, Scranton; 23 Gayety, Wilkes-Barre.
Cuddle Up—16 Garden, Buffalo; 23 Corinthian, Rochester.
French Follies—16 Howard, Boston; 23 L. O.
Giggles—16 Gayety, Wilkes-Barre; 23 Allentown; 24 Sunbury; 25 Williamsport; 26 Lancaster; 27-28 Reading, Pa.
Girls from Follies—16 L. O.; 23 Prospect, New York.
Hello Jake Girls—16 Palace, Minneapolis; 23 Empire, St. Paul.
Hurry Up—16 Garrick, St. Louis; 23 Mutual-Empress, Kansas City.
Kandy Kids—16 Gayety, Louisville; 23 Broadway, Indianapolis.
Kelly, Lew—16 Empire, Cleveland; 23 Empire, Cincinnati.
Kuddling Kutties—16 Corinthian, Rochester; 23 Geneva; 24 Elmira; 25-28 Schenectady.
Laffin' Thru—16 Allentown; 17 Sunbury; 18 Williamsport; 19 Lancaster; 20-21 Reading, Pa.; 23 Gayety, Philadelphia.
London Gayety Girls—16 Empire, Milwaukee; 23 National, Chicago.
Love Makers—16 Lyric, Newark; 23 Gayety, Scranton.
Maidie from Merryland—16 National, Chicago; 23 Cadillac, Detroit.
Make It Pappy—16 Prospect, New York; 23 Hudson, Union Hill.
Merry Makers—16 Miles-Royal, Akron; 23 Empire, Cleveland.

Miss New York, Jr.—16-18 Park, Erie.
Moonlight Maids—16 Mutual-Empress, Kansas City; 23 Garrick, Des Moines.
Naughty Nitties—16 Garrick, Des Moines; 23 Palace, Minneapolis.
Red Hot—16 Mutual, Washington; 23 York, Pa.; 24 Cumberland; 25 Altoona; 26 Johnstown; 27 Uniontown.
Reasas, Al—16 Gayety, Baltimore; 23 Mutual, Washington.
Round the Town—16 Gayety, Brooklyn; 23 Trocadero, Philadelphia.
Smiles and Kisses—16 Empress, St. Paul; 23 Empress, Milwaukee.
Step Up—16 Hudson, Union Hill; 23 Gayety, Brooklyn.
Speed Girls—16 Geneva; 21 Elmira; 19-21 Schenectady; 23 Howard, Boston.
Speedy Steppers—16 Cadillac, Detroit; 23-25 Park, Erie.
Step Along—16 Academy, Pittsburgh; 23 Miles-Royal, Akron.
Step Lively Girls—16 Star, Brooklyn; 23 Lyric, Newark.
Stepping Out—16 York; 17 Cumberland; 18 Altoona; 19 Johnstown; 20 Uniontown; 23 Academy, Pittsburgh.
Stolen Sweets—16 Empress, Cincinnati; 23 Gayety, Louisville.
White, Sang Babies—16 Broadway, Indianapolis; 23 Garrick, St. Louis.

COAST STUDIOS

(Continued from page 33)
 Gustav von Seyffertitz. Alan Hale will direct.
 Emmett Flynn will have a big job on his hands this year. William Fox has chosen him to make "Seventh Heaven," "The Wheel" and "The Houseboat," on the Sixty.
 John Kieran's Baby story. The latter will probably be the first completed.
 Universal has borrowed Lloyd Hughes from First National to play opposite Virginia Valli in "Peacock Feathers," now being made at Universal City by Svend Gade. Other members of the cast are George Fawcett, Ward Crane, Kate Price and Edwin Brady.
 Benjamin Christianson, Danish producer-director, has arrived in Los Angeles and been assigned to his quarters at the Metro-Goldwyn-Mayer plant in Culver City, where he will shortly start work on a series.
 Charles H. Purdy, Hungarian stage and screen comedian, has been placed under a five-year contract by Universal. He weighs about 295 pounds and is producers will try to develop another Arbuckle. Universal is trying to get Arbuckle to direct Purdy in two-reel comedies.
 Irving Cummings is making fast headway with Eugene Walter's "Just a Woman" for M. C. Levee (United Studios). The cast includes Claire Windsor, Conway Tearle, Percy Marmont, Eddie Gribbon, Dorothy Revere and Dorothy Brock.
 House Peter next Universal, the fourth of a series of six features, will be "The Titans," from the novel by Charles Guernon. Edward Sloman will direct.
 Edmund Goulding will shortly start "Sun-Up" for Metro-Goldwyn-Mayer. The cast includes Lucille

La Verne, Pauline Starke, George K. Arthur and Conrad Nagel.

Harold Goodwin, Charles West, Cecelia Evans and E. H. Calvert have been added to the cast of "The Talker." Alfred E. Green is making for Sam B. Rork for First National release.

"In the Name of Love" is the first production Howard Gligin is making for Paramount. In the cast are Ricardo Cortez, Cecilia Nissen, Wallace Beery, Raymond Hatton, Edythe Chapman, Richard Arlen, W. J. Kelley, Leo White, Lillian Leighton and Babe London.

Hobart Henley threatens when his present contract as a director for M.-G.-M. expires to go back to acting.

Harry Beaumont started last week on "Rose of the World" (Warner Brothers). The cast includes Pauline Garon, Aleo B. Francis, Mary McAllister, Lydia Knott, Marie Prevost, Rockcliffe Fellows and Helen Dunbar.

James Cruze is to do "Welcome Home," adapted from the stage play of Edna Ferber and George S. Kaufman, for Paramount. He begins work about March 16.

When George Fitzmaurice finishes "His Sunshiny Moment" about March 15, he is going to New York to meet Sam Goldwyn upon the latter's return from Europe, then board a steamer himself and take a six-week trip on the Continent.

Theodore Henderson Productions are the latest unit at the California studios which Samuel Bichoff operates. Their first will be "Drifters," from an original story by John F. McCarthy and Eddie Barry. McCarthy will direct. The cast: Elia Benham, William Buckley, Myles McCarthy, Florence Lee and Lyman Browning.

King Ragot will make "The Home Maker" (Universal) adapted from the screen by Mary O'Hara from the novel by Dorothy Canfield.

Edward C. Thomas, former press agent, now has a similar job with Bedaco Productions, Inc. The latter has just completed making "Friendly Enemies," with Weber and Fields.

"The National Anthem," adapted by Bradley King from the Hartley Manners' stage play of the same name, has been put into production by Al Santal at the United Studios. It is a Corinne Griffith production.

Besides, the cast includes Harrison Ford, E. J. Radcliffe, Kenneth Harlan, Charles Lane, Edgar Norton.

Monte Blue, under his new starring contract with Warner Bros., is to have as his first vehicle "The Limited Mail," adapted from the screen by Darryl F. Zanuck from the stage play by Elmer Vance.

Cleighton Hale has been signed by Metro-Goldwyn to play one of the feature roles in "The Circle," which is to be made by Frank Borzage.

Paramount has pushed forward the release date of "The Spaniard," which is the first starring vehicle for Ricardo Cortez from June 1 to April 18.

The reason for the shifting is that "The Little French Girl," holding the April date, was held up in the making on account of Mary Brian being substituted for Betty Bronson.

LOVE'S PRISONER

(Continued from page 19)

claims his lady's hand instead of going back to his dungeon.
 Helen Gilliland looks charming and sings delightfully as the heroine and Welchman is all that could be desired as the soldier hero.
 For the rest, Percy Parsons makes a brave figure as chief of the smugglers, and a rollicking song by him did much to liven the atmosphere. The music in the whole is lugubrious and one or two light numbers would have been welcome. Betty Fair makes a dainty little French girl, even if she does forget her accent sometimes.
 The chief ingredient missing, however, was dancing, of which there was not the slightest attempt. The chorus was excellent, and one an-

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semble in particular, "When Evening Falls," stood out as a play that is a good play doctor could make this into a second "Maid of the Mountains" for America, but over here its future is very doubtful. Jolo.

THE BRIGHT ISLAND
London, Feb. 17.
Arnold Bennett continues his downward course as a playwright. Every new work is worse than the one before. Thus "Body and Soul" came below "The Love Match." "London Life" was still a peg lower, and now comes "The Bright Island," produced for two private performances by the Stage Society.
The play is intended as a satire, but "The Bright Island" is a dull spot in Bennett's invention. Inhab-



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The Best Food and Entertainment in New York. Music and Dancing
\$1 Our Special: A Sirloin Steak and Potatoes (Any Style) \$1.

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PHONE COLUMBUS 1000

ARLINGTON HOTEL
WASHINGTON, D. C.

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SAMUEL J. STEINBERGER
Prop.-Manager

ling the island are the characters of Pierrot, Harlequin, Columbine, Pantaloon, etc. Pierrot is monarch, but hands over the realm to Harlequin, who later on is deposed by Isabella, the daughter of Pantaloon. Two brothers are dumped upon the island, brother and sister, who enter the plot by plying off with the heads of different political parties.
The happenings and upheavals on the island give opportunity for the author to fire comments upon questions of the day. This he does at length and with such a small display of wit that he merely seems to utter the abstractions of ad-lib-pated politicians. The piece begins and leads nowhere. Bernard Shaw, who, behind his long grey beard, sat patently through the three acts, could have made this a lively affair had he been the author instead of a specialist in political satire.
Komsarsky produced, but his grotesqueries only emphasized the blight of the dialog. It was reasonably well acted by Isabel Jeans, Jeanne de Casalis, Frederick Lloyd, Arthur Pusey and Brember Wills.

BALLROOM LEASED
Doe Molins, Ia., March 10.
C. R. Rank, of Cedar Rapids, has taken a long-term lease on the Cottillon ballroom at Seventh street and Grand avenue, and has assumed possession and operation of the hall. Mr. Rank has closed out his interests in a Gary, Ind., ballroom and will make his home here.

Louella Parsons Broadcasting
Louella O. Parsons, film editor of the New York "American," makes her radio debut March 26. She will chat intimately about the screen celebs via station WOR.

5200 BOOZE JOINTS
(Continued from page 47)
slentery of late was not needed in view of this situation. The careless selling was bound to result in

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these complications, and as far back as three months ago, the prediction was made that it meant the survival of the Chinese on Broadway.
Of the 14 places against which proceedings were started last week, the Mirador's management, genuinely denies selling. Those who know of the Mirador's mode of operation and their unsuccessful quest to buy on the premises, the manager's statement is seriously taken despite the concerted denial by the 14 that they were not guilty. The El Fex, with Larry Fay's strict adherence to club membership, has also raised doubts as to how Buckner's legal investigators could have gained access.
The others include the Beaux Arts, Club Moritz, Club Borgo, Deauville, Colon, Lido Venice, Meadowbrook restaurant, Monte Carlo, Mouquin's (on Sixth avenue), Crillon, Algaion and Piping Rock restaurant.

How Some Escaped
How some of the others, including some notorious offenders, escaped in this first crusade is another topic of question.
Some of the clubs' legal procedure will be contested to the fullest. Under the law, for one thing, a jury trial must be accorded a defendant. How Buckner hopes to speed up the federal judicial machinery through the elimination of juries will be threshed out later.

The United States attorney's statement that he will prosecute for perjury those who deny having sold also has another side to it. Should some of the defendants win their cases, will Buckner proceed similarly against his own witnesses and prosecute them for perjury, cabaret men are asking.
Hearings on these 14 suits come up in the Southern District of New York Federal Court March 26. A 30 days' stay is permitted the defendants which will postpone the actual trials until some time in May.
Band Together to Fight
These cabarets contending they are not guilty contemplate banding together and fighting the case as a test proposition. Buckner on the other hand is understood to be open

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6640 Circle 1231 Longacre
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1-2-3-4-room apartments. Each apartment with private bath, phone, kitchen, kitchenette.
\$55.00 UP WEEKLY—\$70.00 UP MONTHLY
The largest maintenance of housekeeping furnished apartments directly under the supervision of the owner. Located in the center of the theatrical district. All preproof buildings.
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MAESTIC HOTEL
MODERN FIREPROOF
11th and Pine Streets, St. Louis, Mo.
Every room with tub or shower bath.
We want you to make this hotel your St. Louis home.
W. A. BAYFIELD A. C. LLOYD

YANDIS COURT
241-247 West 43d Street NEW YORK
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.

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SHUTTER AND MUTUAL STREETS
Single Going Home for a Week
SPECIAL RATES TO PROFESSION
Cafeteria. No Charge for Room Service
Write or Wire for Reservations

HOTEL WINDSOR
1217-1229 Filbert St.
PHILADELPHIA, PA.
Midway Between 30 Stations
Renovated and Refurnished
Throughout
EUROPEAN PLAN
With Running Water.....\$2 per day
With Bath.....\$3 per day
Special Weekly Rates

to a deal whereby he will put them on probation for six months not to sell and then if caught and found guilty be liable to prosecution for contempt of court. What disposition this proposal will have will be decided later also by the individual principals concerned.
Bootleggers in Office Buildings
In the Times Square district there are a few office buildings that house a large number of "importers" and "exporters" and also alleged "real estate" and other "brokers." One building is a "bootleggers' exchange," so termed by its own tenants.
If Buckner goes through with his drastic threats, what it will mean to cafe entertainers, dance bands, waiters, bus-boys, kitchen help and others is obvious. It will create a lay-off condition of vast proportions. It will make available considerable talent for vaudeville and revues and because of the oversupply of idle performers create an unfavorable condition for the performers from their viewpoint.
Since the first breaking of the news about the series of padlock suits, the Times square speak-easies have become uncommonly careful. The "club membership" gag has been extended to careful registration for signatures' check-up, and also a new system of membership cards for safer identification. It is further urged that "members" be careful in bringing in friends. New trade is not cared for just now, it being safer to stick to the established clientele without branching out and risking complications.

RUE DE LA PAIX
(Continued from page 47)
around 350 with a fair-sized dancing space. There are two rows

HOTEL AMERICA
47th St., Just East of Broadway
NEW YORK CITY

The only exclusive "Theatrical" Hotel at moderate prices in New York City. Our rates are reasonable to the profession. Large room, with private bath, \$17.10 per week. Single room, without bath, \$14 per week.

Make Your Reservation in Advance
RUANO APARTMENTS
800-Eighth Ave. (49th St.)
NEWLY FURNISHED
TWO ROOMS; BATH
Hotel service, weekly or monthly.
CHICKERING 3200

of tables down either side of the dance floor, while in the west end of the room is a collection of tables. A cover of \$2.50 is charged slightly with a tilt on Saturday. Leslie is of the opinion he can put over the Rue as the successor to the Palais Royal, the former Salva cabaret on Broadway. Leslie may do it. He's got the place and the atmosphere—and the show. Among the larger cafes it should stand up, as it operates strictly in the restaurant—and the show.

Jane Green is the singer of the floor show, with Dave Manion doing acrobatic dances and Diamond and McMahon doing eccentric dancing, including their scarecrow dance. This gives the revue real principals, with the chorus and show girls taking care of the flash. The show girls have some expensive looking outfits for their appearances, but the chorus girls didn't cost anything to brag about to dress, as they are dressed—and in one number they all do a little. If Leslie can get away with that concerted coo, it will be a beacant and a draw in itself.

Quite a delegation from Chicago attended the opening. Isham Jones is some kid out there, and he will probably duplicate his western rep in the new city. Everyone who knows cabarets will want to see and hear the Jones band; they have heard so much about it. It's worth hearing, too, and Jones isn't a bad-looking guy either.

Leslie himself was in charge at the premiere, getting his show over in a fast tempo, when it started in the new city. Everyone who knows cabarets will want to see and hear the Jones band; they have heard so much about it. It's worth hearing, too, and Jones isn't a bad-looking guy either.
No high hat stuff here with evening clothes. Low wore his street clothes the first night, so that settled that, although his brocade had of it. Maybe it's a fancy suit, though, with Lew's the second. Sims.

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. KEITH'S VAUDEVILLE EXCHANGE

(AGENCY)

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Artists can book direct addressing W. DAYTON WEGEFARTH

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LOS ANGELES—616 CONSOLIDATED BLDG.

MEIKLEJOHN and DUNN

EIGHTH FLOOR, MAJESTIC THEATRE BLDG.
WE CAN FILL OPEN TIME FOR ALL
STANDARD ACTS "THE OFFICE OF PERSONAL COUNTRY"

GIRL MARRIES FORGER

(Continued from page 23)
weds resided at 235 W. 45th street.
Miss Cochran, from St. Louis and who has gone back there, after living with Mrs. Hamilton for about a week is said to have felt that she was imposing and told Mrs. Hamilton that she would leave. Upon leaving, Mrs. Hamilton is alleged to have given her a check for \$25. Dorcas, it is said, brought the check down to 46th street to Lois and Wally, where Wally is alleged to have copied the signature.
The pair then lived at the Pennsylvania Hotel, New York, for about 10 days. During this time they are charged with forging checks. Leaving, they went to the Hotel Bristol and are also charged with having passed forged checks there. At the end of three days they went to Philadelphia and registered at the Bellevue-Stratford Hotel. Lois is charged with having posed as her mother there and is alleged to have told the management to call up the Waldorf-Astoria in New York for reference. The Waldorf, it is said, was notified, but instead of giving a reference, called up Mrs. Hamilton's bank (Corn Exchange). The bank, it is thought, called Mrs. Hamilton.
In the meanwhile Lois and Garrison left for Washington and rented a room at the New Willard Hotel. The Washington Missing present.

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NEW YORK

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THE GUS SUN BOOKING EXCHANGE CO.

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Bldg.

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NEW REGENT THEATRE BLDG.,
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THEATRE MANAGERS
During first-class service with city or shore
our secret office.
VAUDEVILLE ARTISTS:
Offering from ten to thirty weeks for standard
vaudeville acts.

BRANCH OFFICES:

Chicago, Ill.
505 Delaware Bldg.
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BERT LEVEY CIRCUIT

OF
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Detroit
Hudson Bldg.
Seattle
Empire Bldg.
Los Angeles
Hillside Bldg.
Denver
Yabon O. H. Bldg.
Dallas
Malibu Bldg.

MICHIGAN VAUDEVILLE MANAGERS' ASSN., Ltd.

233 John B. Street
Detroit, Mich.
CHARLIE MACK, General Manager
Booking the Best in Michigan, Ohio
and Ontario
Can Use Standard Acts at All Times

Persons Bureau was notified and police traced them to the hotel, where they were placed under arrest. Wally was charged with forgery and the police were instructed to hold his wife. At the New Willard, according to the police, they were registered as "Mr. and Mrs. Walter Aubrey Hamilton".
The pair were brought to New York, where Lois was released and Wally was sent to the Tmb, where he still is awaiting hearing.
Shielding Girl
In an interview with a reporter yesterday Wally seemingly tried to shield the girl, saying she is innocent, and heaped all the blame upon himself.
It is the report that "because of Lois being only 17 and under age that Mrs. Hamilton may have her marriage to Harrison annulled. Lois has been down to see him several times, while her mother has not been there, he said.
Lois is living with her mother at

BILLS NEXT WEEK

(Continued from page 17.)

MUNCIE, IND.
Wynot-Grand
Lucy Bruch
Murdoch & Ken Sls
Gordon & Day
Oscar, Marlin Co
MUSKOGEE, MICH.
Jefferson
Gano & Allen
Geo Armstrong
Gard & Roberts
24 half
C & M Nelson
(Two to Sll)
T. HAUTE, IND.
Indiana
Dippy Diers & B
Mital & Royal D
Bert Swor
WINDSOR, ONT.
Capital
Merrell & Snosser
Lonsome Towns
Chas Calvert
(Two to Sll)
24 half
Jerry Mark Co
Hart Wagner & E
Otto Ross
Reisla
(One to Sll)

GUS SUN CIRCUIT

BUFFALO
Lafayette
Caulfield & R Co
Mardo & Wynn
Cassie Rivolt
Watson Sls
Norma Poole Co
COVINGTON, KY.
Liberty
1st half
Arthur "tully"
(One to Sll)
FRANKLIN, PA.
Orpheum
24 half
Taylor & Rose
Peak 2
Caledonia 4

Clark Booking Exchange

ALICE CLARK, Manager
409 Hippodrome Bldg.
CLEVELAND, OHIO
TELEPHONE MAIN 6616
Can Fill One Week in Cleveland for Titles
at Large Vaudeville Attractions
STANDARD ACTS ONLY NEED APPLY
Others will receive no consideration

24 half
Arthur Turely
(One to Sll)
HOCHSTETTER, N. Y.
Family
Alexander & Fields
Bernet & D Rev
Gleason & B
Saxon & Balace
Pantleon Singers
Fox & Smalley
SHARON, PA.
Columbia
Reeder & A
Kennedy & Kramer
SPRINGFIELD, O.
Regent
Maxfield & Golden
W Mack Co
Bardner & Boyer
Dobbs Clark & D
24 half
Gleason & B
Saxon & Balace
Pantleon Singers
Fox & Smalley
WARREN, PA.
Liberty
P & L Reat
Barber & Jackson
3 Johns

INTERSTATE CIRCUIT

AUSTIN, TEX.
(16-18)
Gams Bill plays
Valentine 3d half
Amos
Parish & Part
Grace Hayes
H Waiman Bd
Billy Gleason
Dooley & Sales
DALLAS, TEX.
Majestic
Amazon and Nila
Gehan & Garrison
Ray & Everett
Wells & Brady
Mc Rice
Tucker's Orch
FT. WORTH, TEX.
Majestic
Norman Telma
Terna
Red North Co
Eddie Rose
Christie & Dalc
HOUSTON, TEX.
Majestic
Achilles
Murdoch & Mayo
Billett & Latour
Bennett Twine
Tom Smith
Haggle Clark Co
L. ROCK, ARK.
Majestic
3 Rosella
Kraft & Lamont
Jane Dillon
Murray & Allen
Kirkus
24 half
Benny Ruby Co
Reed & Termin
Realea

Downey & Claridge
Creedon & Davis
Lane Travers Rev
Quiry 4
5 Blue Devils
24 half
Lottie Alberton
Rubin and Rose
Robinson & Pierce
P & T Sabini
Benny Ruby Co
WIC. FALLS, KAN.
Majestic
Alexander Bros & B
Weber & Midnor
Murray & Allen
Creations
Reed & Termin
Realea

"THE SERVICE THAT SERVES"

WESTERN VAUDEVILLE MANAGERS ASSN.

GENERAL BOOKING OFFICES, FIFTH FLOOR, STATE-LAKE BUILDING, CHICAGO, ILL.
NOW BOOKING FROM CHICAGO TO PACIFIC COAST

ST. LOUIS, MO.
899-30 Arcade Bldg.

KANSAS CITY, MO.
Second Floor
Main St. Theatre Bldg.

BRANCHES

DENVER, COLO.
406-7 Tabor Bldg.

LOS ANGELES
Hill Street Theatre Bldg.

The Box Office Record Breaker

THE PROOF IS IN THE PLAYING

Turned the Four Worst Weeks Into the Four Best

MILWAUKEE
Alhambra, Nov. 29-Dec. 5
\$21,473

ST. LOUIS
Loew's State, Dec. 13-20
\$31,760

MILWAUKEE
Alhambra, Dec. 6-11
\$18,647

PITTSBURGH
Aldine, Dec. 21-27
\$17,897

The best Christmas week of any Loew Theatre in America
and continued her record-breaking career in the most famous playground of America, southern Florida, where popular demand extended her engagement from four to eleven weeks.



Glorious
Gilda Gray
The golden girl

NOW PLAYING

FAMOUS PLAYERS

THEATRES

COAST TO COAST

The Girl That Put the N. Y. Hippodrome
on the Map

The Greatest Box Office Attraction
in America Today

*No matter where she may play;
They turn money away.*

Howard Theatre, Atlanta, March 15-21

Palace Theatre, Memphis, March 22-28

VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1909, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXVIII. No. 5

NEW YORK CITY, WEDNESDAY, MARCH 18, 1924

64 PAGES

PEGGY JOYCE AND CENSORING

FIRST OF WARNERS' 30 HOUSES WILL BE BUILT IN HOLLYWOOD

To Mark Beginning of Chain—First House to Cost \$750,000—Plan of Brothers Will Make Them Producers-Exhibitors

Los Angeles, March 17. Warner Brothers are to have their own theatre in Hollywood. They have selected a site in the heart of the territory on Hollywood boulevard which Syd Granman has made famous.

The Warners begin the erection of a \$750,000 Spanish type structure that will seat 2,000 on May 1. The house is expected to inaugurate its weekly change policy about Jan. 1, 1925.

With the decision to erect in Hollywood, Harry M. and Sam Warner, both of whom left for New York, have decided to devote their entire time to obtaining and erecting theatres in all parts of the country to play their product.

Under the new arrangements Jack Warner will take the place of his brothers in the handling of production at the studios here, while Abe Warner will tackle the distribution problem in New York.

Harry Warner, in discussing the theatre problem, said he and his brother Sam would have at least a dozen houses in the larger cities, to be either owned or operated by their company.

EARLE "CURED"

Los Angeles, March 17. Ferdinand Pinney Earle has had enough of pictures. He says he has spent \$75,000 seeking to express himself through the medium of the silver sheet. As a reward he is facing the loss of both time and money. He has given about four years' time and much of his personal fortune.

Earle has returned to the brush and oils to express his artistic creations. One of his paintings hanging in the Biltmore Salon is attracting favorable comment. It is a portrait of his wife, Charlotte Earle. Earle also intends to launch a new publication shortly, to be called "The West Wind."

"Human Cocktail Shaker" Drawing

Cleveland, March 17. Empire (Mutual), is getting the money with Jessie McDonald, shimmy gal.

This house never been without a "Human Cocktail Shaker" starting with Carrie Fennell and following her up with "Peaches." The clientele here demand something extra for their coin.

Running Short on Jazz

A migration of jazz musicians to Europe is threatened, according to a London hotel man who sailed Saturday accompanied by several expert jazzists.

The hotel man opined that Europe was luring America's best away with better salaries and better offers and while America is not taking notice of it now because of its surfeit of jazz, it will shortly awaken to the dearth of expert dance orchestras.

VERA SIMONTON'S 50-50 "WHITE CARGO" SPLIT

Reorganization of Firm Completed—Carroll and Gordon Must Account for Profits

The reorganization of the holding corporation of "White Cargo" has been practically completed. Vera Simonton, who wrote the novel, "Hell's Playground," held by the Federal Court to be the basic source of the play, will hereafter share 50-50 with Earl Carroll and Leon Gordon in the profits and royalties of "White Cargo." Carroll is the producer and Gordon the adaptor of Vera Simonton's story.

Miss Simonton will also be accounted to for half of all the profits made by Carroll on the play on all moneys in excess of \$100,000. Gordon must account to her for half.

(Continued on page 60)

B'way's Biggest Sign

The biggest electric light sign letters ever on Broadway are to be erected above the Criterion Theatre by the Norden Company to call attention to the advent of "Grass" at that house.

The picture is due next Sunday following in the "Miracle of the Waves" which finishes its four weeks Saturday.

The letters in the sign are to be 20 feet high. In the five letters 3,000 electric lights will be employed.

LEGISLATIVE BILL IN WISCONSIN IS BLAMED UPON HER

Last Minute Measure in Wis. Legislature Brought About, Investigation by Exhibitors Disclosed, Through Announcement Peggy Hopkins Joyce Is to Be Starred in Pictures—Pat Powers Reported Stating He Would Withhold Production Pending Outcome in Wis.—Later Sends Out Press Announcement of Joyce Picture—Not Story of Her Life

NOTORIETY OUT!

Milwaukee, March 17. During the final days of the session of the Wisconsin State Legislature at Madison, the picture exhibiting fraternity received a shock with the introduction of a bill advocating censorship of motion pictures. The exhibitors of the State immediately got together and made an investigation of the reasons for a last-minute measure directed against them when there had been no previous indication the legis-

(Continued on page 28)

VICTOR CONCERT ANALYSIS NOW

Last Experimental Radio Concert March 26

The seventh and last radio concert of a series of co-operative experiments between the Victor Talking Machine Co. and the American Telephone & Telegraph Co. terminates March 26. The broadcasting by WEA and 13 allied stations throughout the country of a program comprised of world-famous Victor artists, starting with John McCormack, was in the nature of an experiment and tie-up to test

(Continued on page 17)

CABARETS ORDERED OUT OF WHN, LOEW'S, AS ADVERTISERS

Marcus Loew Bans Many Night Places—WHN Is Paid for "Plugging"—Never Particular About Customers—All Cabarets May Be Ordered Off

Beer, \$2.50 a Bottle

In an "exclusive" cabaret and for dinner the other evening a man with a couple of companions ordered a bottle of beer.

He got his beer and it was good beer.

He got his dinner check and the charge for the bottle of beer was \$2.50.

Calling over the proprietor of the cabaret, the diner said: "Look at that check and that charge. You want me to pay \$2.50 a bottle for beer you buy \$35 by the barrel (120 bottles)."

"No wonder they pinch you for selling and I think the whole town is with me on the idea that you deserve to be pinched."

NEW MOVEMENT TO PROMOTE THE STAGE

Drama League Acts on Statistics Compiled by Equity—Local Groups Favored

In an effort to create a stimulus for spoken drama in the wide open spaces and also to keep it entrenched in communities gradually becoming subsidized by screen showings, the Drama League of New York is establishing a clearing house for little theatre movements.

(Continued on page 17)

Comly's Lowest Gross

"The Handy Man" produced by Sam Comly, Inc., which is said to have the financial backing of E. R. Thomas, publisher of "The Telegraph," opened last week at the 39th Street to one of the lowest grosses of the season.

Takings for the week were quoted considerably under \$2,000. Wednesday's matinee was reported grossing \$29, of which \$14 was derived from cut rates.

"The Handy Man" is reported guaranteeing the house \$4,000 weekly. Capacity in this house is around \$11,000.

WHN will not be so loose in etherizing cabarets hereafter. Marcus Loew gave his particular attention to that immediately upon returning from his vacation of six weeks at Palm Beach.

With the instructions from the head of the circuit came a change in the business management of the Loew station, according to report. It is said the business management was responsible for the careless manner of WHN taking on advertising radio accounts. Some of the accounts paid WHN \$50 or \$75 weekly, with little if any discrimination exercised with old or new accounts.

When a Joint Is a Joint "Mr. Loew was not certain whether all of the night places would be taken off of WHN. "The better class places are all right," said Mr. Loew. A by-stander remarked: "A joint is a joint. Any place that sells booze and gyps otherwise is a joint, whether the cover is \$3 or nothing."

"That's news to me," replied Mr. Loew. N. T. Granlund is the announcer of WHN. It is said that N. T. G. (as he is radio-known) has had nothing to do with the business management of WHN and is not

(Continued on page 61)

ALBEE FOR THE COPS

E. F. Albee, head of the Keith-Albee Circuit, has asked the managers of the K-A and affiliated houses and vaudeville artists playing the houses to refrain in future from using stage or dialog which will reflect discredit or ridicule the policemen of any city on the circuit.

The request is contained in a letter to the vaudeville artists and incorporates a eulogy of the police officers.

The letter is reported as having been inspired by several complaints filed by policeman against artists using "gags" which ridicule the minions of the law.

COSTUMES GOWNS—UNIFORMS

FOR EVERYBODY WHO IS ANYBODY
ON THE STAGE OR SCREEN. EXCLUSIVE
DESIGNS BY LEADING STYLE CREATORS
BROOKS 1437 B'WAY
NEW YORK
—ALSO 18000 COSTUMES TO RENT—

THE LOVE OF A MORO

By WALTER ROBB

(Two stories suggested for musical comedy script or picture scenario by Variety's correspondent in the Philippines.)

Manila, Feb. 6.
In these days of flimsy popularity, what the use of a correspondent's living in an exotic and vividly romantic atmosphere like that of the Philippines without sending in occasional scenario hints?

None—so here are two:
First—The "Empire Days" and campaigning about the Moros in Mindanao. A dashing American brigadier commanding the post at Zamboanga. Out along a bamboo-bordered roadway, the palm-thatched cottage of a native with five handsome daughters, more than ordinarily handsome because of Aryan blood from an East Indian ancestor. They sing. The prettiest of all play—the harp. Sweet, seductive oriental sagas of beauty of men and the willing passion of women. No white women—just brown women—and the subtle tropical influence all round.

The house becomes the rendezvous of the brigadier and his brother officers. There is music, so there is also dancing. Many evenings otherwise unendurable are away in the dancing, singing, dining, singing and dancing. (Here is the chance for interpolating Filipino waltzes and "such material from the book by Silver Burdett & Co. You can run and add this first as a bang-up musical comedy, and then make a scene version along the lines of melodrama.)

Of course, such propriety leads to temptation. To the pretty, battered Moro highlanders love means but one thing (some sentimental pieces in here to show that it means but one thing anywhere—a song for the heroine, another for the hero—a typical meeting of souls "east of Suez").

The brigadier captures the heart of the harpist and gives him his share of his future in the army. But her love shields him from his own weakness. It is the steel purpose of her own frail heart that drives him into the arms of the heroine, another for the hero—a typical meeting of souls "east of Suez").

Rosa knows all this full well; her instinct tells her clearly.

The Years Roll By
It is so, too, as years roll by. When the brigadier comes to Manila there are white women, fresh from overseas and college days—beautiful, cultured, finished. They love him. Rosa back in Zamboanga, is resigned and patient. Rosa is forgotten, but Rosa has a boy with flashing eyes and straight and gallant figure. The boy is handsome and—don't permit frivolous music here.

To keep a landed estate together Rosa has had to make a tribal marriage of convenience, to a dissolute and bustling young dandy with an itching palm.

Gossip weaves a mean story quickly enough after the boy comes—The gossip of the army that often comes between a man and his promotion and sometimes "breaks" him. (Chance for more grand songs here—see? But always twist the theme back toward comedy.)

Gossip hears that in Washington there has been a brilliant marriage and further promotion is in near view. Gossip would interpose the

black shadows of the past. Emblems of slender reed Zamboanga—adopt secret agents. They will get a written declaration about the parenthood of the boy, and then their reward is gold.

In a Hotel They Meet
In a hotel in Zamboanga they meet, in a back room the dattu husband of Rosa. A rambling old Spanish colonial structure will do for the hotel—Roman arch windows with shell-pane panels, hardwood plank floors, shined with gunny sacks under the brown feet of muchachos (boys), who, for musical comedy purposes may be the girls of the chorus), naturally, with rollicking lyrics, interlarded with enough phrases of typical native music to afford the exotic minor which identifies native wooing (saga).

The dattu gambles with the aludis at poker. He gets drunk and they pretend to be looses all.

(Continued on page 2.)

PARIS VAUDEVILLE

Paris, March 7.
Alhambra—Martyn & Florence; T. Elder Hearn's Wonder Kids; Geo. Tristram; Zanetti Troupe; Miller & Canning; La Ventura; Lucien Nison; Topsy-Turvy Five; Athes; Foggy La Blanc; Carlos Troupe; Frank & Albert; Marek; Dormonde; Monso.

Empire—Grock and Partners; Burdett; Charles (the star of Rivals Trio); Will Blend; Albert; Andre Troupe; Four Full; Albert Carr's Horse; Two Omers; Jackie Trio; Topsy & Boule; Harry C. and Poles.
Olympia—Maria de Valencia; Fournier; Lys Gauty; Jane Stick; Damiol; Gremault; John and Alex; Les Anais; Maggior; Leo; Corn & Neil; Eagle; Cleaver; Les Maxonais; Angels Troupe; Three Fratellini; M. & Mme. Kudriavcev; La Sevillanitas.

FRENCH PLAYS IN LONDON

London, March 17.
A season of French plays commenced March 1 on the small stage at Queensborough Club under the direction of J. T. Green and George de Warfas. The first offering was "Le Voleur" by Henry Bernstein, representative of an old school of playwrighting. In its English form, as "The Thief," it was recently revived by Arthur Bourchier at the Strand without success. Mme. Fabienne Fabreges (from the Vaudeville, Paris) played the lead. George de Warfas was opposite. Two English actors, Austin Trevor and Frank Leveson, were in the cast.

More up-to-date plays are scheduled for the future, the last including "La Soriente Madame Becdet" by Denys Amiel and Andre Obey; "Les Chances de la Vie" by A. Antonic; and Maxime-Lyrie; "Le Printemps des Auteurs," by Jean-Jacques Bernard, and "Si Je Voulaiss," by Paul Geraudy and Robert Spitzer.

CARTOONIST AND "BEAUTY"

A new act combination is Ad Kadd, the first syndicate artist cartoonist, creator of "Just Kicks," Irma Dane, Jr., a Ziegfeld "Follies" recruit will be Carter's partner, impersonating the "kid" creation of the cartoonist's original.

NELLIE'S NEW TITLE

Nellie Revell has altered the title of her new book from "Fightin' Back" to "Fightin' Through."

Miss Revell was informed, by her publisher, that the "Fightin' Back" title had been previously employed and copyrighted.

Raquel Meller Replaces Chevalier

Paris, March 10.
When Maurice Chevalier quits the Palace next week for his trip to South America he will be substituted in the present revue at the Palace, "Vie des Femmes," by Raquel Meller. Joe and Fallon, dancers, are booked for the second edition of this revue.

"The Rotters" in French
Paris, March 7.
M. and Mme. L. Borgex have made a translation of Malby's "The Rotters," which they have entitled "Une Famille Respectable." No date of production has been indicated.

Spent \$10.80 for a MacGregor spoon. It was \$12 but I did the old "We are in the Orpheum this week stuff" and got \$1.20 for the bank. Oh! Mr. Van Hoven you're so saving.

My brother Harry can be reached at the Century, Baltimore.
FRANKIE VAN HOVEN
Direction EDW. S. KELLER

DENVILLE BUYS HOME FOR LEGIT ACTORS

Stock Chain Owner Donates Mansion to Be Independent of Other Charities

London, March 7.
Old legitimate players are to have a home in their declining years, something on the lines of the Variety Artists' Benevolent Fund institution "Brinsworth." This has been made possible by the action of Alfred Denville, who has bought an old country mansion and presented it to the profession. The place will cost some \$15,000 a year to keep up and will be independent of other theatrical charities. A committee has been formed, consisting of Sir Gerald du Maurier, Arthur Bourchier and Lady Wyndham.

Alfred Denville is probably unknown to the majority of the general public except in the towns in which he operates and the West End has probably never heard of him. Born in a small theatre, he has fought his way up play-acting, writing, making props and managing. A pioneer of the new form of "stock" he ran a company in Water, this led to others. Then came a time when things "slumped" and Denville forsook his expensive bricks and mortar for the "portable" he ran a company in Water, this led to others. Then came a time when things "slumped" and Denville forsook his expensive bricks and mortar for the "portable" he ran a company in Water, this led to others.

Engagements with a Denville company are eagerly sought after by provincial actors, as they are for life if the player wish it.

AMERICANS IN EUROPE

Paris, March 7.
In Paris last week: Nora Bayes, Edward Childs Carpenter (playwright); Pat Dowling, John Howard, J. J. Shubert (on route to Berlin); A. Alex Powell, Hamilton F. Armstrong (authors); Alice Duer Miller, authors; M. A. Kilpack, scenario writer.
Harry Pilcer is dancing at the Carlton, Monte Carlo; Dora Duby is featured at the Cafe de Paris, Monte Carlo; Margaret and Gill are dancing at the Grand Hotel, Nice; Booth Parkington is resting at Taormina (Sicily); F. Scott Fitzgerald, author, is also sojourning in Italy.

18TH CENTURY OPERETTA

Paris, March 17.
An operetta of the eighteenth century period, "Qu'en dit l'Abbe," script by Batalie Henri, score by Mme. Louis Urgel, will be mounted at the Theatre de l'Avenue during the middle of May.

"Tarnish" with Betty Ross Clarke
London, March 17.
A. Greville Collins has finally located a house and will present "Tarnish" at the Vaudeville Theatre March 20.
Mr. Collins' wife, Betty Ross Clarke, will have the leading role.

London Critics

London, March 7.
Two men of about 60 years met on a first night in London. One said, "Oh, so you're a critic too." The other, taking a quick look at the rows of solemn septuagenarians, said: "Thank heavens I'm not the only youngster in the profession now."

That happened only two or three years ago. At the beginning of 1914 there were only three or four men of military age among the swarm of critics London boasted and there has been no change since recently.

Today there are more young men than old at first nights. The group that now counts in criticism consists of James Agate, Ashley Dukes, Herbert Farjeon and Edith Shackleton, the first woman to come to the forefront in criticism. Perhaps St. John Ervine should be included, but he seems to have left the profession.

Somehow or other, the "panning" method that was highly popular when Ervine roasted actors in "The Observer" and Sydney Carroll did likewise in the "Sunday Times," which gave rise to the remark that critics retired for six days and became violent on the Sabbath, has gone completely out of fashion.

Agate, Dukes and Farjeon are all men of moderate, "moderate" judgments. The future may like to see actors slaughtered in print, but editors are either aware that the soft, persuasive pen style is more persuasive in the long run, or else they are afraid the libel laws that bind the London press hand and foot.

"LAST LAUGH" AT CAPITOL

UFA's "Last Laugh" will be introduced in London the last week of this month, after having been already shown in the United States and Germany. The opening English performance will be at the Capitol, London, and Emil Jennings, the star, will make a personal appearance.

Wardour-Pilms, Ltd., will handle the picture for Great Britain and Ireland.

RIVIERA MUSIC HALL FLOPS

Nice, March 12.
The A. de Caumonts have been withdrawn from the Capitol, vaudeville theatre at Monte Carlo, and pictures are now the policy. Business is low and the new establishment, the fine music hall in the South of France, seems to be a white elephant.

SAILLINGS

March 12 (New York to San Diego) Paul Nicholson (Birmingham).
March 12 (New York to Antwerp) Alois Degraevs, Maurice De Wolfe (Pittsburgh).
March 14 (New to London), W. Somerset Maugham (Aquitania).
March 14 (Cherbourg to New York), Arthur Hopkins (Beren-garia).
March 14 (London to New York), Pat Leonard (Beren-garia).
March 21 (London to New York), Desiree Ellinger (Mauretania).
March 14 (New York to London), Brue Bainsfather, Miss Scott Bainsfather (George Washington).
March 14 (New York to London), Mr. and Mrs. Winthrop Ames (Minnewaska).
March 14 (New York to London), A. L. Gray (Celtic).
March 14 (New York to London), Mary Garden, Maurice Mowet, Veronica Bylthe, Igor Strawinsky (Follies) Lilliputians (11), Herbert Fothering, Homer Saint Gaudens and wife, 19 members of Russian "Blue Bird" Co., Mrs. James K. Hackett, Guy Bolton, W. Somerset Maugham, Charles T. Schneider, Howard K. Green, W. J. Hutchinson, Mrs. Fred Thompson (Aquitania).
March 14 (New York to London), Tallulah Bankhead (Garonia).

ARRIVALS

March 16 (London to New York), Wassili Lepe (Leviathan).

3 BOYS OF BROADWAY SOAKING BANK AT CANNES

Zukor, Selwyn and Hopkins May Have "System"—Hotel Bill Protected

Cannes, (France), March 7.
This is a tale of the triumph of the three mucketeers of Broadway, Zukor, Selwyn and Hopkins, who have been spending their nights at the round tables in the baccara rooms of the Casino here.

Adolph Zukor, Archie Selwyn and Arthur Hopkins, here for a "rest," have all the aristocratic players of Europe's favorite game of chance for a well known goal and look to be far enough ahead of the game to get away without having to stage any of the patrol wagon plays.

It wasn't any of this trio that produced "Hance" some years back, but the trio has been spending the word quite frequently of late, and knocking out 20,000 franc chips with great regularity.

Selwyn has started out with a rush and won heavily from the start, and looked good for a couple of hundred mille franc notes. After that he dropped some but picked it up again. Hopkins won from the start and remained ahead all the while. Zukor told the writer how "everybody falls for this game" and intimated that they'll never see him feeding the croupier (the sign that the game is over). He kept his word for an hour and a half and then he was too was a table. He was stuck heavily to begin with, but got it all back and a lot more before he was through.

The French croupiers and movie barons they are taking over, speak of them as Les Trois Mousquetaires d'Amérique, which about explains itself even if one doesn't parley French. The boys are very well behaved here and play golf and refuse to give interviews in their spare time from the hotel.

However, they are way ahead and so the board bill at the Carlton Hotel, where they are staying will probably be paid without touching the letter of credit.

BERNHARDT'S HEIRS WIN Judgment on Theatre Favors Actress Son After Two Years

Paris, March 17/19.
The civil tribunal, sitting at Versailles, as a final court of appeal, has given judgment in favor of Maurice Bernhardt, son of the famous tragedienne, in the fight over the lease of the theatre occupied by Sarah Bernhardt and which was said to expire at the time of her death, March 25, 1924. The municipal council wished to regain possession of this municipal property in order to exact repairs and fix a higher rent but the heirs contended they had a right to the extension until January 1, 1928, the same as other business leases. Litigation has been going on for two years.

GOING EAST

(Chicago to New York) Lester Bryant, Rocco Vocco, Gus Kahn, Karl Holbittz, J. J. Gerahy, Ashly Lawrence, Robert Grove, Ed. Kelsall, William Dugan and Frank Westphal.
(Los Angeles to New York) Tom Wilkes.
(From L. A. to N. Y.) Harry and Sam Warner (Warner Brothers); Frank Borzage, John Gilbert.
From L. A. to New York; George Fitzmaurice, Poll Negri.
(Los Angeles to New York) E. R. Hatrick.

GOING WEST

(New York to Los Angeles) Marc.

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"NINETTE," LONDON'S BIG HIT; DUMAUER ADMIITS "MAN" N. G.

"Anyhouse" Another Failure at Ambassadors—Jack Buchanan's "Boodle" at Empire Hanging in Balance—Three Months' Buy for "Nanette"

London, March 17. Four new shows which have opened here within the past week are divided into one "smash," two flops and a possibility. The "hit" show is a musical, both the "duds" are self-styled dramas, while the doubtful entrant is also set to a music score.

"No, No, 'Nanette'" is the new outstanding attraction at the town. It opened at the Palace with the ticket libraries immediately taking a three months' buy. This musical was accorded remarkably good notices by the dailies, but the production cost for the local version of "Nanette" is reported at \$10,000 above the American total for this item, while the gross running expenses, inclusive of production, is listed here as \$11,000 weekly. The show is using the "Little Jesse James" idea of having a dance orchestra in the pit which the Dantel Mayer company had previously announced on this side. Pat Leonard is credited with having staged the production.

The presentation is being made by Walter & Clara with the cast, in part, including George Leigh, Marie Hemingway, Blinne Hale ("Nanette"), George Grossmith, Seymour Board, Irene Browne and Joseph Coyne.

"Man" Disasterous The most disastrous premier was suffered by Gerald DuMaurier in Surtro's "Man With a Heart," at Wyndham's Saturday (March 14). The piece is an old fashioned drama, roundly booed at its conclusion. Any doubt concerning the failure was further pushed aside by DuMaurier, himself, admitting the failure in a curtness speech.

The other girls flop is "Anyhouse" at the Ambassadors. Designed as a symbolical, modern drama the piece was on the receiving end of skeptical reviews from the press and hardly looks to have a chance.

E. H. Marwood is the producer for this writing, of which Miss P. Tennyson Josse, co-author with her husband of "The Pelican," are Tom Nesbitt, Dora Gregory, Fewless Llewellyn, Hilda Moore, Victor Evans and Rudolf de Cordova.

Jack Buchanan in "Boodle," away at the Empire, comes under the bewitch and between classification. The show was splendidly received upon its opening although the notices were generally indifferent and reports state the piece is doing but fairly to date.

The music is from Philip Braham and Max Daxowski, with Sidney Bloy the producer and Buchanan having done the staging of the numbers throughout the three acts.

The cast are Denis Cowies, June Russell, Torton Hastings, Lynn Douglas Furber and Frank Attree.

\$205,000 for Tivoli Rent

London, March 17. Report says the Tivoli (pictures) is again on the market and may be had for \$175,000, plus rates and taxes, amounting to an additional \$15,000.

RIGOLETTOS' BOOKINGS

London, March 17. Charles and Henry Rigolotto and the Swanson Sisters are booked to open at the Ronacher theatre, Vienna, for the month of April. They then resume their Moss and Gulliver dates in England.

On Aug. 14 they open for a six weeks' engagement at the Hanna theatre, Hamburg, which will be followed by a tour through Germany's principal cities lasting six months.

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GABY DESLYS' FORTUNE CLAIMED BY FATHER

Estimated at Over \$2,000,000
—Major Portion Bequeathed to City of Marseilles

Vienna, March 17. According to reports from Budapest, the father of Gaby Deslys, through the efforts of his lawyer, is claiming the family share of the fortune left by the late Gaby Deslys, who died five years ago. The amount is said to be over \$2,000,000. The claim is filed in accordance with Hungarian law, it being declared the famous vaudeville actress was born in Moravin (formerly Austria), in 1854, her real name being Hedwig Nawratil. She was adopted by a Frenchwoman named Calre and lived at Marseilles.

When Miss Deslys died she bequeathed her fortune, excepting a legacy to her dancing partner, Harry Plicer, to the city of Marseilles, and the Hungarian family is now claiming a part according to local inheritance laws.

DEATHS ABROAD

Paris, March 7. M. Louis Bessy, French actor, known as Emile Albert, died at Creteil, Seine, France.

Louis Feuillade, 53, motion picture producer, died at Nice, France. Marco Enrico Bossi, Italian composer, died at sea, steamer De Grasse, from New York to Havre. Body was transported to Como for burial by the Italian government.

M. Leon Gontz, 40, cafe chantant manager (owner of Casino St. Martin, Paris), died suddenly in Paris.

M. Joseph Martin, 43, professionally known as Meribet, comedian, died at Lyons, France.

Leon Gontz, 40, cafe chantant manager (owner of Casino St. Martin, Paris), died suddenly in Paris.

Julius Wustman, Belgian painter, died in Brussels.

Elie Wharf, French journalist; Francis Thibaudau, author and advertising agent in Paris.

Francis Thibaudau, 71, well-known Polish pianist, died in Paris in destitute circumstances.

Joan Jules Verne, 67, son of the famous author, Jules Verne, died at Toulon, France.

"Rain" at Garrick

London, March 17. The Dantel Mayer company will not be ready for production at the Garrick until next September and the house will be made for "Rain" to make its entrance when Basil Dean returns from America.

Meanwhile, Aubrey Smith has "Possession," and it will go into the Garrick next week, probably as a stop gap.

IRISH PLAYERS OPEN WELL

London, March 17. Archibald de Bear's Irish Players opened nicely at the Little Theatre with "Preserving Fat," an entertaining comedy well played. The first impressions of De Bear's venture give every indication of success.

It is the producer's idea to make this house a permanent home of Irish plays.

Paramount's Men Sail

London, March 17. Sailing on the "Berengaria" from this side April 1, the men from that picture concern's London office, four from the Paris detachment and three representatives from Berlin.

Selwyns Buy "Sport of Kings"

London, March 17. The Selwyns have bought the American rights for "The Sport of Kings" at the Savoy here since last September.

Jack Hulbert Set for Future

London, March 17. Jack Hulbert is to play the better part of each season for several years at the Apollo in his own revue.

O'Hanlon-Zamboni at Holborn

O'Hanlon and Zamboni, assisted by Senorita Brunelle-Schl and an Argentine orchestra, opened well at the Holborn Empire.

AUSTRALIA

Sydney, Feb. 28. The new season swings merrily along with only one new show opening since Christmas, "Wildflower," transferred from the Royal to Her Majesty's, to allow "The Outsider," with Maurice Moscovitch featured, to come in.

Moscovitch has scored quite a success and seems about set to enjoy a run. This is supported by local Robertson, William Scott and Nat Madison. The show is drawing Sydney's elite.

Local managers, in general, are holding off new shows until around Easter, when the country folk come to the city in thousands for the Royal Show, probably one of the greatest fairs in the world.

As the wheat and wool returns have broken records for the season the various attractions should pull bumper receipts.

The Australian performer is fortunate in this respect that it is with a legitimate show he is working all the year around. There is nothing to keep the country a closed season during the summer. Vaudeville also plays right through the entire year.

"Wildflower" is still grossing the best of the musical shows and is playing in a unit after Easter. "So This Is London" closes a good season this week and opens in Melbourne, Thurston Hall is the featured play.

Guy Bates Post is nearing the finish of his run with "The Green Goddess." This show will also be the Easter attraction in Melbourne. Dion Boucicault and Irene Vanbrugh, who are touring the country, will play the Criterion and do a cycle of high class English plays.

"The Rise of Rosie O'Reilly," concludes in two weeks with the same company playing "Battling Butler."

Business is holding up at Fuller's with vaudeville and tab revues. Callahan and Cooper, songs, pleased; Vanbrugh, songs and stories, nicely; Maude Courtney and Mr. C. songs and talk, big; D'Alma and dogs, landed.

"The Ten Commandments," at Prince Edward, is still playing capacity twice daily. Feature is expected to run more than six months.

Playing the strongest bill seen for many months, the Tivoli is packing in the big applause were all Americans. The Six Brown Brothers have shown good of their opening and have continued holding up each performance. Williams and Taylor, colored talkers and singers, American act to reap big applause was Van Cello and May, Broughton and Creadon, songs, fair; Callahan, sleight of hand, good; Fennia Four, concert musical act, clever; Clement May, clever; Rich and Galvin, songs, talk and singing, big; Lee Uniques, cycling, poor.

House controlled by Williamson-Tait, supervised by Jack Musgrove, supervised by Harry P. Muller.

"Betty" is "His Majesty's," with Al Frith, Maude Fane and Cunningham and Clements under Williamson-Tait direction.

"His Majesty's" comes into this King's week, replacing the revival of "Sally." "The Midnight Frolic," revue, still plays the Palace. Fuller-Ward, "Cinderella," pantomime, in 12th week at Palace under Fuller-Ward. Dion Boucicault and Irene Vanbrugh reviving "Mr. Pim" for Williamson-Tait. "Cappy Ricks" is doing very well in new rehearsal at the Carroll direction.

"Ten Commandments" still terrific at the Capitol.

Acts at Tivoli include Versatile Three, Oswald Williams, Four Ortons, Norville Bros, Felovia, Misquitta and Moxley, Duncan and Hedley, Birchalla.

Playing Bijou this week are Sully and Mc Coy, Connors and Paul, Walter Vernon, Steppin and Scea, Vaude and Verne, Renda Rudd.

Movie houses report good business.

Notes Melbourne, at present, is full of visitors witnessing the fourth cricket test between England and Australia.

"Kid Boots" with Josie Melville featured, will open this month in Adelaide to break in before coming to Sydney. George Gee will support Melville. The show will be produced by George Highland for Williamson-Tait.

After his Melbourne season, Thurston Hall will return to Sydney and produce "The Broken Wing" for Williamson-Tait. Owing to the

success of "So This Is London," the new show was shelved and "London" allowed to play out its run.

The next attraction at the Palace will be a troupe of Hawaiians in a musical and song revue. This attraction will be staged under the direction of E. J. Carroll, who is leasing the theatre from Williamson-Tait.

"Maid of the Mountains" is to be revived for the "umph uth" bit at Easter with Gladys Moncrieff in her original role. "The Lady of the Rose" will follow, being played by the same company. Miss Moncrieff will be supported by Claude Flemming.

Will Prior and Eddie Horton (American), are nicely over at the Prince Edward. Prior is conducting the orchestra with Horton presiding over the organ.

Muriel Starr will do a new play called "The Pelican." The show will open in Brisbane before coming into Sydney. Miss Starr will have Fanny Hursey as her leading man. The piece will be staged by George Parker for Williamson-Tait.

Fuller-Ward will present Dorothy Brunton in "Little Jesse James" in Melbourne after the run of "Battling Butler" in Sydney. Ward is expected back in Australia shortly with a group of new artists.

Long Jack Sam and his troupe are breaking records in Queensland, where they are touring the smalls. The act will come in to the Tivoli, Sydney, shortly for a season. The act has just returned from China.

Owing to the success of "The Green Goddess" at the Criterion, Guy Bates Post will be unable to revive "The Masquerader" during his present season.

Minnie Hooper, stager of dances for Williamson-Tait, returned here after a trip to America in search of new ideas. Miss Hooper will stage "Kid Boots" and "Rose-Marie" for Williamson-Tait.

Hugh J. Ward has secured for Fuller-Ward the Australian rights of "Music Box Revue," "No, No, Nanette," "My Good Boy," "Little Jesse James," "Betty Lee" and "Stop Flinging."

Kay Hamblin and Kay Moran and Wisner have arrived from America with Williamson-Tait vaudeville contracts.

April 10 is the date set for the Australian opening of "Follies" Frederick at the Athenaeum, Melbourne. The stage and screen star will have Harvey as her leading man of E. J. Carroll, Ltd.

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By GEORGE MOOSER

Soliciting Vaudeville Agencies for Talent—Meet with No Success—Resorting to Music Publishers and Little Better Off There—Would Not Guarantee Act to Equal Vaudeville Salary of \$450 Weekly After Promising \$200 Monthly with "Plenty of Clubs"

Chicago, March 17.

Managers of broadcasting stations in Chicago are finding it hard to supply the listeners-in with a varied assortment of entertainment. Several stations last week fell short of talent and had to send out a distress call to the music publishing houses for entertainers, with very little help obtained from that source, due to several of the stations being unlicensed.

The demand for new voices and music over the radio has become so terrific station managers have found it difficult to procure the proper talent, with several local schools approached for singers and musicians.

Last week a number of broadcasting stations stormed the various booking offices in search of talent. Regular vaudeville salary was offered for desirable turns, with unlimited free advertising. One of the bookers of the Western Vaudeville Association was approached regarding furnishing a complete show weekly for a stipulated amount. When the booker took the matter up with one of the heads of the organization, he was informed that the office would not entertain any proposition which had to do with artists broadcasting.

Several minor agencies were also solicited, but could not furnish the entertainment sought.

This is the first time in broadcasting here that an open bid was made for talent. Though there are several turns now on the air being paid a weekly stipend for their offerings, the majority work on promises, with a view of securing work following their popularity achievement over the air. One act receiving \$250 weekly from a broadcasting station, when submitted as a possible attraction for pictures or vaudeville, demanded \$750, with the privilege of broadcasting.

Wouldn't Give Contract

Vaudeville attractions managers of broadcasting stations figure will please the ether patrons are approached individually and offered various propositions if they will devote their time exclusively to broadcasting. A singing team receiving \$100 in vaudeville was offered \$300 a month, with the manager of the station promising them that they could make the balance of their salary up in playing clubs and private affairs, picture houses and cafes, which the manager of the station assured the turn he could deliver so as to make up the difference between \$200 per month and \$450 weekly. When the artist asked for a contract guaranteeing their vaudeville salary for a period of six months, the proposition faded away.

The station in Chicago depend on the picture theatres to furnish them with programs at least once a week. It is doubtful if there is a picture house in Chicago that does not broadcast programs. With the picture theatres the only free source, a drive has been recently started for cafes housing revues. The only two cafes in Chicago that are known to send their entertainment via the air nightly are the Rainier and Rendezvous. The latter is hooked up with Moonheart, which broadcasts out of the Palmer House, with the former being hooked up with the Calumet Baking Company, whose station is located in the Rainier. Both of these are advertising radio proposition. The Wrigley station, sponsored by William Hale Thompson, ex-mayor of Chicago, is said to have accumulated \$175,000 in paid advertising in the short time the station has been in operation.

Music for Puck and White Dick Rogers and Herbert Fields are writing a musical show for Eva Puck and Sammy White.

MARY HAYNES SUFFERS COLLAPSE ON STREET

Cancelled This Week After Reported Quarrel With Pianist—Single Turn

Mary Haynes, vaudeville single turn, who has been signed for three years by the Keith-Albee office, was delivered to Bellevue Hospital, New York, early Tuesday morning and placed in psychopathic ward for observation.

Miss Haynes was discharged a few hours later when her speech resumed its usual coherence. She had cancelled Springfield, Mass., where she was booked to appear the first half of the week with Worcester the last half.

Out of the conflicting stories told by all concerned, comes a report Miss Haynes had had a quarrel with Eddie Litchfield, her pianist. Sunday night, following which Litchfield left for Springfield alone. Miss Haynes meanwhile cancelled, alleging an abscessed ear. According to Miss Haynes she called upon a physician Monday night and had the abscess treated. After leaving his office she claimed she collapsed from the effect of an anesthetic received.

Miss Haynes is reported to have collapsed in a taxi cab at Lexington avenue and 59th street, following which she was driven to Bellevue Hospital by the chauffeur.

Miss Haynes has been playing the Keith-Albee Circuit as a single for four years. A few weeks ago she was elevated to headline honors at Providence.

"DUKE'S" PARTY

Popular St. Louis Hotel Man's Annual Affair

Chicago, March 17. Arthur Collins "Duke" Pohl, proprietor of the Brevort hotel, St. Louis, theatrical society, announced annual festivities in honor of his birthday, April 5 at the Brevort.

For the past ten years "the duke" has been throwing annual parties, and this time he revealed every gathering. It is one of the society events of the St. Louis season. Performers from all over the country gather for Duke's party.

Stinnett, Oil Boom Man, Parlayed Into Fortune

Breckenridge, Tex., March 17. Ray Stinnett, the oil boom man, operator, has sold his four houses in Breckenridge, Tex., to Ray Landis and Dan Victor and purchased from Landis, the Yale, Cleburne, Tex.

The transaction winds up a hectic career in Breckenridge in which Stinnett parlayed himself into a fortune during the oil boom here, when he operated pop vaudeville in a little rented shack which turned in a huge profit weekly.

During the boom Stinnett could have sold them, but he stuck with them, and he sold his stock in nine different houses fighting for business. After the peak had been passed Stinnett hung on and absorbed house after house until he was able to cash out. He kept four running, and, when the town began to expand again, started making money once more.

Stinnett is associated with Si Charinsky in the operation of the Capitol, Dallas, a large picture house, which plays vaudeville occasionally. It will be booked in conjunction with the Yale, Cleburne.



LEDOVA
The greatest dancer of her time. Held over this week (March 16) Keith's New York Hippodrome.

TEAM DIVORCED, BUT BUSINESS PREVAILS

Holmes and LeVere Have Good Act, So Continue to Jointly Appear

Lawrence, Mass., March 17. A tangle of romance and business was revealed at the Empire when Holmes and LeVere (vaudeville) appeared on the bill.

Although married for 10 years and divorced about six months ago, the pair still do their act together. Storm clouds appeared on the marital horizon of the couple some months ago, after living and playing together on the big time for 10 years.

They were divorced, it becoming absolute. Harry Holmes re-married again, this time to another show girl. His former wife is Florrie LeVere.

It was a good act and they were getting big money. Both parties knew this and made the business agreement. Holmes' wife travels with him.

LA MERTS MARRY

Bridgroom 50—Bride 27—Tamed For Some Years

Boston, March 17. The Australian LaMerts were married here last week. They have been a team in vaudeville for some years.

Sam LaMert is 50 and his wife 27.

BABY STARS

Sylvia Froos and Jerome Mann, baby stars, and proteges of Abner Silver, the songwriter, are being handled for vaudeville by Little Morris office.

Little Miss Froos is soon to start upon three months of Pantages and Intertown time, while Master Mann is having an act prepared for him by Silver and William Morris, Jr.

The children have appeared in many New York City benches and also in the performances of the National Stage Children's Association, in which they were among the brightest juvenile stars.

C. K. Y'S PLAYLET

Clare Kimball Young is to make her vaudeville debut soon in "From Over the Sea," a playlet by Tom Barry.

LeVere & Gordon are producing. Two are in support.

Peggy Wood Joining "Candida" Peggy Wood has abandoned her proposed return to vaudeville. Instead, she will succeed Katherine Cornell in "Candida" next Monday, when the latter withdraws to begin rehearsal of "The Green Hat" (A. H. Woods).

About four years ago I came to Sarasota as the guest of that super-showman, entrepreneur, railroad president, multi-millionaire, philanthropist and all-round good fellow, John Ringling. He had erected on the shores of Indian Beach a winter home, a modest little palace of about 14 rooms, where with his clever and beautiful "better half" he could retire after the rigors of the circus season and entertain his many friends of the business and theatrical world.

Sarasota was then a sleepy little village of about 3,000 population. It radiated from a central point on Main street known as Five Points, where horsehoe pitching contests furnished the principal amusement for the languid "cracklers," who sprawled upon the benches and surveyed with much amusement the golf knickers of the occasional tourist.

On the spacious veranda, of the Ringling home, about three miles from the town, we would sit, after the culinary masterpieces of the famous chef, Sophie, and listen to John's prophecies of the wonderful future in store for the West Coast of Florida, in general, and Sarasota in particular. At night we could hear the alligators barking in the swamps to the east and would wonder whether he was not a bit too optimistic.

Returning now, after an absence of four years, I am amazed at the transformation. The erstwhile sleepy little village of Sarasota, although still but half awake and rubbing its eyes at the wonders accomplished by Northern pep and capital, has burst its swaddling cloths and emerged as a city, that, at an enthusiastic meeting of the Chamber of Commerce yesterday, extended the city limits 10 miles to the south, four miles to the north, and four miles to the east, embracing an area that will take in the various subdivisions and extend to the city of Sarasota a larger area than that covered by the island of Manhattan!

Beautiful Florida
Back of this tremendous surge of investors to Sarasota sits the deus ex machina, this modest master showman, who, in his visits to the playgrounds of the world, the Riviera, the Lido and the Grand Canal of Venice, found no climate more wonderful and no resort more beautiful than that of Sarasota and of Sarasota Bay. And in this showman's mind shaped the vision of the future of a giant causeway extending to and connecting up the Keys, or islands, a corollary of palm covered jewels that in all time to come would be the site of beautiful homes—of a stately and comfortable Ritz Carlton Hotel, a West Coast Miami Beach, where the visitor could loaf and dream, bathe in the warm waters of the Gulf, and play their eighteen holes of golf.

With the characteristic force and genius John Ringling has displayed in all his enterprises, he went quietly to work, single-handed, and bought miles of islands and property upon the shores of the Bay until, finally he announced his plans. He brought to Sarasota Warren and Wetmore, builders of the Grand Central Terminal, of the Baltimore, the Commodore, and other famous hotels, and commissioned the drawing of plans for the hotel on Longboat Key, opposite Sarasota, and subscribed himself \$100,000 of the bond issue. He likewise brought to Sarasota Albee Keller, managing director of the Ritz Carlton Hotel, and then admitted that work commence immediately upon the causeway and the golf course.

Sarasota's Awakening
Sarasota opened its eyes, gasped for air, and then made a mad rush for property that had previously sold for the traditional song of \$100,000 of the bond issue. He likewise brought to Sarasota Albee Keller, managing director of the Ritz Carlton Hotel, and then admitted that work commence immediately upon the causeway and the golf course.

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PICTURE HOUSE 'OPPOSITION'

THE BIG TIME ACKNOWLEDGES NEW FIELD

Grace LaRue Removed From "Available" List in Keith-Albee Agency for Appearing at Fox's, Philadelphia—Removal Means Entire K-A Circuit, Instead of Merely Philadelphia, Practice Heretofore—Fox's Strictly Picture House With Presentations—Male Single Also Removed for Playing Loew's State, Cleveland, Pop Vaudeville

ALL NEW STAND

Picture house "opposition" to big time vaudeville appears to be acknowledged in the report that the Keith-Albee booking agency has removed the name of Grace LaRue from its "available list" through Miss LaRue having appeared at Fox's Theatre, Philadelphia, where she was featured for the week.

An "available list" in a vaudeville booking office contains the acts that may be played by the office bookers. It is understood in the vaudeville end of the show business that where a "name" of the strength of Miss LaRue plays a theatre in a town containing a big time house, and that theatre is scaled below the big timer (such as Fox's at 75 cents and Keith's, Philadelphia, at \$150 top), there must be a long lapse before the act can return to Keith's, or even again playing the big timer. This is local "opposition" and recognized as a trade necessity with all acts. The acts also admit it, as a local opposition.

With the removal, however, of an act from the "available list" it closes the entire circuit to the act removed. Through this action by K-A on Miss LaRue, it is accepted as the first acknowledgment by the big time as represented in the east by Keith-Albee that that agency acknowledges picture house playing "names" from vaudeville as "opposition" with the usual course proceeded upon with "opposition."

Two weeks previously the same agency removed the name of a single male turn from its "available list" through the single having appeared at Loew's State, Cleveland, shortly after appearing at Keith's Palace in the same city. The male single was claimed also to have played other houses not booked by K-A and without regard to K-A time. The single repud by stating he only played "outside houses" when he had no K-A time and that returning to Loew's State in Cleveland should not have played Keith's Palace after he had played Keith's.

Long Lapse Between
Booking plans in the K-A office for next season are reported to comprehend a long lapse between the dates of appearances of acts on the big and small time booked by the Keith-Albee agency, or in houses of different policies (although all playing vaudeville).

The Fox Philadelphia, is strictly a picture theatre, playing features in conjunction with Presentations (surrounding program). It has been doing a weekly average business of from \$15,000 to \$14,000 weekly until recently changing management, commencing with Cantor Rosenblum and including Miss LaRue (in different weeks) with the Fox gross jumping until it has reached \$21,000

weekly. Last week Marguerite Sylva was its "name."

The increase in business at Fox's was reflected in other picture houses over there, all of which (excepting the Fox) are operated by the Stanley Company of America. It particularly affected the Stanton, near the Fox, and the increased trade might have been accounted for by vaudeville managers if their business has fallen off during recent weeks.

Loew's State, Cleveland, is rated as a Loew pop vaudeville theatre. It plays the Loew vaudeville road show and a feature picture.

With the change in Keith-Albee bookings, it is said that acts playing the agency's two-a-day houses will not be booked for a return in any city where they may in the interim play a pop house engagement, with that presumably now taking in straight picture houses as well.

On the Fox bill in Philly the week Miss LaRue appeared or shortly after are said to have been three acts lately playing at Keith's, Philadelphia.

LOOK! YOU BALTO!

Ina Claire, former vaudeville name, who jumped to stardom in the legitimate field, will return to the two-a-day next month. She is at present touring in "Girdles for Divorce" which term is the season at Atlantic City April 4.

A peculiar condition was imposed by Miss Claire in the matter of vaudeville bookings. She refused to include Baltimore in the route. Miss Claire explained that she never supported her when she appeared in legitimate attractions there. The omission is a sort of a Claire-silent spanking for Baltimore.

Colored Convention Set

Washington, March 17.
The convention of the Colored Actors' Union, in conjunction with the Theatre Owners' Booking Association, is all set to open tomorrow (Wednesday). Sam E. Reevin, of Chattanooga, president of the booking association, and Martin Klein, of Chicago, its western representative, are already in town, as are Jules McGill, president of the Colored Actors' Union; Paul Carter, its vice-president, and Telfair Washington, secretary of the union.
S. H. Dudley, vice-president of the booking association, and who is Washington's biggest colored theatre operator as well, has placed his Midcity theatre at the disposal of the convention, which will open tomorrow morning at 11 o'clock.

The first issue of the new colored theatrical trade journal, to be a monthly, will come out April 1. S. H. Dudley is to be the business manager of the publication, while D. L. Wicks, also of Washington, and associated with Dudley, is to be its editor.

Corbett's Talking K. O.

Detroit, March 17.
James J. Corbett began his career as a lecturer here last week, delivering two speeches, one at the General Motors building, and another before the children of the Cass Technical High School and their parents. On both occasions Gentleman Jim scored as definite a knock-out as ever he did in the prize ring or on the stage.

Wells Hawks, representing Corbett on his lecture tour, makes his introductory speeches. Corbett calls his speech "Muscles and Morals."

Western Radio Revue

Lansing, Mich. March 17.
A "radio revue" is the principal vaudeville novelty at the Strand. Among the radio-entertainers are "Uncle Bob," Art Linier and Josephine. The revue, from Station KVM, Lucy Brush, WLS, and Barium and Saxton, WAMB.

VAN AND BELLE DISSOLVE

Van and Belle, vaudeville partners for over 15 years, dissolved their partnership through the decision of Miss Belle to retire from the stage. Van will shortly reappear in a new single act.

SIR JOS. G. NOT OF THE FLYING GINZBURGS

Great Entertainer Intimates Al Jolson Quit to Stop His Opposition

"He never was an acrobat, just 'entertainer,'" says Sir Joseph Ginzburg, denouncing the rumor that before he broke into the Broadway show business he was with the Flying Ginzburgs, a well-known acrobatic turn on the Coffee and Cake Circuit.

Asking if that was thoroughly understood and would be properly denounced in Variety as untrue, Sir Jos., adding the rumor must have been inspired by John McCormack, Jr., through professional jealousy, the Great Entertainer, inquired if any one on Variety had yet heard that Al Jolson had closed his show at the Winter Garden.

This was yesterday (Tuesday) morning. The alert Variety reporter wanted to know if Sir Joseph was trying to slam this paper by asking on Tuesday if Jolson had closed last Saturday—the reporter said every one in the office had known it by Monday afternoon. Sir Joseph hastened to assure the young man he had made the remark without improper intent, but he wanted to give Variety a little inside stuff on the Jolson quitting.

Mr. Jolson, said Sir Jos., is also a great entertainer. In fact, the greatest with two exceptions, Willie Howard and Sir Jos. himself. Sir Jos. was certain on this point. Besides being a great entertainer, said Sir Jos., Mr. Jolson is a smart guy and he knew it—also the reason for closing the Jolson show.

Here's Sir Jos.'s story: That, unknown to Willie Howard, but to make good for his friend, he had thought of dicker with the Capitol theatre, just across from the Winter Garden, for a personal appearance. Sir Jos. says he thinks with difficulty and to ease his mind speaks his thoughts.

That some one must have heard (Continued on page 17)

In Pictures at Increase

Chicago, March 17.
Herschel Henlere opened on a double bill at Trinity (Chicago) picture hour four this week at the Senate at \$750, representing an increase of \$250 over his vaudeville figure.
Walter Meyers arranged the booking.
Grete Ardine is another vaudevillean routed by Meyers in the film houses.

BLAKE, JR., BACK

Left Vaudeville to Marry and Go with Father in Business

Philadelphia, March 17.
Charles D. Blake, Jr., is in the city and reported about to return to the vaudeville stage as an actor. He left the stage about a year ago, marrying Ostride Olsen, with the "Greenwich Village Follies."
After his marriage he went with his father's business, the Charles G. Blake Monumental Works, at 108 South La Salle street, Chicago.

Cruelty Alleged in Divorce Asked by Mrs. Perkinson

Chicago, March 17.
Carey Belle Perkinson, one of the three Weber girls in vaudeville, is suing Paul Perkinson, professionally Paul Lorenzo, of Jordan, Lorenzo and Morris, for divorce on the grounds of cruelty.

Leon Bernick is representing the complainant, who became Mrs. Perkinson Jan. 18, 1924, and lived with her husband until Dec. 1, 1924. The case will be tried at the April session of the Superior Court of Cook County.

\$1,750 FROM LOEW'S FOR ACT

Nitza Vernille and company, two weeks ago at Keith's Palace, New York, opens on a Loew tour next week in Wilkes-Barre, Pa. The act is getting \$1,750 from Loew.

Impersonators as Headliners

Providence, March 17.
Each of the three vaudeville houses here last week boasted a female impersonator as a headliner. Karyl Norman headed the Keith-Albee big time bill at the Albee, Jean Barrios was played up as the feature of the Loew bill at the Emory and Fay's, booking independently, ballyhooed Jean Landry.



BROADWAY, Good-bye

It breaks your JESTER's heart to leave you To the Main Street go now the needs of laughter that my Public may reap those grains of entertainment.

Au Revoir, My Broadway.
Opening at Temple, Rochester (March 22), then in consecutive succession ten weeks of Greater Keith-Albee Theatres.

Vaudeville bookings arranged by MORRIS & FEIL, THAT YOU HEIGH
[Mr. N. R. Can it be possible the Broadway Jester is unknown to you? No. Yes, of course it's Harry Rowe.]

SCHWAB DUG DIRT IN ACTION BY WIFE

Inside of Wedding with Marie Gaspar Is Disclosed in Court

In awarding Marie Gaspar (Gaspar and Sinclair) \$150 separate maintenance in her suit against Laurence Schwab, former vaudeville booker and legit manager, now co-producer of "The Firebrand," Justice Levy in the New York State Supreme Court scored Schwab for his attitude in court toward his wife. Schwab's intentions to besmirch Miss Gaspar's character went completely awry under the clever cross-examination of her trial lawyer, Arthur F. Driscoll (O'Brien, Matievsky & Driscoll).

Mr. Driscoll held several tell-tale letters in reserve and sprung them only when forced after Schwab had testified that he never was formally engaged to the vaudeville actress. When Charles H. Studin, Schwab's attorney, complained of Driscoll's sarcasm and caustic comment, Justice Levy stated that it was the defendant's fault as Driscoll had evidenced a desire to side step the "glit" and facilitate the proceeding from the marriage on. It was Schwab and Studin's idea to go into the period antedating the marriage.

Left After Ceremony

It was then brought out that Miss Gaspar had summoned Schwab to a magistrate's court and that the agent had been admitted to bail at that time; that he later married her in Mt. Vernon, N.Y., and after the ceremony had left her at the door of her apartment.

Miss Gaspar sought to avoid all publicity at that time when, at a conference in William J. Fallon's office, she merely asked for a name for her child and agreed to divorce Schwab after the marriage and also ask for no maintenance. That was before Schwab was summoned into a magistrate's court, the defendant having refused to accede to such conditions.

Schwab's defense at this trial was that Miss Gaspar had agreed not to sue for alimony, but Mr. Driscoll proved that such promise was refused by Schwab.

Forgotten Letters

What counted heavily against Schwab was his belief that all his letters to Miss Gaspar had been retrieved by him. He thought he had destroyed them, but Miss Gaspar, it developed, had held out some. When Schwab testified in one direction he was badly shaken when his own letters were sprung upon him in detail.

Schwab had been paying his wife \$30 weekly for support. He complained at one stage that his wife quit nursing the baby and resumption of her professional appearance and as supported herself.

Miss Gaspar asked for \$500 alimony and was awarded \$100 for her professional appearance and \$50 for the support of the child.

Cobb's Skit for Breese

Lewis & Gordon have completed the skit to appear in support of Edmund Breese in "Happy New Year," the skit by Irvin S. Cobb, which will show for the Keith-Albee circuit next week.

It includes Peter Lang, John Davidson and Almida Wrey.

TAB 'UNCLE TOM'

A tabloid version of "Uncle Tom's Cabin" is being prepared for vaudeville. It will have Georgi Tilden, a youthful actress whose performance of Topsy was noticed in the recent legit revival.

Katherine Kirkwood directed the revival. She is said to be interested in the vaudeville production.

ANOTHER APPRECIATION

February 26, 1925.

Dear Mr. Albee:

I want to bring to your notice the great kindness which was shown us last week—February 11th. While playing at the Broadway Theatre, Springfield, Mass., our baby boy took sick and developed a high temperature. The doctor advised us that he be sent to the hospital and also told us to go right ahead, as he would look after the baby, so we came on to New York.

Last week, while playing at Jamaica, Mr. Edgar Allen of the William Fox Offices called me on the phone, said he had just heard that our baby was in the hospital and that it would be all right for me to do a single act and let Mrs. Holden go to the hospital to spend a few days with the baby, and that our salary would be paid just the same.

I think it is wonderful on his part and shows the brotherly feeling that now exists between managers and performers. We are thankful to say that we now have our baby boy with us, none the worse for the very severe illness he has just come through.

Dr. Alfred Glickman of Springfield took every care of our boy, and we are indeed grateful to him.

With kindest wishes,

Yours very sincerely,

MAXWELL HOLDEN.
(Holden and Graham)

March 8, 1925.

My dear Mr. Golden:

Your letter of February 26th received. I am sorry to hear of the baby's illness and greatly pleased to learn of its recovery; also of the fine spirit shown by Mr. Edgar Allen of the William Fox office.

These kindly considerations under circumstances of unfortunate happenings are being reported from every State in the Union and from the least expected quarters, particularly from the small towns, showing that interest in the new order of things in vaudeville is widespread.

I am writing to Mr. Allen.

Sincerely yours,

E. F. ALBEE.

Mr. Maxwell Holden,
Holden and Graham,
Audubon Theatre, New York, N. Y.

March 12, 1925.

My dear Mr. Allen:

I enclose herewith copy of a letter which I have just received from Maxwell Holden of Holden and Graham. The letter is evidence of the fact that you, as a representative of Mr. Fox, are carrying out the principles of the National Vaudeville Artists and the Vaudeville Managers' Protective Association in a most practical way.

You can readily see from Mr. Holden's letter how considerations of this kind are appreciated, and what they mean to an artist who is stricken while away from home.

Thanks very much for your thoughtful kindness. I am indeed proud that such men are members of our organization.

Sincerely yours,

E. F. ALBEE.

Mr. Edgar Allen,
c/o William Fox, Inc.,
136 West 46th St., New York, N. Y.

The William Fox
Vaudeville Booking Offices
126-130 West 46th Street
New York City

Mr. E. F. Albee,

1564 Broadway, New York City.

March 11, 1925.

My dear Mr. Albee:

Your letter of March 5th to hand enclosing copy of a letter written to you by Mr. Maxwell Holden, of Holden and Graham, received. In this particular case it was indeed gratifying to inject your ideas of handling a rather delicate situation. I naturally thought that the place for the mother would be with her sick baby, and I felt that the only possible reason for the mother not being with the child was due to the fact that they were booked to play and felt duty bound to carry out their contract. Realizing the harmony of the situation I promptly made the offer contained in Mr. Holden's letter.

Thanks a million times for your kind consideration and thoughts of me. It is indeed an honor to be an associate of the V. M. P. A., which is the foundation and instigation of these humane principles.

With kind regards, I am,

Yours very sincerely,

EDGAR ALLEN.

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 of rights to bits of business. This privilege must not be abused. Complaints against Variety or its critics or criticisms on either will be as freely published here as any other letters.

New York, March 11.

Editor Variety:

By way of correcting a news item appearing in your issue of March 4 to the effect that Miss Jane Priest had been ordained a minister of the Christian Science Church, please permit me to say this story is without any fact.

Persons are at no time and under no circumstances ordained ministers of the Christian Science Church. According to the established rules of this Church, the Bible and the Christian Science text book, "Science and Health, with Key to the Scriptures," by Mary Baker Eddy, are its only preachers or ministers. All Christian Science Churches, however, have a First and a Second Reader, who conduct the services of the church. The Second Reader reads selections from the Bible and the first Reader reads correlative passages from the above mentioned Christian Science text book.

Charles E. Heitman,
Christian Science Committee on Publication.

Hutchinson, Kan., March 14.

Editor Variety:

As a reader of "Variety" for over 15 years and seldom missing an issue, I first want to express my appreciation of the fine way in which you cover news of interest, especially to the vaudevillians, and also to the rest of the theatrical profession.

Naturally, with such a tremendous world field to handle, at times some slight inaccuracies unintentionally creep into your columns. Along this line may I call your attention to one such that occurs on page 6 of "Variety" of March 4, under the heading "Rev. Jane Priest

In C. S." To my understanding of that religious belief they have no reverends or clerics, and hence what are termed Readers, one reading selections from the Bible and the other from the Christian Science text book, "Science and Health, with Key to the Scriptures," by Mary Baker Eddy.

Then they also have what are termed Practitioners, who endeavor through prayer or spiritualized thinking to correct wrong thinking, thus leading to better state mentally, morally and spiritually for all concerned.

Possibly Miss Priest has become a member of the C. S. Church or maybe has advanced to a practitioner and could, of course, become a Reader in some C. S. church, but as for her being a minister and assigned a church in Boston, I think that upon investigation you will find you were misinformed.

Stanley Hall.

New York, March 15.

Editor Variety:

In Variety, March 11, page 6, under "New Acts" I see you have me as going with a skit produced by Bart McHugh. Such is not the case as I'm successfully laying off around the N. Y. A. and was seen on Friday in the first of the clown nights.

Eddie ("Wings") Greene.

March 15.

Editor Variety:

In reply to Marie Andrieff's (Andrieff Trio) claim in the Forum that they are the first to do a number costumed as an old woman and young girl doing the dance of our grandmothers, then the dance of our

up-to-date girl, wish to say that this idea of an old woman and a young girl doing a dance of grand-ma's time, then one of today, though not back to back, was done by Earle and Sunshine in their act "Yesterday and Today" which played the Keith and Orpheum Circuits from September, 1918, to June, 1922. This act, with the dance, was registered with Variety in 1918.

Emma Earle,
(Emma Earle and Co.)

New York, March 15.

Editor Variety:

Pursuant to your article "Inside Stuff on Legit" relative to Rufus Le Maire's saving of \$600 per week on my having replaced Hal Skelly (as Wallingford Speed), the current production of "Betty Lee" at the 44th Street, permit me to say that you have been misinformed regarding the exact amount. Mr. Le Maire is saving \$700 a week instead of \$600.

If you can find space in one of your forthcoming issues to publish this letter I will indeed be very grateful as I would like to have the New York managers get a line on a good man who will work nice and cheap.

George Sweet.

ILL AND INURED

Ann Davis of the Majestic Playhouse, Utica, N. Y., underwent a serious operation at the Homoeopathic Hospital there last week. She will recover.

Anton Scibilia, producer of road shows, has recovered from a recent attack of malaria contracted while touring in the South with one of his productions.

Roy Murphy was sent to St. Joseph's Hospital, Elgin, Ill., following an automobile accident in a car being driven by Hunk O'Hare, Chicago handman.

Leon Devore, juvenile with State-Comedee stock, Chicago, Ill., with influenza. The wife of Jack Clark, tabloid actor, is ill in the County Hospital, Chicago, with pneumonia.

The Rialto Folk have been compelled to cancel bookings pending the recovery of Lew Lorimer, who was stricken ill with pneumonia during rehearsal at Proctor's Fifth Avenue, New York, last week.

Lorimer has since passed the crisis and is expected to continue next week.

The wife of Jack Welch, general representative for the Selwyns, is ill with influenza. His brother has pneumonia and both of his children have been ailing.

Peggy Ross, formerly in "Vaults," has appendicitis.

Ethel Waters, colored "blues singer," Everglades Club, recovered from recent illness.

NEW ACTS

Lester Cole and Vera Walton, 2-act.

George Lane has rejoined Boyd Byron.

Revue Comique (5), with Ergalski and Sabott Co.

Mrs. William Lawrence and Co. (4) sketch.

Kurt and Graham (2).

Harry Fisher and Evelyn Val Dare (2).

Jay Drummond and Flo White (2).

Billy Gaston's revue (3).

Bernie Dunn and Margie LaMarr (2).

Howard Smith and Mildred Barker (2).

Lipton and Terrell (2).

E. H. Murray and Betty Lane (2).

Joe Quinn, Louise Binder and Fred Roy (3).

"Music Land" female orchestra.

Cardiff and Waley (2).

Mayo and Mayo (2).

Wise and Janes (2).

Marjorie Gatenon (2).

INCORPORATIONS

Massachusetts

Film Booking Offices of New England, Inc., Boston; capital, \$10,000. Incorporators, Irving L. Weinstein, Brookline; Genivieve M. O'Connor, Boston, and Francis W. Marks, Boston.

Chicago Theatre, Inc., Boston; capital, \$25,000. Incorporators, Isadore Kutz, Chicago, Ill.; Hoberg and Harry M. Segal, all of Boston.

Michigan

Albert L. Ehinger Co., Lansing, Mich.; incorporators, Albert L. Ehinger, president; Agnes Ehinger, vice-president; Clara Ehinger, secretary-treasurer; Walter F. Ehinger.

JUDGMENTS

Lotus Robb; Miss Elsie, Ltd., \$321.45.

Woodmanston Inn, Inc.; Roman J. Irwin, Inc.; \$328.98.

Louis Bailly; A. Bettl et al.; costs, \$22.50.

Blazed Trail Prods., Inc.; G. Boyer; \$1,725.35.

Anne Nichols and Adelaide Matthews; Hurling, & Seamon; costs \$1.74.

Betty Inch; E. P. Herrman; costs, \$110.35.

Bennie Assal (Nightingale Rest); Austin, Nichols & Co.; \$92.80.

Crestion Pictures Corp.; Lewis J. Selnick, et al.; B. W. Gutterman; \$876.05.

John Henry Mears; N. Cohen; \$1.30.

Rialto Theatrical Exchange, Inc.; Echo Shoe Mfg. Co., Inc.; \$159.28.

M. V. Currier, Inc.; W. J. Ragus; \$580.06.

Satisfied Judgments

Robert Effros and New Amsterdam Casualty Co.; People, et al; \$1,000; Oct. 14, 1924.

MARRIAGES

Hugh Morton, musical director, and Helen Flynn, dancer ("Let's Go"), were married Feb. 20, at Kansas City.

Carl Caul, Pittsburgh, representative of Ted Brown Music House, to Peggy Moyer, cashier of the Orpheum Theatre, South Bend, Ind., at South Bend, Feb. 28.

Aaron Helwitz, treasurer of the Comedy, New York, to Ida Miller, March 7.

Harry G. Henson to Ellen Rosar (Rosar Sisters), March 4.

Arnold Morton (formerly of Morton-Jewel Company) to Frank L. Petry, son-professional of Chicago, at Indianapolis, March 10.

BERT LEVEY'S ADDED 5 DAYS

Chicago, March 17.

The Bert Levey Circuit is adding five days to its vaudeville road show out of Spokane. Managers pay one-half of the railroad fare and the performers the other half. The five days are apportioned as follows: Calgary, three days; Lethbridge, one day; Medicine Hat, one day.

"CUTS" DECLARED OUT OF ASSN. AND ORPHEUM, JR., BIZ BETTER

Majestic, Milwaukee, Stops "Cuts" April 1—Davenport, Rockford, Madison, Evansville and Minneapolis Not "Cutting" Salaries Next Season

Chicago, March 17. At a conference held here between Marcus Helman, president of the Orpheum Circuit; W. J. Lydiatt, general manager of the Western Vaudeville Managers' Association, and Sam Kahl, booking manager for the Association and Orpheum, Jr.; houses of the mid-west, it was decided that "cut salaries" for acts at any of the houses booked out of the association shall cease.

This decision was reached following the financial statement of the Orpheum Circuit being given out. Mr. Helman said that whereas "cuts" had been necessary in some vaudeville theatre through condition of business in the past, that the condition had improved. With the improvement, added the Orpheum's president, the "cuts" could be removed.

At the Majestic, Milwaukee, the abolishment of "cut" salaries goes into effect April 6, next. The ruling starts with next season at Davenport, Ia., Rockford, Ill., Madison, Wis., Evansville, Ind., Minneapolis, and Champaign, Ill.

Blue Sunday Bill Killed; Clean Book Bill With It

Albany, N. Y., March 17. The annual "Blue Sunday" bill, which makes its appearance at every session of the State Legislature, took it on the chin again and has been killed.

The bill was introduced by Assemblyman E. F. Jenks (R) of Broome County who, in a statement, said he introduced the bill as a joke, but the reform element was here, en masse, and tried to put it over.

Another measure which was defeated was the so-called "Clean Book Bill."

The rules committee of the Assembly took charge of all pending legislation today.

BILL AGAINST MAKE-UP

Concord, N. H., March 17. A bill to abolish the sale of lipsticks, rouge and cosmetics is before the State Legislature.

It is expected that it will be killed as a result of the opposition of druggists, department store owners and beauty shop proprietors of the state.

GEO. CHOOS BARRED BY K-A

Played 'Fables' for Loew Under New Title

George Choos, producer, has been suspended from booking privileges indefinitely by the Keith-Albee Agency. His offense was the booking of Choos' "Fables," with the Loew Circuit under the assumed title of "The Century Revue."

"The Century Revue" played Loew's State, Cleveland, following which the suspension was meted out by the K-A people. The revue played Loew's State, New York, last week and was reported as easily recognizable as "Fables."

The suspension, following a similar treatment of a single turn which played Loew's State, Cleveland, following an appearance at the Palace, Cleveland (Keith's) bears out the announced new policy of the K-A Circuit to protect its own big-time houses and rehabilitate them.

Choos has held a Keith producing franchise for years and has produced innumerable flash acts for the K-A Circuit. Several have been booked by independent circuits after they had outlived their usefulness in the K-A houses.

"Fables" played the K-A Circuit last season, and in the transition to the Loew circuit was revised as "cast." The book and scenery are similar to the original.

MISS LITTLEFIELD ILL

Emma Littlefield (Moore and Littlefield) underwent a serious operation at the Nassau Hospital, Mineola, L. I., Saturday.

Her condition Monday was favorable, but she will be confined to the hospital for some time and will not work again this season.

Ferguson-Daly Sketch Mentioned

Elsie Ferguson and Arnold Daly will appear jointly in vaudeville, via the K-A Circuit, in "The Minute" late in the spring. Miss Ferguson was tentatively booked to open in Barrie's "Half Hour," but a prior contract with Famous Players for a picture appearance has set back the bookings.

RECEIVING SQUAWKS SPECIAL CLERK'S JOB

Sits at 'Phone Mondays and Thursdays — Ind. Bookers Can't Crack Economy 'Nut'

Many independent bookers have been trying to educate house managers to plunge for a good flash whenever a tab is booked in an opposition house, but the additional expense idea has been going over the heads of the house managers and owners.

Despite the economy angle, the houses are demanding good acts for little money, which has been an impossible "nut" for the bookers to crack. Monday and Thursday they have found it necessary to assign one of their clerks to park at a telephone to receive the numerous squawks, and in many instances bookers have had to entail expense of traveling to various stands to adjust matters.

If this procedure continues at the rate it has been going a general shake-up in bookings is looked forward to within the next few weeks, with several of the bookers dropping troublesome houses with bargain hunting managers.

ELTINGE'S HOTEL

Opens Next Fall—Grounds Will Have Open Air Theatre

San Diego, Cal., March 17. The Hotel Sierra Vista, which promises to be one of San Diego county's show places, is now under construction at Alpine, near here, on property owned by Julian Eltinge. The impersonator's hostelry in San Diego's mountain resort district will be set in an area of 160 acres of attractive scenery and will accommodate about 125 guests. It will be of Spanish design and built of adobe. The furnishings will include a number of unusual art treasures and tapestries collected by Eltinge on his trips to the older countries.

In addition to an artists' colony, with quarters for about 50, the grounds surrounding the hotel will be beautified by Italian and Old English gardens, a cactus garden, tennis courts, golf course, bridge path and artificial lake. Another feature of the resort will be a large outdoor theatre constructed in old French style with tall cedars forming the background, walls and wings of the stage.

The hotel will be ready for occupancy in about nine months.

\$1,000 for Bike Riders

Hobby Walthour and Freddie Spencer, the six-day bike winners, and Harry Horan, one of the half of the runner-up team, have been routed as an act on the Loew time at \$1,000 weekly. They open March 23 at the Willard, Richmond Hill, L. I., for seven weeks around New York, and are preceding the Loew itinerary with three split weeks at the local Fox houses.

RADIO AND VAUDEVILLE

Repeatedly and frequently radio crops up in vaudeville through casual co-operation and in bookings.

Last week Variety printed a story quoting a Keith-Albee executive stating that investigation by that vaudeville booking agency had disclosed that popularity on the radio means nothing to a vaudeville theatre. Rather it was detrimental, the same vaudeville man mentioned.

Last week, also, Vincent Lopez was appearing at the E. F. Albee theatre, Brooklyn, N. Y., a Keith-Albee booked vaudeville theatre. During that week he did his usual broadcasting from the Hotel Pennsylvania, New York, duly reported to the K-A office. Before the week ended at the Albee, K-A had booked Lopez for a return engagement there for the April 27 week.

Lopez is not looked upon in the trade as a "radio favorite," strictly within that meaning, since his long association with the big Pennsylvania and the plugging given his band by the Statler (hotel) people have equally, if not more so, promoted his undisputed popularity. Vaudeville gave Lopez his first chance, following the hotel.

But the broadcasting while playing a K-A house is not only a direct violation of the big time vaudeville contract, but it is against the expressed notification of the Keith-Albee office for K-A-booked acts not to go on the radio while under contract or engagement to it. This situation has directed attention to the Lopez return booking at the Albee. It is not known whether Lopez is appearing for the booking office under an old or a new contract (containing the radio clause). Nor if the return engagement at Brooklyn is to take up time on a blanket agreement, previously entered into.

It is known, however, that last week with Lopez headlining, the Albee broke its record for grosses within the short time it has been open. Hence, say the vaudevillians, the return date for Lopez. Lopez's explanation of his band radioing last week is said that it did so for one evening, but not under his leadership.

Lopez convinced the K-A people he had not been on the air Thursday night. He explained that Vincent Lopez units work at hotels and other places and at times the announcers take liberties in saying Lopez is leading in person. The musician claimed this happened Thursday night without his knowledge. He agreed to instruct all of his leaders to refrain from any announcements in future which would be misleading while he is playing a Keith-Albee house.

This week Lopez is doubling the Palace and Riverside, New York.

MARRIAGE ENDS SISTER ACT

Matrimony has dissolved another sister team, Dreon Sisters, through the marriage of Grace Dreon to George N. Brown, who does a pedestrian act in vaudeville.

Mrs. Brown will join her husband's act while her sister Edna will continue with a new single, all special material.

Arthur Klein Leaves Hospital

Arthur Klein, K-A agent, was discharged from Roosevelt Hospital last week after being laid up for 14 weeks with a fractured hip. He will be "forced" to wear a brace for some time but is able to get around with the aid of a cane.

Klein slipped and fell entering his hotel several months ago.

Reeves' New "Stew" Act

Billy Reeves, the original drunk of Karmos English Comedy company, returned to this country several weeks ago. Reeves and a company of three, will open on the Keith-Albee Circuit March 23, at Montreal, in "Too Drunk for Words."

TRINI HELD OVER

Trini, the Spanish dancing turn, is the first production act to be held over for the second week at the Palace, Cleveland, since the house opened two years ago.

ASSN'S. 12-IN-15

Chicago, March 17. Twelve weeks to be played within 15 is now the Chicago-to-Coast route of the Western Vaudeville Managers' Association. When inaugurating the coast tour, the association contracted for 10 weeks to be played within 14.

It's a net gain of two weeks of playing and one week less of loss.

The association has taken over for the coast time the former Sullivan-Cosidine's Heiligs Theatre, Seattle, not the Orpheum-Hilly. The old S-C Heiligs will play vaudeville for a full week.

PAYTON'S STREET PARADES

Corse Payton, who interrupted his tour of independent vaudeville dates two weeks ago to appear as "guest star" with the Fifth Avenue stock, Brooklyn, returned to vaude again this week at the Republic, Brooklyn, where he opened in a tabloid version of "Uncle Tom's Cabin," incidentally Payton's fourth repeat at the house this season.

Payton tricked up a street parade, the first of its kind Brooklyn has had in years. Payton will repeat the parade on the last half when he appears at the Steinway, Astoria.

PROPOSED NORTHWOODS SANATORIUM FOR THE TUBERCULAR AT SARANAC LAKE, N. Y.

The picture above is the architects drawing of the new home the theatrical profession hopes to be erected at Saranac Lake, N. Y., to call its own. It will be maintained by a physician as a hospital and an example to the world of an institution run without needless and cumbersome officialism or red tape.

The moment anyone of the show business is diagnosed by a physician as touched by tuberculosis or she can immediately communicate with the institution and be admitted 15 minutes after his arrival in Saranac. This

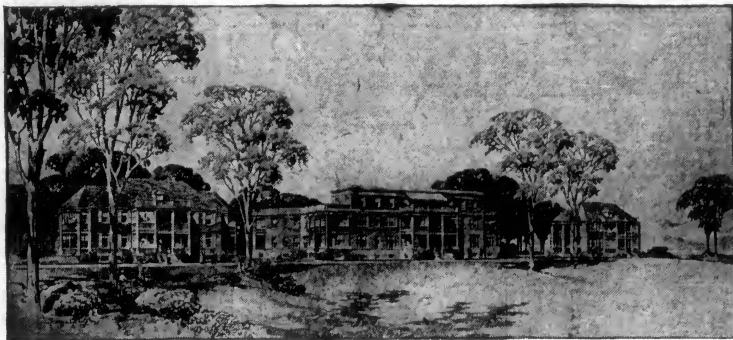
institution will be built and ready for occupancy within a year's time. It is hoped. Meanwhile a temporary home is being used in Saranac Lake. Although inadequate in size it will temporarily take care of needs.

The necessity of this institution was called to the attention of the profession by William Morris, who has done so much along philanthropic lines in the show business. The movement received instantaneous endorsements by E. F. Albee and practically the head of every branch of the show business and every club, guild and

social organization in it.

It is the first time people of the show business have united in an institution that is for their own common welfare. Its successful termination will be the crowning point to the history of the stage.

A benefit for the sanatorium will be held Sunday night, April 19, at the Manhattan opera house, New York. Meanwhile subscriptions of any amount for the non-sectarian sanatorium may be sent to Col. Walter Scott, 1493 Broadway, New York City.



MR. BERNSTEIN SYNDICATING FOR COIN

Too Much Cut-throat Competition Among Easy-Money Boys

"Do you know, Bo, that while I was laying awake last night trying to figure where to get enough coin to take me out of the block in this dump, I struck another scheme to get a lot of money.

"That's why I went for you. Have a cigar. You ain't got much standing yourself but you may know someone that could ring in on this for a front and me a back in this dump. I struck another scheme to get a lot of money.

It was the Genius of Broadway speaking. Freeman Bernstein is the person. He was dressed in his pajamas and excused his appearance by mentioning he had sent his suit down stairs to be pressed—that \$1 more or less on the bill wouldn't make much difference at the end. "I don't like to bother you so much with my personal affairs," said Freeman, "but you are the only one I can rely upon not to repeat what I tell you. I never got anything out of you but confidence, but that's more than you ever could work me for.

"Peach Scheme"
"Listen to this scheme and if you say no, it's out, but if it ain't a peach then I never thought up a money maker.

"When I was in Miami I noticed how everyone was cut-throating each other. If any of them saw a strange dollar in town, he made a dive for it. I told you how I got gipped right on the main street by a slicker from somewhere.

"It's the same all over. Coast just as bad. Of course it's not so strong in New York just as it is in the easy money boys are either in Florida or on the coast.

"But they won't work together," said Mr. Bernstein. "All big business is combining, why not us? Get together, that's my bug. We can cut up more coin that way than working single handed against each other. There's nothing like having two or three wise boys in on one job.

"Concentrate. If one of the mob grabs a chump and the work looks beyond him, he could send for a smoother guy, who could take him to the limit. But if we all make a difference we took him for would more than make up what the first fellow lost through the split. Concentration of brains is my simple plan.

"We could form the Amalgamated Boys Society and have branches. A \$5 gold piece could be the insignia and so simple no one would get wise for you seldom see \$5 gold pieces. I ain't seen one in years.

What's Needed

"All of the mob would stand for this if put to them properly, but it's got to be financed and guaranteed. That's where you come in. You get some guy to finance it and incorporate, then you guarantee to all of the mob that each one will be on the level with the other. You're the guy to do that, for you can say that the first one of the boys who double crosses, you will print it and that will put the chumps on their racket.

"Not one of these birds has turned in an income tax statement this season. Why? The first reason is that they couldn't tell the Government where they got their income from without going to Atlanta, and the next is that they ain't had no income.

"So don't you see if we boys are going to get the money, we've got to get together. In union there is strength. Isn't that the old saying? It goes too.

Better Shifting

"Another angle to this hunch is that by being together we can shift. Suppose one of the mob put over something in Miami. Well, he could jump to the coast, exchanging with another one of the Amalgamated Boys Society, who had gotten away

BAND TUNED UP WITH NO PLACE TO PLAY

Blaisdell & Fowler Split and Both Claim G. V. Serenaders—May Go to Court

The dissolution of Fred Blaisdell and Claire Fowler, previously doing a dancing flash supported by the Greenwich Village Serenaders, may result in legal conflict as to who will retain the services of the band. Both Blaisdell and Miss Fowler intend continuing in vaude with other partners and each wants the band. Howard Klein, leader and business representative for the musicians, is attempting to adjust matters so as to avoid a possible layoff, should the matter necessitate litigation. Blaisdell claims he discovered the boys and that since he spent his time rehearsing the orchestra he should be given priority. Miss Fowler, on the other hand, claims she wants the band and will back up her former partner's efforts to reopen with the dance unit in his act.

Both have retained attorneys, who will attempt to adjust the matter out of court.

Howard, Wash., Refund

Washington, March 17. It took a squad of police to quell the near-riot that took place on Saturday night, when the colored patrons of the Howard Theatre, here, when finding no show was to be given, made a mad rush on the box office to get their money back. Finally order was restored and refunds made.

At the theatre it was stated that the trouble was all brought about through the Howard's having a partially non-union crew. This reached a climax just before the performance of Foster and Marlon's "Aces and Queens" was ready to start, when the union stage hands were ordered out, the show's crew going out also. Inquiries at the theatre today brought forth the information that the union matter had been adjusted and that the house would shortly resume with a full union crew of colored stage hands.

Aschers Book Direct

Chicago, March 17. Ascher Brothers' West End-wood and Forest Park theatres are discontinuing their Loew bookings. Pictures will be used from Monday to Thursday with vaudeville added for Friday, Saturday and Sunday. Harry Beaumont, assistant general manager for Ascher Brothers, will book the vaudeville independently.

This will not affect the last half at the Chateau where the Loew road shows will continue to play, splitting with the Pantages bills, which plays the first half.

JIMMY MILLER SUSPENDED

Jimmy Miller (Matthews and Miller), vaudeville actor, has been suspended from booking privileges in the Keith-Albee pop priced department for inattention to his agency duties and consistent absence from the booking floor, according to the office.

with something in Los Angeles. And if it got too hot for any, then the society could commence producing pictures and we could do a bit away in a studio as an actor. All right, then a director—anything.

"Honest," exclaimed Mr. Bernstein, "if you don't yes this frame you'll break my heart."

"What do you get out of it? I thought you told me once you didn't want to stand in? All you do is to guarantee and get the money. You don't expect much for that, do you? Ain't it enough just for us to let you know you can guarantee anything?

"At that, though, we might agree for you to take 10 per cent. of everything any guy you guarantees gets, but it's up to you to find out how much he gets and you are not to guarantee me or look for any coin from me.

"Say, the longer I know you the less I think of you. You should have asked for 100 per cent. of this scheme and state rights privilege. Still, think it over for I'll probably be here until the bill gets so big they will let me go to get rid of me."

QUICK ACTION BRINGING IN LEGIT ACTS

No "Showing," Immediate Salary Stipulation and Quick Dates

The new booking system innovated by the Keith-Albee Circuit is reported as inducing more musical comedy and legit artists to turn to vaudeville for all in engagements between shows. A number of names booked this week include Emma Dunn in the Barrie sketch, "The Old Lady Shows Her Medals"; Wilda Bennett in a song cycle; Alice Brady in a condensed version of "The Sign on the Door"; Lillian Lorraine in a singing turn; Miller and Lytle in a condensation of their specialty from "Running Wild"; and Bill Tilden, tennis champion; Clifton Webb and Mary Hay with an 11 piece orchestra from Ciro.

A peculiar angle to the Tilden booking is that neither Tilden nor the K-A Circuit can mention "tennis" on account of the Amateur Athletic Association's ruling. Mention of tennis in connection with Tilden would stamp him a professional.

According to the bookers these acts received prompt action and answers due to the new system. One of the chief difficulties, previously connected with booking legit acts, was the insistence of the legit people upon quick action due to sudden closings of shows and limited open time between legit engagements.

The new system does away with the "showing" formerly required and makes it possible to set salary on the act and to also designate an immediate date without the former red tape which required the act to be taken up at a booking meeting.

The carte blanche given Eddie Darling as booker in chief is said to be the main reason for the sudden flock of names.

Vaudeville bookers are also watching the cabaret situation anticipating a release of a number of dancing acts in the event the padlock crusade is permanent.

MAZIE KING BACK

Mazie King, formerly in vaudeville, is planning a vaudeville comeback in a three-act with Mildred Manley, dancer, and Larry Vincent, pianist-composer. The latter two appeared at the Cafe L'Aiglon, Philadelphia, operated by Miss King's husband.

Miss King is a toe dancer.

Deceptive Slips

Economy may be warranted but a certain booker figures he overdid it when he affected an advertising tie-up with a luncheonroom adjacent to one of his New Jersey one-night stands and talked the proprietors into defraying printing expenses of acts slips which in addition to routine regulations also carried a tag-line that lunch would be served at said luncheonroom.

A trio act booked in for the day at \$15 figured it must be the w. k. "coffee and cake circuit" of which they had read so much, and figured the meals thrown in. After the matinee they dined sumptuously and attempted a getaway by depositing the contract slip in lieu of cash. When not accepted they were furious and plunged a 60-cent phone call to find out whether or not they were being gipped. After several other incidents of the same kind, the booker threw out the slips, but the restaurant guy doesn't know about it.

A. A. Chouteau, Jr., Killed

St. Louis, Mo., March 17. Asby A. Chouteau, Jr., head of the Ritz theatre and former general manager of the Interstate Circuit, was fatally injured in a polo match at the Rivercrest Country Club Sunday when his horse rolled over him and fractured his skull. He died a few hours later.

Chouteau is survived by two small children who lived with him at Dallas. His devoted wife is said to be in New York City. Henri Chouteau, brother, engaged in theatricals in St. Louis, and his father, also living in the Missouri city, was interested in several other amusement enterprises in Texas. He was an all around athlete and generally well liked.

Chouteau was a protégé of Karl Hochstetler, head of the Interstate Amusement Company (circuit). As a lad he started with Interstate, jumping into positions of increasing responsibility until he was named general manager for the Interstate. Two years ago he left it to go into amusements on his own. He built the Ritz theatre hall in Dallas, a losing proposition and later the Ritz theatre, St. Louis, which has been a success.

The remains will be shipped to St. Louis for burial.

Impersonator From Minirela

A new female impersonator will be seen in vaudeville within two weeks. The newcomer is Olyn Landick, formerly with a minstrel show.

He was discovered for vaudeville by George Weedon of the Pat Casey office and has been breaking in on the small time.

LOEW BUILDING 3 THEATRES IN SOUTH

Picks Atlanta, Birmingham and Norfolk for Large New Houses

Birmingham, Ala., March 17. In addition to the 3,600-seat house which the Loew Circuit is building in conjunction with the Seangers in New Orleans, they will also erect a 2,400-seater in Norfolk, Va., and a 1,600-seat house both here and in Atlanta. Although it is undecided, there is a possibility Loew will build a house in Richmond.

Plans for the new buildings are set. Their construction will be supervised by the Loew office and the work done on the cost-plus plan by sub-contractors.

The Temple here has been taken over by Loew for pictures.

The policy for the new houses has not yet been determined, but in towns where there are two Loew houses the straight picture and the combination picture and vaudeville policies will be used.

During Marcus Loew's recent Southern trip he was given a tremendous reception in this city, an indication of the manner in which the people welcome a new place of amusement.

In Atlanta Loew's treatment was just as pronounced in cordiality. During a banquet tendered Mr. Loew a leading banker of that city declared that if Loew wanted \$1,000,000 to build a theatre in Atlanta he could come to the speaker's bank and get it.

MADDOCK'S 'OLD HOME WEEK'

Charles B. Maddock is readying a new rustic flash for vaudeville entitled "Old Home Week." Harry Watson currently co-featured with Reginald Merrivale in Maddock's "Six Feet from Broadway" will be drafted from the latter with another comic replacing him with the Merrivale turn.

In addition to Watson the cast of the new piece will carry four other players and a "rube" band.

2,500-SEATER IN DETROIT

Detroit, March 17. Vaudeville and pictures are understood to be the policy of the new house, seating 2,500. David Nederland, owner of Shubert-Detroit, is said to be building at Woodward and the six-mile road.

A combination store and theatre building will cost around \$1,500,000, a "neighborhood proposition" being planned by Nederland.

ENGAGEMENTS

Russell Mack, Louise Allen, Spencer Charter, Sue MacNanany, John Daly Murphy, Margaret Dumont, Edward Poynter, Nan Sunderland, George Dill, Gertrude Moran, Eugene MacGregor, Charles H. Greene and Franklyn Hanna for "The Four Flushers."

Jeffries, Don Barclay and Bert Gilbert for "China Rose."

Ivian Lazareff to direct the Corona Mundi Experimental theatre.

Peggy Wood replacing Katharine Cornell in "Candida" on March 22.

Katharine Cornell going into the cast of "The Green Hat."

Eddie Cantor renews contract with Florenz Ziegfeld for five years.

Orrin Johnson, Edward Crandall and Shirley Gale added to cast of "Ostriches."

Albert Bruning and Schuyler Ladd for "Caesar and Cleopatra."

Zita Johann for "The Good Hope."

DeWolf Hopper for "The Student Prince."

Samuel Greenfield for "Tin Gods."

Doris Patston, prima donna of "Louie the 14th," has been signed for five years by Florenz Ziegfeld.

Warren Williams for "The Blue Peter."

Thomas Mitchell for "The Wisdom Tooth."

Allen H. Moore for "The Immigrant."

Elmer Redmond, Jack Whiting, Patra Blackburn, Genevieve Bradley, "Maggie Glasses," (Harry Krivitz) vaudeville.

"Fast Workers": Vivian Martie, Ray Raymond, Isabelle Fosta, Herbert Cavanaugh, Esther Muir, Walter Lawrence, Rose Kessner, Paul F. Hill, Walter and James E. Sullivan. The show is due to open at Washington April 12.



Addison FOLWER and TAMARA Florenz and their SOUTH AMERICAN TROUBADOURS

In a Fascinating Argentine Production
Next week (March 18), Keith-Albee, New York Hippodrome.
Notes: Folwer and Tamara and Troubadours are engaged for the entire summer at the Edgewater Beach Hotel, Chicago.

RIGHT OFF THE DESK

By NELLIE REVELL

Whoever said Friday the 13th was unlucky? I'll never be superstitious again. In the first place it couldn't be a jinx when such men as Jack Laiz and Phil Payne were born on that day. And in the second place nobody could have such a wonderful, joyful birthday as I did on that date if there were any bad luck connected with it.

J. P. Muller started it off right by taking lunch with me and then the callers began to arrive. There were 25 in all and not a minute in between for me to begin looking for and worrying about gray hairs. (Later: No, I haven't found any yet.) Gifts and wires and flowers kept pouring in so fast that the bellboys haven't recovered yet. I hope my friends know intuitively how I appreciate their thoughts and love them for thinking them, for there were so many grand things I can't begin to acknowledge them all right away.

A handbag came—the nicest I ever saw—for me to carry my "mad money" in to use in case anybody tries to make me walk home. Oh, yes, and three birthday cakes. One with so many candles on it that the old wheels about being overcome with the heat applied.

But the funny thing about the day—there ought to be something funny about every birthday just to keep our sense of proportion in its proper place—was that after all the invitations to dinner I had received, I didn't get any dinner. Birthday well-wishers came in such constant streams that I didn't have a chance to think of eating. When 11 o'clock arrived and the last caller had departed I began to realize how long it had been since I had dined with a knife and fork. So I sent a bellboy around the corner to the Chinese restaurant and made my birthday dinner on chop suey. Then I fell to reminiscing about other birthdays.

In 1889 I broad with the Barnum-Bailey show. Harvey Watkins, now with the Keith-Albee office, then press agent with the circus, was running all over at Dresden, Germany, trying to buy an American flag to drag around with him. (They just as well as have it.)

In 1905 Sam Gershen, Will Reed Dunwoy and I ate dinner in the old Union in Chicago.

In 1910 when Irene Franklin and Burt Green gave me a dinner at the Hermitage and announced my engagement to Arthur Keller.

In 1915 Ida Vera Simmons, who just won the million dollar plagiarism suit from the author of "White Cargo," was living with me on West 95th street. Hector Fuller came in for dinner.

In 1913 at the Baltimore hotel, Kansas City, had dinner with Floyd Scott, then dramatic editor of the "Star," when I was in advance of the first "Fishing Ship."

In 1915 when Mr. and Mrs. Chas. E. Bray gave me a dinner at their home in New York. The late Al Simmons was there.

It was a great birthday. And I'm glad of it.

According to my doctor, I have to go by baseball rules these days, for he says that three out a week for me would be all out. So, I'm being careful and only try to make one week to have dinner at Rih-Weiman's house with her and her newly acquired husband, Maurice "Micky" Marks. Afterward we went to a meeting of the Jewish-Theatrical Guild together. Of course, Cardinal Hayes isn't a plagiarist, but Miss Weiman told the guild everything about salacious plays that His Eminence told him back the following Sunday. And I gathered that neither care for mummy stage stuff.

Now that we have paid one income tax, have time to sit down and wonder whether that has cleared the slate of all we owe. Are we still in debt for any other income taxes? "Render to Caesar the things that are Caesar's," says the Bible. But I am not a Caesar. I am a plagiarist. I am a plagiarist with us than the other powers that give us opportunities and protect us in making the most of them.

Do we think we are making all our successes ourselves, that they are home made, that we are self-sufficient? Do we think the voice that deigns an audience to cry rhythm and make me so fine a dancer. Ah, I have them—the dates of his orders, when he came, when he was ordered away from Manila, the outgoing passenger list, everything I have here in my sandalwood box (small trunk) to shield the memory of one I loved as the Malay can. Take them all and compare them with the lad's birth papers.

"And lie upon you, wretches all, who would fight a man through the heart of a woman! I'll open my mouth and I'll burn in the Christians' hell forever. Here, Mr. Notary! I will make an oath for you; indeed I will! Bring ink and plume and give Catholic paper!"

Rosa Swore

Rosa made the oath that was true, there in the little sala where there had been so many gay evenings long ago. She made the oath that quashed every slander, removed every sinking enemy from her lover's bright pathway down the years from a mere family to a happy family and great fortune.

It is a true story, all this, but there will have to be some fanciful tinkering to make it end pleasantly enough to suit the final curtain of a musical comedy and the fadeout of a film play. But given the buoyancy of Malay nature, given the faithfulness of the Col- one's lady and Judy O'Grady are sisters under the skin," this for a playwright ought not to be difficult. For instance the captain who really was the father of the boy might return in the merchant trade, accept the fruits of easy sin, and sail with Rosa, harp, lad and all, to a homeward shore. For mind, Rosa is half Aryan and high born; the boy a handsome rogue worthy of any Yankee.

The Second Layout

Now, about our second romantic layout, we need not be nearly so elaborate about settings and things, all pretty well explained in the first. This isn't a job for the amateur; the native music must be studied, and costume and customs and folklore by an artist willing to toil for something really new on Broadway. Materials? The public library.

A native festa should be the first

"Man Denies Engagement Which Girl Had Announced," reads the heading of a story in the "Times." Perhaps they had better not get married, because if they are going to disagree over a little thing like that, what will they do about the fundamentals of marriage?

Nellie Nichols writes me to say that she wants to play the part of the gypsy fortune teller in my "Spanglers" which the Universal Company is going to make into a "film." She declares she "is just the type." If Nellie isn't feeling it all right with me, "And I think it would be mighty good fortune for any one who was fortunate enough to get her to tell fortunes for them and I hope the first one she tells is mine and that she will tell me when they are going to start work on it."

"Doctor Advises Sugar-Ten to Give Football Players Pep," says a newspaper headline. Now, I guess, all the coaches will be fired and ladies who can preside at 4 o'clock teas will be hired instead. And in place of the old water bucket and sponge we will see them wheeling a tea wagon out on the field when somebody is knocked out. Football stars hereafter will be "one lump or two" and the team will play the best when it is in its cups. But why not feed the players on bread and milk and make them absolutely savage?

The same story says that marathon runners should be given chocolate bars.

After this, I suppose, runners will go into training at Schrafft's (ad.). And they will be a preparatory school for boys ought to produce the best foot races in the world.

I'm so glad to read that Charles Emerson Cooke has finally agreed to let "No, No, Nanette," come to New York. At last I'll get a chance to see Charles Williamson, Louise Cook and "Duke" Cross again without going out to Chicago to do it. Not that I'd mind being there again. Perish the thought! But when walking around the block is still an experience and riding from New York to Atlantic City is an adventure, there seems to be an infinite distance between the Loop and Times square. (This will cost Charlie a pair on the aisle.)



NANCE O'NEIL

appeared with great success on her return engagement at Keith's Palace, New York, last week in Alfred Sutro's "All the World's a Stage," supported by Alfred Hickman.

This week (March 16) Keith's Riverside, New York.

LOVE OF A MORO

(Continued from page 2)

and still would play—an occasion they seize to buy his signature to a notarial document swearing that the brigadier is the father of the boy.

They believe the dattu can coerce Rosa and with the document they all repair to her house. The net seems lightening around our brigadier now; to make sure, Rosa is shown pictures of a happy bride and groom in a Washington frame. Pictures of a grand old lady, leaves, etc.—all to make her jealous and rouse the furies in her to demand revenge on a white sinner.

How They Failed

But how they fail! How they fail! Indeed the furies are aroused, but against their cowardliness and craven purpose! Rosa's torrential anger justifies her high caste blood. She seizes the notarial document; she tears it into ribbons; she flings it from the window; she berates the strangers, curses her miserable husband.

No, I say! He is not the father of my child! May Allah strike me dead if I lie! Another woman may be writer-knotted than I. She cannot be more noble! I would not be meaner my soul! He is not, I say, the boy's father! Proofs? Ah, I have them—the dates of his orders, when he came, when he was ordered away from Manila, the outgoing passenger list, everything I have here in my sandalwood box (small trunk) to shield the memory of one I loved as the Malay can. Take them all and compare them with the lad's birth papers.

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A native festa should be the first

One day when Al Jolson met a Variety reporter on Broadway he spoke to him in a whisper "Do you think that is helping your voice?" he was asked. "I am trying to save it," replied Al. "Then why don't you cut down on the number of songs you sing at every performance; cut them to get around it," replied the Variety man, "in that way you would be saving half of your effort!"

"You know I can't do that," replied the comedian, "that's my pleasure, and I just can't."

But later Al did try to cut down on the number of songs, although

Jolson always has been a generous entertainer. He can't resist when hearing the music to sing any of the songs he knows. Years ago when Jolson was coming along as a Winter Garden star, the Shuberts took advantage of this. Al was free with his contributed Sunday night performances for which he received nothing extra. Every other Sunday or so he wanted the night off. When taking the night off Al attended the Sunday night concert at the Winter Garden.

Seats down front were held for him. Toward the end of the performance (as no one could follow Jolson on that stage) the orchestra would go into the music of a Jolson song; the ushers, urged on by a Shubert staff man, would commence yelling "Jolson" and the audience picked it up, when Al would give his usual Sunday night performance, not knowing he had been framed.

Later Jolson received \$800 and \$1,000 for every Sunday night appearance he made at the Winter Garden. When Jolson was announced to appear the Garden had a turnaway.

After being absent four months at the Neurological hospital, New York, Irene Franklin walked for the first time last Friday. She suffered with neuritis of the legs. Vaudeville's "Redhead" was quite jubilant at being booked at the hospital. She pointed out that it was Friday, the 13th, that she was born on the 13th and there are 13 letters in her name.

For the past month Miss Franklin has been on a writing gas. She delivered two stories for "The Detroit Athletic News" and received in return what she describes as "a rocky check." That made five stories she re- scribed as "a rocky check." She was ambitious to be ranked with Irvin Cobb, Nellie Revell and Dorothy Parker. After capering around her room last week, Miss Franklin started writing a revue. She has completed seven scenes and four numbers.

The new policy at Proctor's 23d Street has taken a nose dive during the past couple of weeks with the management wondering whether the stock boom has petered out or whether Lent is responsible. This, despite the three and a half hour show, lined up weekly to attract the bargain hunters. The tilt of scale from 50 cents to 11, when the stock shows were added, seemed to have hit in the first few weeks with business taking a spurt, but later came a noticeable drop.

Under the new policy the house is playing a full length stock show of two hours' duration, four acts of vaudeville and a feature picture. Nevertheless, Proctor plans continuing with the current policy and believes that it can eventually be put over.

The Kouns Sisters, getting \$1,500 on the big time, have turned down \$2,000 for a picture house tour, countering with a demand for \$2,500. The singing team is slated for a \$500 salary increase in vaudeville with the new season.

The Russian midlets imported by Flo Ziegfeld and who had a short term with "The Follies" in New York are now playing mid-west vaudeville, billed as Ziegfeld's Midgets.

HILLSTREET'S THIRD

Los Angeles, March 17.

Hillstreet is celebrating its third anniversary this week with Saturday being the real big day of the festive occasion. President Mark Shannon, Frank Vincent and Harry Singer will be in attendance that day to aid in brief ceremonies that take place.

Since the house opened it has been playing to an average of 4,000 people a day. It has a capacity of 2,893.

James B. McKown is manager.

PAN GETS 2 A. & H. HOUSES

Pantages will take over the bookings of the Hippodrome, Sacramento, and the State, Oakland, on May 1. The houses are now being booked by Ackerman & Harris.

Pantages will split a show of six acts so that they play the first half and other three the second half, with the balance of five acts to be booked through the Pantages' San Francisco office.

act of this second skit, a festa celebrating the departure of a native student to the United States, and the curtain would fall upon his native sweetheart, the lore and love of his native land, and—upon the girl's brave doubts—which should be the tune of a genuine kundiman.

Second act, college days in America. A title assumed for social purposes; the masquerading student lloved by coeds. False letters home.

Finally a match, and the quiety of mailing off a picture—the truth out at last, the young rascal soulfully declaring that his fair America, peerless, the naughty girl vaunting the charm of Oriental passion, the chorus flattering both.

The third act will give the native lad a rich plot for husband. There will be more festa and lots of gay singing; the American planter is proud to have won the heart of the east, enough jollity and hospitality is paraded to justify his choice.

And don't forget the servants, sinuous, silent and graceful, that help the lazy plantation days go by.

Not Building—Interstate

Little Rock, Ark., March 17.

Reports that the Interstate had turned up a valuable tract of property at Capitol avenue and Louisiana street, as a possible site for their majestic, has been denied by E. J. Bolon, vice-president of Interstate. "A valuable tract of property has a number of years to run and scouts the idea that the majestic's present site is to be converted into a site."

It is also reported that the Interstate house planned for Dallas, Texas, may suffer a setback through controversy with the Piggy-Wigly stores current tenants who have refused to vacate. That may entail court litigation.

HOUSES OPENING

The Jefferson, Brooklyn, N. Y. picture house is playing flash acts in conjunction with their picture program beginning this week, booked up by the Jack Lindor Exchange. The house is offering the double feature at a 10-cent top.

The Union Square, Pittsfield, Mass., is booking the books of the Dow Agency, after having shifted bookings to the Filly Markus of office three weeks ago, the change effective this week. The house plays five acts on both ends.

Coast House: Adding Vaudeville

Los Angeles, March 17.

The Cameo, operated by Universal as a first run house, will add two acts of vaudeville booked by Melickjohn & Dunn.

The new program goes into effect this Saturday.

Everett Hayas III

Chicago, March 17.

Everett Hayer, manager of the local Majestic (vaudeville) is reported seriously ill.

Jack Haskell's Brief Visit

Jack Haskell, the producer, who is over from the other side, is going back to London next week.

"So That's That" Is Comedy

Joseph Shea is putting "So That's That," a comedy by Joseph Byron Totton, into rehearsal this week.

G. V. LANDLORDS "PADLOCKING" CABARETS

Conditions in Nut Town
Getting Worse—Best
Liquor in Speak-Easies

Business has been away off in the cabarets of Greenwich Village for the past few weeks. Several are scheduled for padlocking, not by the Federal authorities, but by the landlords, who have been carrying some of the smaller places on the cuff, with proprietors hoping against hope to get a break.

U. S. Attorney Buckner's threatened drive against the uptown places has not cheered the downtown proprietors very much, precipitating caution, and few places taking a chance of selling banned liquors.

Barney Gallant's place is about the only Village rendezvous getting a play, mainly through the popularity of Barney and good entertainment. Gallant caters to up-towners of a class that formerly patronized the Salvin-Thompson Broadway places, and also Barney's former place, the Club Gallant, which was sealed by the Government the same time the Salvin uptown places were padlocked.

Jiminy Kelly's has been doing up and down business, with a heavy rush on the week end. The Variety Club, another of the well-known night clubs of the district, is also getting a fair play, but business is bad elsewhere. The Club Fronton, which had the cream of pickings for awhile, but slipped, has installed the Al Segal band.

Speakeasies Hurt
Invasion of the "speakeasies" are said to have hurt the public places in this section. Most of the latter are spotted in apartment houses. They carry a better grade of liquor at more reasonable prices than through a lower overhead and no entertainment, although attractively fitted places far superior in decorative scheme to the public resorts.

Landlords are being in a way of possible prosecution by Federal authorities for permitting liquor to be trafficked on their premises. As soon as a cabaret tenant has been evicted, they refuse to rent the places for cabaret purposes, taking a sacrifice on rental rather than get jammed up with the Government. They are also leasing profitable leases when renting at all, making the lease non-transferable, which prevents an owner selling to someone else or resorting to other subterfuges when a "liquor collar" has been made in the place.

Buckner's activity in 'drying up' the wet sections of the city has resulted also in greater vigilance on the part of the police department, with the latter no longer wasting time on possession cases, in some instances passing up such cases to get the places later for selling. Most of the possession cases are thrown out and the cops and their superiors figure it but a waste of time in making a "pinch" unless they have the places right for selling.

Rose Abused Policeman

William Rose, vaudeville actor, who says he resides alternately in the N. V. A. club-house and the Hotel America, when he is in New York, was arrested Monday night.

According to Policeman Crehan, of the West 47th street station, he arrested a crowd of other theatrical folks were obstructing the sidewalk in front of the 46th street club-house. When he asked them to disperse Rose abused him roundly, the officer claimed, causing more of a crowd to collect.

Rose was taken to Night Court where he apologized and was discharged with a reprimand.

Attorney Tried to Crash at Capitol

Charles F. Roberts, attorney, residing at 266 Riverside drive, was arrested at the Capitol, New York, Sunday night, for trying to crash the line waiting for a seat in the balcony, and also assault, he was discharged in Night Court.

Tab's "Selling Heads"

Nighthawk newboys who infest the subways and clutter the sidewalks near hotel exits will tell you that a scare-head on the pink editions of the morning papers, which features a theatrical name is always a good seller. Hence, the feature yarn determines the quantity of "polpers" they stock up with.

The dailies know this also, judging to what extremes they will feature "actress" or Broadway names, which the tabloid sheets are particularly strong for it, as witness the "Mirror's" interpretation of Ethel Barrymore's illness as one approaching a "dying" condition and no headlined.

RIDE IN WAGON PROMISED FOR GIRL-BOOZERS

Washington's Young
Women Strike Against
"Decoy" Assignments

Washington, March 17.
The prohibition agents hereabouts are going to tighten up. In raiding the dance places and cafes, it has previously been the custom to "pinch" only the male members of the party.

Comes word from Harry M. Luckett, the Federal agent for the District of Columbia, that the debutantes, "sub-debs" and other young women who "take their drinks between dances or meals" will also be taken along in the wagon.

Luckett decided upon this after several mothers had complained that their daughters were returning home in the small hours of the morning "under the influence of liquor."

This warning was not meant to be a "scare" for, as Luckett describes it "it is the beginning of a vigorous campaign by the prohibition unit, aided by the local police, to put a stop to drinking in public places by also arresting the women as well as the men."

At the same time that this announcement was made, a strike was declared by the young lady friends of the prohibition agents who have been acting as decoys by accompanying the agents to the dancing places and restaurants. These girls state that all their friends are "giving them the cold shoulder" since they adopted this method of earning extra coin. Most of these girls are employees of the prohibition unit here.

"HOP JOINT" IS LOCATED BY DR. SIMON

3 People Arrested in 47th
St. Apartment—Opium
Layout Under Bed

In the arrest of a woman and two men in an alleged "hop joint" on West 47th street near Sixth avenue, Dr. Carleton Simon, head of the Narcotic Division at Police Headquarters, believes that he has located a place young women in the Times Square district have been visiting. The trio gave their names as Louise Phillips, 20, actress and dancer, of 119 West 47th street; Dominick Gallo, 26, chauffeur, of 119 West 47th street, and Patsy Martini, 31, a ballroom, of 119 West 47th street. The three were arraigned in West Side Court and held in bail by Magistrate Earl A. Smith. They will be arraigned again to-day (Wednesday).

Dr. Simon was accompanied by Detective James T. Brady and several others. They descended upon the apartment occupied by the Phillips woman, according to Brady, after they had "raided" Gay. They quickly stepped into the room and found Miss Phillips lying in bed in negligee. Martini, they stated, was in another room. The apartment, well furnished, was filled with the fumes of opium, they said.

After a search the detectives allege they found a hot opium layout in a drawer under a bed in the apartment. They seized the layout and placed the trio under arrest. Martini, Brady declared, "has just been recently freed on a similar charge."

Before bail was fixed, Brady told the court that Commissioner Simon's office had received information that many young girls in the Times Square section had been frequenting the place. It was then Magistrate Smith set bail for Martini at \$1,000 and the other two at \$500 each.

HAYNES OUT— COL. DRAKE IN

Washington, March 17.

Roy D. Haynes' resignation as Prohibition Commissioner was turned in some time ago. Mr. Haynes has wanted to leave the Department, through other interests.

"It is reported Col. Drake, looked upon as a "million man," will succeed to the position.

Roadhouses Stirring

Roadhouse business around New York has commenced to pick up. The first signs of decent motoring weather always helps the outlying grooves.

"THE MIRROR'S" PHONEY CONWAY

The "Daily Mirror" (Hearst), one of the three New York tabloid dailies fighting for metropolitan circulation, is featuring in its sports department the name "Jack Conway," confusing many theatrical readers who assume it is "Jack Conway of Variety," who also writes sports and handicaps boxing bouts.

The "Mirror" not long ago distributed news stand posters with pictures of their sports writers, and to further confuse the theatrical readers put a mask and trick mustache on their mythical "Jack Conway."

According to report, the "Mirror's" stuff, which appears under Conway's signature, is being written by Murray Lewin. The inside story connected with the sudden featuring of the name "Jack Conway" is that the "Mirror" used a couple of fight predictions of Jack Conway (genuine) of the Boston "Globe" and (noticed) and effected an immediate jump in Times Square and theatrical circulation. Following an investigation the "Mirror" realized the theatrical fraternity thought they were reading matter by Jack Conway of Variety.

No effort has been made to contradict the impression by the "Mirror." The matter was further complicated when Variety's Jack Conway joined the staff of the New York "American" (Hearst) and wrote boxing and baseball. Conway was forced to adopt a temporary pen name of Con Conway to avoid confusion with the "Mirror."

This led readers to believe Conway was writing for both the "American" and "Mirror."

Jack Conway, of Boston, has been writing sports for the Boston "American," where he built up quite a local reputation as a fight handicapper. As far as is known he is still in Boston.

None of the New York Hearst dailies ever used Conway's name until the "Mirror" began it in a small way, gradually increasing the scope until today, when the name is given the star play all over the sports department, featured in addition to playing up the fight predictions, which Jack (Variety) Conway does for Variety, also appears at the head of a daily column of sports comment and editorial.

CHASED NEGRO MUSICIAN

Disorderly Conduct Charge—Paid \$5 Fine

Robert Hawkins, 30, negro musician, said to be employed in Roseland, and living at 355 West 145th street, was arraigned on a disorderly conduct charge before Magistrate Bernard J. Douras, in West Side Court, and fined \$5 or two days in jail. He paid the fine.

Hawkins was caught on Broadway, at 51st street, after a lively chase, in which almost 100 persons joined. He was arrested by Patrolman Francis Gorman, attached to Lieutenant Patrick Fitzgibbon's Broadway squad. According to Gorman, he said that he heard the screams of two white women. Gorman stated that Hawkins is alleged to have spoken to one of the women. They ignored him and, it is alleged, that Hawkins seized one by the arm. Gorman, who heard the cries and saw the mob, gave chase. A menacing throng gathered around Hawkins. Gorman explained that he was a patrolman and he would take Hawkins into custody. This didn't appease the crowd.

It was only when uniform officers arrived that Hawkins was safely conducted to the West 47th Street Police Station. The women disappeared after the chase. Hawkins stoutly denied the charge. He said he saw a chase and joined in the run.

JIMMY RADIGAN TALKS FREELY IN COURT

Brought There by Wife on
Assault Charge—Joyce
Sisters Mixed In

Jimmy Radigan, who said he was one of the vaudeville team of Kels and Pennington, living at Mansfield Hall, 226 West 50th street, was haled to West Side Court before Magistrate Bernard J. Douras on a summons obtained by his wife, Joan, charging him with assault. The magistrate heard the facts he suggested that Jimmy remain away from his spouse.

The charge based on the issuing of his edict he didn't mean that they should sever their professional relationship. Radigan promised the court that he would keep away.

Radigan, who was scratched and sore, told the court he refused to say that his wife to whom he has been married eight years was partly to blame for all the trouble. He told the reporters in the corridor of the court "he refused to divulge the name of the 'boy friend' but said he was in the show business. The Radigans have a son, 'Buddy,' seven years old.

Radigan, who appeared in court accompanied by some women friends. She explained to the court her husband had assaulted her on two occasions. Once in their apartment and two days later at the home of a friend where she had gone after the first alleged beating, she said.

Radigan denied the assault. He said he went to an apartment in the Mansfield to get a cook stove but he had no money and asked if he couldn't prevail upon his wife to return home. He said it was then he was assaulted by his wife "boy friend" while the two Joyce sisters were in the arms and he received his "pinch."

Jimmy told the reporters not to forget the fact that the "boy friend" got him. As Jimmy would put it, "You should see the other fellow." He went on further to state that his wife was responsible for him losing a long engagement recently when she refused to rehearse.

At the Joyce apartment on the second floor a woman who answered the telephone stated that she was one of the Joyce sisters. She declared that there had been a battle at the apartment, and that the sisters were the losers. She stated that she was coming through the hallway when she discovered Radigan eavesdropping at her door. She shouted to her sister and it was then they began to pummel Radigan.

H. Weller's Unwelcome Visit Followed by \$25 Fine

Hobart Weller, Broadwayite and habitué of the best of the night cabarets along the Great White Way, was a prisoner the Wednesday night on a charge of general malicious mischief.

Weller was in the neighborhood of the Greenbelle Hotel, 66th street and 7th avenue, and remembered that he knew Henry Mills, a riding instructor, who lives in the hotel. Weller dropped in to pay him a visit. Acquainted with the location of the Mills suite, he went right to it without being announced. Mills was entertaining some friends of his wife.

Mills attempted to discourage Weller, but it didn't register. When Mills tried to eject Weller he took it to heart. The two finally resorted to fistfighting.

During the mix-up the chandelier in the room was torn from the ceiling, the furniture was overturned and, according to the manager, about \$100 damage was done.

Weller was arrested on complaint of Manager Riorke of the hotel, and later fined \$25 or five days in the Night Court.

During the scrimmage Mrs. Mills fainted and since has had to have the attention of a doctor as a result of the excitement.



Agnes—FINLAY and HILL—Chas. J.
in "VODVIL A LA MODE"

Booked solid until July 6th on Loew Circuit
Many thanks to Mr. J. H. Lubin and Mr. Moe Schenck
Direction CHAS. J. FITZPATRICK, 160 West 46th St., New York City

N. Y. POOL ROOMS FIND NEW WAY TO OPERATE

"After Police Make Pinch and Charge Is Dismissed by Magistrate, Injunction Application With Time Limit Against Police Interference Seems Proceedure — Something Pleasurable in Betting Circles of Metropolis — Hand Book Rooms in Hoboken With No Business — Gambling Layout for "Customers" Between Races—200 Pool-rooms in New York

"FRIENDLY COLLARS"

Gambling under the protection of a court injunction is something new and pleasurable to the betting fraternity of the metropolis. It is operated as a legal procedure, initiated by a "friendly collar," with the charge as a rule dismissed in the magistrate's court. Following that dismissal and using it as the basis for an injunction application, the injunction is applied for with a time limit. The papers ask that the police be enjoined from interfering with the premises for a period said to be from 30 to 90 days, according to the nerve of the applicant. This procedure was but recently hit upon, from the accounts but is now well under way. There have sprung up this winter racing season in New York 200 pool rooms where bets are received and accepted by phone and in person on the various winter tracks. Where the "customer" attends in person he may find diversions within during the 30 minutes between races by gambling on the various layouts in the place, with "Klondike" mostly favored.

Protecting Crap Game, Too
Besides the pool track pool rooms it is said a crap game has found it convenient to protect itself through an injunction of similar description to the pool room process. Original protection is given for \$250 each, with the 200 pool rooms the gross "fixing money" is estimated at \$50,000. Accepting the period of three months as the time limit of the injunction, before a place is again subject to a visit by the police, the protection rate is far below that of years ago when pool rooms ran almost openly in the big city. In those days the prices were scaled according to how much money the pool room handled with the average "protection" \$150 monthly.

Through the free operation of pool rooms in New York the "business" of the pool rooms in Hoboken and Jersey City (particularly Hoboken) where they have seemingly operated with the only fear their bank roll might give out, has been badly dented. Phone betting to Jersey by the individual has dropped to a minimum, while the Hoboken places are getting only "lay off" or "wired" money, meaning bets in bulk, mostly by pool rooms.

Betting so far this winter on the average has been in smaller amounts than previously, accounted for by the large number of pool rooms operating.

Racing Season Stops It
It is not unexpected by the "rooms" that when the racing season opens on the metropolitan tracks the large majority of the pool rooms will disappear, to again spring up for the winter tracks. Somehow, bookmakers have observed that when racing starts around New

York, the regular race tracks appear to know what the police can't find out prior to that event.

Gamblers say that as the race tracks want the admission fee of the bettors to their track, they do not want the pool rooms open as it means a loss of revenue at their gates. Bookmakers reply by inquiring why it is lawful to make bets at the race track and not away from it?

Bookies at the Tracks
For a few years after the betting law was squirmed around so that bookmakers could openly work in the New York tracks with transference of notated bets only, bookmakers paid \$5 daily, as against a former fee when betting was wide open of \$100 daily for each bookmaker. With last season the \$5 charge, not directly paid into the racing association's treasury, was abandoned as though the racing directors did not want to be connected even that remotely with the "books." Bookmaking has continued however without cessation.

Winter tracks operating at present with bets received for any in the New York rooms are at Miami, New Orleans, Havana and Tia Juana.

ZAIKEN "BOOD" BOWED IN REPLY

Monday night's wrestling show, under the auspices of the Campana Athletic Club (Jack Curley), at the 7th Regiment Armory, seemed to please a fair-sized crowd of about 6,000 enthusiastic fans.

The main bout between Jim London (champion of Greece, 125 lbs) and Dan Koloff (Bulgaria, 215 lbs) was won by London with a headlock in 47 mins. 37 secs.

It was rough, with both men crowding to such extent at times as to make the match look as if it were "in the bag."

The opening bout ended in a draw when Frank Bruno (Poland, 200), and Milo Steinberg (Germany, 205) failed to pin any shoulders to the mat in the half hour time limit.

The next match brought together Ivan Zaiken, 265-pound Russian, and Will Dempsey, the pole champion country with a long name, who substituted for Arthur Bogans. Zaiken has lost most, if not all, of the popularity he gained when, upon his loss to his pull with the fans, he was substituted for Arthur Bogans. Zaiken has lost most, if not all, of the popularity he gained when, upon his loss to his pull with the fans, he was substituted for Arthur Bogans.

After this victory he was acclaimed as a sure fire-draw and promptly matched by Jack Curley to wrestle Wlodek Zybysko. It was in this match he lost his pull with the fans, he was substituted for Arthur Bogans.

After having a win within his grasp he quit, complaining his ear hurt him.

Building up Zaiken
Monday night Zaiken entered the ring and was severely "bood," but unfamiliar with the American crowds, he mistook it for cheering and gracefully bowed. This match was won by Zaiken in 13 mins. 51 secs, was poor match making. It looked like a buy-out by Zaiken, who, with his 57-pound handicap, should have defeated the crude Decker in shorter time.

Joe Stetcher, scissor-hold king (former world's champion) and Renato Gardini, Italian champion, wrestled to a draw in an hour and 15 minutes in the semi-final, by far the best bout of the evening. Weights: Stetcher, 210; Gardini, 200.

Tommy Shortell and Charley Mathieson were the judges, and Louis Magnolia, referee.

Louis Mann was an enthusiastic ringside fan.

One-eyed Connally, the champion gate-crasher, also attended.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By CON CONWAY

THURSDAY (MARCH 19)

BOUT.	WINNER.	ODDS.
Abe Goldstein vs. Tommy Milton.....	Goldstein.....	9-5
Johnny Gannon vs. Buck Josephs.....	Gannon.....	even

FRIDAY (MARCH 20)

Ed Martin vs. Phil Rosenberg.....	Martin.....	7-5
Bushy Graham vs. Harold Smith.....	Graham.....	5-3
Murray Layton vs. Johnny Green.....	Layton.....	6-5

SATURDAY (MARCH 21)

Stan Loayza vs. A. Del Pinto.....	Loayza.....	6-5
Al Simmons vs. Johnny Mosley.....	Simmons.....	8-5

WEDNESDAY (MARCH 25)

Sid Terris vs. Low Paluso.....	Terris.....	2-1
Felix vs. Al Clitty.....	Felix.....	even

SCORE TO DATE

Selections, 64. Winners, 46. Draws, 9. Losers, 9.

INSIDE STUFF ON SPORTS

Harry Wills Side-Stepping

It's hard to figure why Harry Wills doesn't accept Tom Gibbons' challenge and grab himself two chunks of big dough instead of one. Wills is a poor man, pugilistically speaking, never having had big shots until quite recently. His bouts with Bartley Madden last summer, and Luis Firpo, probably netted him more money than he had ever earned before in all of his battles, yet he persists in passing up the Gibbons match while Tex Rickard stands ready to promote and to hang up a large luscious purse.

Wills on his showings against Madden and Firpo is not in a position to adopt a superior air when Gibbons' name is mentioned, for Gibbons went 15 rounds with Dempsey at Shelby.

The reports that trickled east, mostly "inspired," anent Dempsey's "cavorting" of Gibbons and allowing him to stay in the face of local hostility are not borne out by the facts.

In the opinion of students of boxing, Dempsey would have his work cut out for him if he and Gibbons ever meet in a 24-foot ring, and in the opinion of the same student Wills would be knocked out by Dempsey in 15 seconds.

Many unbiased fans think Wills prefers Dempsey because he could live quite comfortably on the loser's end of the purse, considerably larger than he would receive for a fust with Gibbons.

If Wills really thinks he can defeat Dempsey, he must be equally confident of his ability to best Gibbons, for which he would receive plenty. If Wills met and defeated Gibbons he could force Dempsey to fight or renounce the title.

Wills and Gibbons would draw more money now than they would ever draw again, even if Wills defeated Dempsey, so why not tackle Gibbons first?

For years Wills bewailed the lack of opponents. It was claimed by his admirers that the white heavyweights became coy and elusive when Wills' name was mentioned. Sports writers, stuck for a rainy day topic, could always find inspiration from the inactivity of Wills, who was regarded as a stevedore, because he couldn't find opponents who would risk their reputations in a ring with him.

A vivid picture of Wills cowering and mauling Bartley Madden, a second-rate heavy, and the same Wills unable to stop the fat, clumsy Firpo at Boyle's Thirty Acres last summer, arises when Paddy Mullins loudly denounces Dempsey for his tardiness in giving the negro immediate action.

The action of the New York Boxing Commission in ordering Dempsey to accept Wills' challenge within 24 hours or face suspension in the State is commendable and shows the commission is desirous of seeing Dempsey in action, but it still leaves the fight fans wondering why Wills doesn't grab the kale by tackling Gibbons, a match without any of the complications which enter into a heavyweight championship event.

That Bike Hocus-Pocus

Following Variety's story about the recent Six-Day-Race focus-pocus at Madison Square Garden, one daily picked up enough courage to label the race "the works."

Bobby Walthour, Jr., and Freddy Spencer won the grind. They were the kid team and rode strongly, but insiders affirm that McNamara and Horan were the best team. One reason advanced for the wild judging and awarding of laps (which became a scandal during the races) is the interest in young Walthour's future taken by one of the cycling cars. At any rate, Walthour and Spencer didn't receive any of the worst of it from the judges, despite the judges' known propensities for taking good care of the Italian teams entered. This was accomplished early in the week when George and Beloni lapped the field during the first few hours, thus insuring stimulated interest in the race from the large metropolitan Italian-American colony, most of whom are bike fans.

The exploitation of these people has become a stench in the nostrils of most of the honest sports writers, but only one newspaper has had the courage to call a spade a spade to date.

Bicycle racing has built up an enormous following in Greater New York during the past few years, especially the outdoor racing at the New York Velodrome. The promoters, in their greed for dough, are in a fair way to tear down the structure they have erected, because they underestimate the understanding of their public. Promoters of wrestling found this out to their sorrow.

Tommy Milligan, English welter-weight champion and recent conqueror of Ted Kid Lewis, will invade America this summer seeking a titular match with Mickey Walker.

Joe Jacobs, who handled Frankie Ask and other "timid" pugs, will meet Milligan at the dock and steer him through the mazes of the American build up.

SKI CLowns PAUL'S WALLOPS

Pantomimes During Terrific Beating

Paul Berlenbach technically kayo'd Battling Siki in the 10th round of the final bout, and Frankie Schoell, of Buffalo, won from Larry Estridge in the 10-round semi-final at Madison Square Garden last Friday night. An amazing crowd was on hand, the gate running well over \$40,000 at \$7 top.

Siki entertained the crowd by talding an unmerciful lacing and clowning it up. Berlenbach found him an easy target for body shots, which slowly weakened him. The colored man was in good shape or he would have gone out earlier. Siki showed nothing except an ability to pantomime. He hardly led off in the fight and was strictly in for the ride.

Eddie Purdy stopped the slaughter in the 10th with Siki helpless in his own corner and Paul throwing punches into him as fast as he could pump. Siki hadn't hit the deck, but he was 100 to 1 to go out in another round and possibly sustain injury.

Estridge's "Fighting Fury"
Estridge, in the semi-final, showed all the fighting fury of a six months' old baby. If there is a mere chicken hearted fighter fooling the public than this fellow it's a national secret. With all the natural ability in the world and with weight, height, reach and superior punching ability in his favor, he allowed Schoell to make a monkey of him and let the pace all the way.

The Buffalo boy started with the tap of the go, and never allowed the colored middleweight to set. He jabbed Estridge in the body and when he brought his guard down crossed with a hard right. Near the end of the first round Estridge went down from a push and deliberately took a nine-second count, being on one knee at the bell. He should have been disqualified at that time.

In the last round Estridge came out of his shell for a moment and actually traded punches with Schoell, belting the latter with a couple of lefts that might have done damage earlier in the bout. Had Estridge torn into Schoell from the first bell the chances are he would have stopped the upstart, but Larry never gambles. He waited for Schoell to slow down and was still in the final bell signalled his defeat.

Preliminaries
Rene De Voss beat Jack Roberts in a six, Jimmy Amato did't out on Jackie Cohen in another six, and Joe Roggi stopped Floyd Skinner in the opening four-round bout, which proved the best of the evening.

Next Friday night Eddie (Cannonball) Martin defends his banian crown against Charles Phil Rosenberg at the Garden.

\$360,000 FOR CONCESSION

\$90,000 Yearly For Four Years' Privilege in New Garden

The concession privilege for the New Madison Square Garden, now being erected at Eighth avenue and 56th street, was sold for \$90,000 a year for four years to the concessionaire who succeeded Harry Stevens at the old Garden.

The terms call for \$2,000 extra daily during the six-day bike races and dog show.

HAND'S BASEBALLERS

Washington, March 17.
Fred Hand, manager Earle theatre, has organized a baseball team among the house employees.
If the "boys" develop along lines anticipated out-of-town games may be booked.

CAVANOVA and MARAK
Operatic Singing

11 Mins.; One Hippodrome

Marak are of the Chicago Opera and the Czech-Slovakian National Opera. They are presented in vaudeville by Ottokar Bartik.

Of the caliber of their voices there can be no doubt. Miss Cavanova's beautiful mezzo soprano showed up to better advantage when reviewed, but probably only because the routine gave her far more opportunity. Her voice is warm, vibrant, mellow quality, suffering only in flexibility and sweet-

ness in imparlance with the very greatest. Mr. Marak's tenor, though sterling in volume and tonal resonance, seemed rather cold and mechanical along side of it.

The routine was almost relentlessly classical. The opening duet, "Mira La Blanca Luna," by Rossini seemed to give the couple their best opportunities. A solo by Miss Casanova, "Joy of the Morning," sung in English, was possibly an attempt to touch a distinctly responsive chord. Mr. Marak's solo was a very short one, "Mattinata," by Leoncavallo.

The act demonstrates again that more than voices of operatic or concert-platform quality are needed to impress outstandingly in vaudeville. Cavanaugh and Marak, though adequately pleasing in appearance,

adequately pleasing in appearance, know practically nothing as yet about variety methods. The tenor has an irritating habit of fastening his eyes on the leader in true operatic style and it detracts immeasurably from a vaudeville audience's enjoyment of his singing. Miss Cavanaugh is slightly better, but should remember that "no-

Antonio Ricci Vocelli, accompanying, showed helpful presence of mind once or twice when the eccentricities of the score proved stumbling blocks in the way of the house orchestra.

"SNUB" POLLARD and Co. (4)
Comedy Sketch
20 Mins.; Full Stage
Mainstreet, Kansas City
Kansas City, March 14.
"Snub" Pollard, screen comedian,
walrus whiskers, white cotton gloves
and his familiar picture makeup,
with the assistance of Archie Fowl-

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Mainstreet, Kansas City
Kansas City, March 14.
"Snub" Pollard, screen comedian,
walrus whiskers, white cotton gloves
and his familiar picture makeup
with the assistance of Archie Faulk,

Joe Reed and Marian Martin, is appearing at the Mainstreet this week in a comedy sketch, "Oh, Uncle," and getting away with it.

The turn is so much better than

the "personal appearance" things so often used by stars from the screen to the stage. As the name implies, they can be classed as good. The story credited to Ted Kemm, is based upon a mythical rich uncle invented by a young husband as an excuse to get a few nights away from his home. He has told his wife that he is going to the States, and the conversation is overheard by a pair of comedy buddies, Pollard and Faulkner, hiding behind a safe, in the living room.

After the married ones exit the stage, the comedies have some stunt with a twist, which brings memories of the piano moving stunt, but with new lines. They are discovered by the wife, and make her think Pollard is the uncle. The fun goes

The husband returns and is "knocked out" by the wife's information uncle is present. The dialog

fast and snappy, and the very English enunciation is amusing. Archie Faulk is a good second to the principal and Miss Martin handles the jealous wife nicely, and is good to look upon.

For the finish the comedian is informed that the little scene just presented would be good for one of his screen offerings; a camera is

Pollard was given a real reception on his entrance, as there was no mistaking him with the familiar makeup. The little company worked nicely together and not an opportunity was overlooked for a laugh. The personality of the star, should make it a sufficient draw on the big time for a swing over the circuit.

cut. 11 1/2" x 3."

Rewritten news items which have appeared within the week in the

This department contains 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 rewritten from a daily paper.

NEW YORK

New York, March 17.
Louise Glaum was granted an attachment on the papers held by J. P. Read, Jr., in Supreme Court Monday. Six firms handling pictures in which the producer has interests have already been named as stakeholders to Miss Glaum's attorney. A promissory note for \$103,000 given by Read to the picture actress in 1921 was offered in evidence. "To avoid a summons," declared Louis Boehm, Miss Glaum's attorney, "Read disguised himself as a stoker when he left this country. He is now in Paris producing pictures."

A general meeting of the Actors' Equity Association will be held at the 48th Street theatre on Monday afternoon to appoint a nominating committee to make up a ticket for the annual election in June.

Marguerite Namara has been signed by the Shuberts to sing the role of Yum-Yum in their revival of "The Mikado."

Gareth Hughes leaves the films to his new leader, "The Joy," coming to the PUNCH and JOY.

R. H. Burnside, former Hippodrome director, has a cable offer from London to stage a revival of "Watch Your Step" for Sir Alfred Butts.

William A. Brady told the Women's Association of Temple Road, Sholem Monday afternoon that play juries or censors of the stage and screen would not be necessary if the producers would co-operate in a clean-up.

Mary Haynes, claiming to be a vaudeville performer, was placed in the psychopathic ward at Bellevue Hospital Monday. She had collapsed from a seizure after having taken laudanum to ease pain from earache.

The Samberg bill to legalize Sunday theatricals in New York state has been killed by the codes committee of the assembly which play and won't get a chance on the floor for a vote. The same fate befell the bill to legalize Sunday theatricals to be legally played on Sunday.

Clara Morris celebrated her 87th birthday Tuesday. The veteran actress has been an invalid for a long time but sent a cheery message from her sick bed to friends.

Eli Joretick, dealer in picture films as a side line, to his first venue candy store, was sentenced to 30 days or \$50 Monday by Magistrate Simpson. Joretick was convicted of breaking the fire laws by selling explosive films without a permit.

Union musicians have entered the quarrel over music in the parks rendered by the New York police, fire and street cleaning bands. Leaders of these music-making bands compete with private ones and make it difficult for regular musicians to obtain a livelihood.

Leon Rothier, basso of the Metropolitan, has been named as co-director by the French consulate in New York. He is in his divorce suit in Supreme Court.

The City of New York has produced a two-reel picture to be shown before and after the political gatherings. It depicts the work and accomplishments of various municipal departments. Mayor Hylan is featured.

Cardinal Hayes denounced filth in the theatre and declared that thousands of parents were being deprived of their liberty to take their children to theatres because "they are afraid of what they and their children may see and hear." Sunday at the annual communion breakfast of the Catholic Club.

The first verdict rendered by the Citizens Play Jury gave a bill of health to "They Knew What They Wanted" and "Desire Under the Elms," and a bill of dishealth to "The Firebrand." The modification in one love-making scene in "The Firebrand." In the scene the hero of the play is kissing the heroine in the balcony scene was reduced and will continue so during the run of the play, according to the management. The rule of the play-jury system, the jurors will visit "The Firebrand" again for the jury's definition means with their approval.

The trial of George L. (Tex) Pickett and the other members of the S. District Court at Trenton, N. J., for conspiracy illegally to transport motion pictures of the Dempsey-

Carpenter fight may last for another week. It started March 10.

Gertrude Vanderbilt paid \$135 in City Court Friday to satisfy a judgment in favor of her real estate broker. Her bank account, tied up by a receiver, was released.

Saturday, March 28, has been set for the opening of Ringling Brothers' circus at Madison Square Garden. This will be the last circus season in the historic Garden. Wreckers will start demolishing it May 1.

A severe attack of laryngitis forced Al Johnson to notify Lee Shubert Saturday he could not continue in "The Boy." Johnson wants a long rest. The Winter Garden will remain dark for the present.

Friday Johnson was created a special deputy sheriff of Westchester County, N. Y., by Sheriff Naudin. Johnson has been a regular in the comedian's chest. Johnson is a property owner in Scarsdale and Hartsdale.

Appeals for \$25 subscriptions toward the Eleanor Dugan memorial have been issued by the Italy-America Society.

Ethel Barrymore, ill with neuritis in both arms, is resting at the Ambassador Hotel, New York, before she can return home.

De Wolf Hopper announces he will stick to "The Student Prince" and will not appear in the Shuberts' revival of "The Mikado."

"Sparkling Gurdy" adapted by George Burdette from Hans Mueller's "Der Tokajer," is to open at the Montauk, Brooklyn, N. Y. March 28. The production is by Barbanell and William Courtleigh, who will be co-starred, the cast will include: Robert Rendel, Robert Southard, Helena Adamson, Jeanne Powers and Arthur Lang. Dwight Deere Wiman is the producer.

David Belasco has obtained the rights to produce plays by Ernest Vajda, author of "The Harlem."

"The Duchess of Broadway," the 1925 Boston Tech show, will be seen at the Waldorf-Astoria New York, March 28, after a preliminary tour. Ned Wayburn has directed the production.

Lionel Barrymore will be presented by the Shuberts in a revival of "Tapa," played by Herbert Ross in 1924. Irene Fenwick will be in the cast.

Elsie Ferguson has postponed her vaudeville tour in Barrie's "Half Hour" for several weeks. Famous Players-Lasky has signed her for a picture production in California.

Ethel Legnka, concert pianist who recited "They Wanted," will be given by the Sparks Wednesday night at the Heckacher theatre, New York. For the first time in the history of this amateur organization, the performance will be on the benefit show.

"What Price Drama, or They Did What They Wanted" will be given by the Sparks Wednesday night at the Heckacher theatre, New York. For the first time in the history of this amateur organization, the performance will be on the benefit show.

Accused of defrauding the Brantford theatre, Newark, pictures, got out of the theatre, and four men were arrested by the Newark police Sunday night. The management claims the women, as ticket sellers, co-operated with the men ticket takers, to resell tickets.

Fire aroused about 150 theatrical folks Sunday morning at the Hotel Richmond, New York. Edith Stedman, one of the guests, played the role of the heroine in the play. The fire broke out in the balcony scene was reduced and will continue so during the run of the play, according to the management.

The opening of "Ostriches" has been set for this Friday at the Stamford theatre, Stamford, Conn., by William A. Brady, Jr. and Dwight

Deere Wiman, Inc. Next Monday it goes into the Montauk, Brooklyn, for a week and then into a New York house.

"Fast Workers" has been placed in rehearsal by Mulligan and Trebitsch. Vivian Martin has been given the lead. Armstrong, the late playwright's nephew, to direct the new production.

"Relations," a comedy of Jewish characters by Edward Clark, will be given an out-of-town tryout by Crosby Gages and brought to New York early in May.

"The Cellar Players" of the Hudson Guild, who recently produced "Salomy Jane" will try another Paul Armstrong play, and have asked Robert Armstrong, the late playwright's nephew, to direct the new production.

Lionel Barrymore has signed a contract with Lee Shubert to be starred in a play from the German. The title not disclosed. In the supporting cast will be Irene Fenwick, McKay Morris and Ulrich Haupt.

"Mismates" will have a Washington opening before its New York showing.

Grace George and her entire production of "She Had to Know" may be taken to London by Charles B. Cochran.

On the call board at the Fulton is a notice to the effect that Elsie Janis had "misaid" jewels in her dressing room, couldn't find them, and was forced to wear them for her recovery. Miss Janis denied that it was a publicity stunt and said the missing gems are worth \$15,000.

Wilda Bennett must face a suit for \$1,047 alleged fees for attorney's service, in spite of the fact that Miss Bennett was not served personally. The papers were left with her housekeeper and an affidavit filed Thursday in Supreme Court accuses the actress of dodging a process server. The action was brought by Madeline M. Sheer, to whom the claim was assigned by H. Randolph Gugenheimer, attorney, who declares he acted for Miss Bennett in income tax matters and in a \$10,000 suit brought by Mrs. Charles Frey, Forest Hills, L. I., for alleged alienation of her husband's affections.

Branch boxoffices in every important city from coast to coast are being established by Famous Players-Lasky. Through these seats may be reserved without additional cost for any performance up to eight weeks in advance.

Because of the many reservations coming to the big playhouse from all parts of the country E. F. Albee Heiman, president of the Orpheum circuit, and the heads of the International Association of Theatrical Managers are co-operating with the Albee-Albee people in the plan. Reservations may be made directly at the boxoffice of the Albee-Albee house from which they are transmitted by wire to the hip.

This is believed to be the first trans-continental reservation service ever inaugurated.

"The Need," comedy by Tom Powers, has been accepted by the Cherry Lane Theatre, New York. The author is playing the lead in "The Wreck."

The music of the pantomime, "Gilligan," which has been arranged by R. A. Shipley. It is to be produced by the Children's Playhouse.

Rothschar, dancer, filed suit in New York City for \$105,000 damages against the publishers of the magazine "Asia" because they printed a picture of her standing on the steps of a Buddhist temple with the caption stating she is a Burmese woman. The actress, who is married to a man, said that her father was English, her mother Irish and her right name is Olive Davidson. She alleges the picture caption represents her as being "inferior in birth, race and breeding" and that she is entitled to damages for the photograph and her rights to it used by "Asia" without her consent or knowledge.

The Winter Garden will celebrate its 14th birthday Friday night. Al Johnson, now in the theatre, is in the show opening the house.

Charles McClum, tight rope walker, is being held by the police as the kidnaper of Paul Pennell. (Continued on page 49)

CHICAGO

Chicago, March 17.
Future residence may be built with a special room for radio according to the plans of the new Parkside Park, a six-story building in connection with the impending "Own Your Own Home" Exposition at the Coliseum.

Sam Kaaten, featured comedian, is back with the Yiddish Players at Glickman's Palace.

The Garrick was the scene of a riot Sunday afternoon when groups of Socialists staged a free-for-all fight.

Elsie Cole, cabaret entertainer, has filed suit for damages amounting to \$25,000 against the Pershing Palace, Inc., operators of the Pershing Palace. Cole alleged she was severely beaten by Cyrus Tierney, manager of the cafe, when she refused to perform in a singing act which he was producing.

Threats to boycott Evanston merchants who spread propaganda in favor of Sunday movies were answered by the Civic League of women's organizations' meeting at the Evanston women's club. The entire Negro population of about 7,000 is expected to vote against the Sunday movie proposition.

PACIFIC COAST

Los Angeles, March 17.
Marie Mack, who says she was a former "Foxy" girl, has obtained an annulment of her marriage to Donovan Lee Cook on the grounds of fraud. She told Judge J. de Mille that she had married him before marriage, represented himself as a "wealthy lumberman." He turned out to be the driver of a truck for a lumberyard, she said, and earned \$20 a week. The annulment was granted.

Articles of Incorporation have been filed with County Clerk Lampson for the Cecil B. de Mille Pictures Corporation, the name under which de Mille plans to produce his own picture films. The corporation is incorporated under the laws of Delaware. The papers on file state that the corporation intends to carry on a general motion picture business including producing and exhibiting; buying books, scenarios, dramatic and other compositions; renting out buying of studios and similar business. The stockholders are named as follows: Robert L. Cook, New York City; E. Craig, Dover, Del., and A. L. Raughley of the same place.

Tyrone Power and his wife are recent Hollywood arrivals. Power expects to remain a month and to have a role in the picture "Players-Lasky" "The Wanderer."

After a five month pleasure trip around the world Charles Eytan, general manager of Famous Players-Lasky west coast studios, and his wife, Edith Williams, returned back in Hollywood. They were welcomed home by a delegation of friends at the depot.

Gladys Huette is no longer Mrs. William Fiske, Jr. On the grounds her husband not only failed to support her but depended upon her for support she was granted a divorce.

On the third attempt to rob the home of J. Stuart Blackton, picture producer, in Hollywood, one burglar was killed. The \$100,000 in loot which had been packed ready to move was saved. This was all done by the police. A physician, Gerard de Merveux, a former Australian army officer, who engaged in a gun duel with some three or four men during the war, was dropped from a bullet wound in the left shoulder. After the home defender was killed, the burglar and the firing had ceased Mrs. Blackton and her daughters ventured to the part of the house where the firing had occurred and found her husband. A physician revived the guest, who informed the doctor he had wounded one of the men during the war. The blood stains were traced from the house to the roadside where the bandits had been in which they escaped. The injuries of de Merveux are said to be superficial.

Coroner Nance of Los Angeles has ordered the exhumation of the body of John B. Woods, Famous Players-Lasky employee, to determine the cause of death. As a result of a claim filed by the widow for workmen's compensation.

Though he pleaded guilty to a charge of having forged the name of Lionel Beimore, picture actor, to

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a check for \$67.50 which he cashed in a downtown store. A. H. Blackmore, proved to be a Superior Court Judge Carl who he was considered the best photographer of live stock on the coast and had made his business ruined by the hoof and mouth disease. It caused the court to place him on probation for two years.

Mrs. Theima Colman, who is suing Ronald Colman, picture star, for separate maintenance, gave the court a statement that she aided her actor husband by scrubbing floors and doing other menial work when they were poor and abandoned by him after he had attained \$1,000 a week salary.

After eluding the police of the country for 18 months, John Zuniga, former pal of Charles Westcott, "millionaire film cowboy," now serving a two years' sentence for a statutory offense, gave himself up to the authorities. He is alleged to have been involved in the same case in which Westcott pleaded guilty.

Justine Valse, picture actress, was trapped in a fire while on location in Topanga Canyon and was painfully burned. She was removed to a hospital. She sustained no serious injuries. It is said, will keep her confined for several weeks.

Harry J. Edwards, picture director, is made the defendant in a suit for separate maintenance filed by Katharine Edwards, who is asking \$25 weekly alimony. Edwards, his wife says, earns \$1,000 a week. In her complaint the wife names Edwards as "the other woman." She charges that her husband and Miss Lovejoy were followed to a hotel in Los Angeles, which they entered and remained there for over three hours. While they were inside it is alleged that Edwards threatened to kill her. Edwards also cited another occasion when Miss Lovejoy that her husband had been charged to a different house in Hollywood.

Alleged to have been making an easy living by preying upon noted picture players and producers, Harry Thompson, styled by the police a "beggar genius," was arrested while attempting to extort money from Jack Warner, of Warner Brothers, and is now in the housework.

Among the victims said to have contributed to Thompson's support were Charles Chaplin, George Forman, Marie Prevost, Millard Webb, director; Louise Fazenda, Phyllis Haver, Monte Blue and others. Thompson, the police say, made a practice of presenting written appeals to his prominent victims asking them to contribute money to appear at their homes and send in a note stating that he once had been employed by them but had now fallen on hard times. He badly needed \$20 to prevent himself, his wife and a new-born son from being ejected from their home.

A. G. Giffstrom, picture director, arrested recently on charges of disturbing the peace, was released on his wife, had the charges dismissed by Police Judge Chambers when the plaintiff failed to appear in court.

O. C. Jungwirth is a dog trainer and proprietor of a dog kennel here. He contracted with Charles Chaplin to train a dog to follow a police dog known as Nellie Wolf Hart to be a dog movie star. Seeling the dog, he was ordered to release the animal, when called upon to rescue the heroine, Helen Kessler, in the other way. Then Seeling sued for \$250 damages for the time lost on location. Jungwirth sued for \$235 for services. When the actual case was heard, Judge Marchetti the judge gave a decision in favor of Seeling.

William S. Hart has paid Uncle Sam an income tax said to be close to six figures. The check was delivered to the collector of the Internal Revenue Rex Goodell here. Hart was the second picture star to file a return for 1924. The first was Frank Keenan. Tom Mix was third.

To carry out the wishes of Will Hays, president of the Motion Picture Directors' Association comprising John Ford, Reginald Barker and others will pre-empt the right to make a picture whenever possible in order to avoid expensive deletions after the feature is made.

While traveling 60 miles an hour an automobile driven by H. Bruce Greene, a Hollywood business man, was killed over a pothole in the road. The driver was killed by the pothole in which he died a few (Continued on page 49)

VARIETY

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The Elks' Charity Association of San Diego, Cal., which sponsored a recent benefit performance for Frank Morrell, former tenor of "That Quartet," realized enough money to purchase for the singer the business formerly conducted at the Theatre Buffet on Second street there. Morrell underwent amputation of one of his legs, just below the knee, a short time ago because of an infection in his foot which had troubled him for several years. He now walks with the aid of crutches.

Havoc was loose among the independent vaudeville agents of the Putnam building early Monday morning when it was discovered that some vandals had scraped and defaced the names on the front doors of many of the offices the night before. The third floor in particular suffered, as practically every office from John Robbins on the 44th street side to the boxing promoters' on 45th street had had the names on the glass doors scraped with some sharp substance until they could hardly be read.

Many professionals were acquainted with Mr. and Mrs. John Semson, the aged couple who conducted a florist shop on 8th avenue, near 44th street, and who died within a month of each other. Mrs. Semson died last month. Her husband was found in his chair Sunday, dead of a broken heart. The couple were to have been celebrated their fiftieth anniversary.

When Ray Raymond left "The Four Husbands," revived for vaudeville by Robert H. Law, his fate hung in the balance and there was talk of its immediate consignment to the storeroom. This week the Law offices landed Matt Scanlan, formerly Press and Scanlan, and will feature him opposite Florie Millership.

Moran and Mack leave the bill at the Palace Friday to sail on the Levathan for England, where they will appear under the direction of William Morris. They open at the Hippodrome, London, March 30, and will stay there for the run of the current show, "Better Days," which is expected to run until the summer.

E. F. Albee and party arrived in New York from Palm Beach, Florida, last Friday after a two months sojourn in the south. In the Albee party were E. C. Lauder, Harry Jordan, Fred Schanberger, A. J. Van Deuren, Pat Casey, returned a day ahead of the party and Reed Albee, who came north to be married.

Flowers and wires from theatrical folks in all parts of the country were received by Mrs. Thomas Whiffen, co-star time ago in "The Plymouth," Boston, upon her 80th birthday anniversary.

Nita Veranille and Co. have been routed by the Orpheum Circuit to open in two weeks. The show in her is from the "Greenwich Village Follies," and will present a dancing act.

A benefit performance given at the Premier, Brooklyn, N. Y. Wednesday evening in aid of the widow and children of the late John Turtle, former manager of the House, netted \$4,000.

Syracuse, N. Y., wants \$25 more annually from picture houses if they play vaudeville acts in addition to pictures. It's the difference in the local license fee of the two policies.

Elsa Jansen, formerly starring with German companies in Chicago and Milwaukee, will head a German speaking organization that will present a short series of plays at the Plaza, San Francisco. In her support will appear Otto Kotkka (leads), Christian Englehardt, Kate Moeller, Elizabeth Heinrichs and Bart Sprotto.

TIPPING OFF "THE WORLD'S" STAFF

The New York morning "World" is a great daily newspaper—great in the sense a daily should be great. But "The World" is not as great as it should be, nor as great as it has been.

This is written for the information of the staff of the Morning "World." It may be the tip-off to many of that bunch how to increase the pay envelope and gain favor at the same time. It may likewise be informative to other newspaper men as to why "The World" is not as great as it is at present as it has been in the past. Also why its path of future greatness appears to be blocked—and incidentally (if there are any Pulitzerists around) why "The World" has shown no recent gain in circulation.

Herbert Bayard Swope is the big guy of "The World." Very decent fellow, they say, is Swope—when away from the office. Fairly good stud-poker player; believes he is a better crap-shooter and feels that "The World" was great—he's still there, and "The World" is not so great.

Swope is the cigar-smoking, feet-on-the-desk, yell-like-hell managing editor. Nice boy, though! And he always knows what he is yelling about. And he can yell like hell when anyone steals anything from "The World," such as he has done in the past and on the front page of his favorite paper.

Now we are getting closer to the info for the staff of "The World." You may imagine the staff of "The World" knows Swope. They do, and how they do! But the staff in their awe of the guy who can go in the box at craps and still okay the makeup with a smile, has overlooked Swope's swiping side.

Since Mr. Swope is not averse to a little swiping himself for "The World," and he seems to like it, the staff, if it also will swipe, may get more credit from their boss, and with the credit in the form of cash. Credit without cash to Swope is the bunk.

And now down to cases, kids. It was Swope who swiped Variety's idea of legit box office reports for the theatre—it was Swope's swiping that gave "The World" its theatrical "innovation." It was Swope who sat in his swiping swivel chair, reading "Variety," and then designating the stuff he wanted swiped from this paper.

We will never be able to prove that if Swope sues us for libel, and we tried he will, but it's the truth, lads, the whole truth, so help and protect us from ever becoming a swiping Swope!

"Swope of 'The World,'" a "name" in the newspaper field, the same Swope who nailed Hearst for "lifting" and printed it; the same Swope who was a matter of everything if against or hurting "The World"—this Swope, as big outside and even bigger than he thinks he is inside (and that's some), swiping an idea for the powerful, battling, battering "World," and from the little petty, low-browed, rough-necked theatrical weekly, "Variety," that may be starving to death for all Swope knows.

So go to it, you boys of "The World." Cop anything and turn it in. Your boss will like it, for if he can cop, why not you?

Swope the Swiper.

VAUDEVILLE'S DRAWING CARD

\$36,000 in Newark—\$30,000 in Boston—\$32,500 in Cleveland!

It reads like a report from the Director of the Mint.

It's not, though. Just the grosses drawn into Loew's theatres in those cities for one week each by a couple of children, bound together from birth and called The Siamese Twins.

Therefore, like Julian Elling and Gilda Gray in the picture houses, like Al Jolson in musical comedy, like Mary Garden in opera, and Jane Cowell in the drama, these two little girls from Texas take rank as among the biggest drawing cards in the show business.

For in Newark the two mites broke the record of the house held by Jack Dempsey by \$5,000; at Boston they broke it again but by a smaller margin, and last week tore the box office all apart to the tune of \$6,500 over the best figures recorded at Loew's State, Cleveland.

The succinct idea is this—Loew pays the Twins \$2,500 a week. His State theatre plays to average weekly takings of \$20,000. The girls draw in \$32,500. They must be given the credit. Which leaves the investment of \$2,500 returning to the house a profit of \$10,000, over and above the normal week. And probably the girls' salary but slightly increased the total cost of the show.

The Twins are not new to the show business, although they had never appeared in an eastern theatre until about a month ago. Their manager (who has been their manager since they started out) Meyer Meyers, first placed them with a carnival, the Wortham Carnival, one of the biggest outdoor outfits traveling. They remained with that show for three years, exhibiting as a concession and doing the biggest business on the lot.

Mr. Meyers brought his act into New York, possibly with the intention of playing a few weeks within before the outdoor season reopened. He applied to the big time for an engagement. It turned him down—the big time didn't play "freak acts." He called upon the small time. Loew's had played Jack Dempsey to record-breaking business, and Mr. Dempsey has yet to be acknowledged as an actor, his picture career to the contrary notwithstanding. So the Loew booking office, feeling that as their circuit is supported by the box office, that might receive their first thought, engaged this box office sensation of vaudeville, "The Siamese Twins."

Some years ago there was an exhibit of Siamese Twins, joined-together twins. It didn't get far into the east and the girls of that duo were foreigners. It played the middle-west and to somewhat similar results, although not in such large theatres, as the present couple are doing.

On the big time following this gold mine muffed by it there may be a consultation to determine what is the proper description of a "freak act." With the Hilton sisters (Siamese Twins) they are a freak of nature. But Houdini is not an actor (although he thinks he is). Houdini is a freak of application, ingenuity and publicity.

Last week in Cleveland, and right next door to the State, was Houdini, headlining at Keith's Palace, the big time house. Keith's, which wouldn't play the Siamese Twins, plays Houdini. Houdini draws them in, and he does draw them in with his showmanship, supplemented by stunts or controversies that the daily papers cannot overlook. Last

week Houdini in Cleveland repeated his Boston stunt—exposing a medium. Like Boston, Cleveland spread it all over the front pages. And to keep it up, Houdini, as in Boston, offered to post \$10,000 to clinch his exposure. That meant more stuff on the front pages.

No ballyhoo for the Siamese girls. No unusual publicity gained by personal effort. Merely that they draw them from curiosity, and curiosity is the influence in attracting 99 per cent of theatregoers, no matter what attraction they go to see, taking in this the individual as well as an attraction.

Through being a great showman on and off the stage, Houdini is a great attraction—through being a great curiosity, the Siamese Twins also are a great attraction.

If vaudeville is variety, and variety covers anything (as thus employed) for entertainment, why discriminate against a "freak act" if it can draw money without offending anyone?

PLAY JURIES AND WHITEWASH

"Whitewashing" by play juries is not going to prove popular in show circles from accounts about, following the first decisions by the juries of last week. Some of the shows don't want to be cleaned by the decision of a self-picked lay jury—the shows would prefer to remain plain dirty—it means more money in the treasury.

Should the gross of "Desire Under the Elms" fall off \$5,000 this week, that would be the cost to the management of the decision by the jury. Because, when Mr. Banton said "Desire" was dirty, the gross jumped \$5,000. Theatrical producers are agreeable to being listed as dirty for \$5,000 weekly.

Though, of course, it must be understood that had the jury declared any of those shows too dirty to remain on the stage, the management would have hastened to court with countless affidavits in an attempt to impress the courts with the belief their show is not dirty, plain dirty or otherwise. Again, that is a matter of the treasury-theatrical business in the courts.

Perhaps the widest range of thought or opinion has been brought out by these decisions of the play juries. The juries were gathered promiscuously from the intelligentsia. Each jury was composed of 12 persons, men and women. By their verdict they said that the mind of the average person is far removed from the mind of a reformer, and the verdicts also should say that reformers must not be permitted to speak or act for the public at large, for they in no wise represent nor are they representative of the public idea along any line that calls for reformation in reformer's single-track thoughts. And that takes in moving pictures and books.

The Play Juries of New York to date may be said to have presented the best argument against censoring the stage or screen that the stage or screen ever has had. If judiciously employed, the whitewashing verdicts of the play juries could be made to count immensely against any reforming or censoring movement.

INSIDE STUFF

—ON LEGIT

When the "Able's Irish Rose" company aimed for St. Louis played the Shrine auditorium, Oklahoma City, March 4, it marked the 1,000th consecutive performance of John F. Webber as "Father Whalen." As a memento of the exceptional accomplishment, Webber was presented with a diploma on the stage after the performance. A banquet was tendered him at the Elmhurst hotel. Webber joined "Able" in Baltimore Dec. 25, 1922, and has not missed a performance.

Walton Bradford of the George Tyler office has been on tour back with "The Rivals," but is still general manager for the producer. The road has been a sort of vacation. "Brad" returns to the New York office next week.

In the issue of March 3 Variety printed an "inside story" to the effect that a man who called for dropping the curtain on "The Rat" at the Coliseum was press stunt. The "Daily News" picked up the story, crediting Variety. Early last week Earl Carroll, who produced the show, advertised a deft, offering \$10,000 if either Variety or the "News" could prove it was a press stunt, although the adv. did not appear in either of the papers mentioned.

In his citizens' jury bit in the new edition of the "Follies," Will Rogers, from a box, is making capital use of the Carroll adv. Says Will, or Carroll's \$10,000 and raise him \$10,000, that makes \$20,000 of Erlanger's money—that this bit isn't on the level and that I am connected with the show." (Rogers is hiding behind a mustache for the bit).

Ziegfeld claims he has signed Eddie Cantor for another five years. Cantor says it isn't so. Cantor is in Boston with "Kid Boots," and last week the pair exchanged a number of warm telegraphic greetings. Can'tor should know better. Ziegfeld is top on the wire.

Considerable switching of dramatic critics on the metropolitan dailies is forecast for next season. It is understood Heywood Brown has made an agreement with the morning "World" whereby he is to be released from his contract. Proun, whose services the "Herald-Tribune" desired, is reported tentatively tied up with "Liberty," the weekly magazine published by the Chicago "Tribune" owners. "Liberty" is said to have been after Brown now as a general contributor for some time. Quinn Martin, dramatic editor of the "World," may be made its drama editor. Alexander Woolcott is mentioned for that berth. Woolcott's contract with Munsey is understood expiring soon. According to the dope Munsey plans switching Gilbert Gabriel from his "Telegram and Mail" to become critic for the "Telegram-Mail."

Dr. Frank Crane, whose daily articles for the "Sun" are widely syndicated, is seriously ill with diabetes. It is said he is being sustained only by frequent injections of insulin.

The conceded success of "The Fall Guy" at the Eltinge, New York, attracted more attention to James Gleason than George Abbott, who shared equally in the writing, because of Gleason's collaboration in "Is Zat So?" the leading comedy hit on Broadway. Gleason is playing in the latter show, while Abbott, also an actor, is in "Professional."

A bright writing lure in production, too, for Abbott, who originally gave "The Fall Guy" to John Golden for production. When Frank Craven started producing Golden turned over to him "The Fall Guy" with "New Brooms," which Craven tried out in stock last summer at Milwaukee. Golden was to have 50 per cent of both shows. Beatrice Brown now in "The Fall Guy," was recalled from "On Heaven" for the stock try-out, while Ed Wynn was supposed to be on Craven's end. Craven devoted himself to trying to make his "Brooms" succeed and permitted the rights to "The Fall Guy" to lapse. The latter comedy became a likely possibility as soon as "Is Zat So?" landed. The show

(Continued on page 26)

B'WAY LEGIT MANAGERS PANICKY—SHOWS NEEDED TOWN AND ON ROAD

Progression of Bad Business Weeks Brings Unexpected Situation—Some Shows Escape Slump—Two Theatres Suddenly Dark

The legitimate field was in a panicky condition early this week. The drop in business, progressive for the past three weeks, caused alarm along Broadway.

Two theatres suddenly went dark, most unusual for the middle of March. Only rapid manipulation of bookings will hold down the number of dark houses next week. Notices were posted in a number of houses, but only a few will be exercised, for there are no new attractions lined up to follow.

In order to fill gaps on Broadway two old attractions will be brought back to town next Monday, an unprecedented procedure, partially caused by the closing of "Big Boy" at the Winter Garden. "The Irene and Mary" is coming in Wallack's is dark, like the Garden this week.

New Attractions Bookers are scurrying about trying to secure attractions, not only for Broadway but to fill spots on the road. The switching of attractions in New York continues to evidence the fact that the new or five attractions have recently moved twice, meaning they have been offered in three different theatres.

Indications point to an early season. That has been true of other seasons, following Washington's birthday, when a slump is expected. Broadway should recover between now and Easter.

There is no mistaking the bad going on tour. Losses out of town have counterbalanced big profits in New York, in a measure at least. Some of last season's successes are folding up very early on the road and it will be hard to replace them.

The new arrivals had none the best of it through entrance during the slump period, but several fared so badly they look hopeless. "The Fall Guy," which opened at the Eltinge last week, looks like a real hit, but it is not yet in season. Performances (Tuesday premiere) and the big agency demand stamps it a winner. "Puppets," at the Selwyn, did not better \$3,500, while "The Easy Rider" was reported to have \$2,900 at the 33rd Street.

All Not Affected Attractions not materially affected by the slump may be counted on one hand. "Rose-Marie" maintained its place within a few hundred dollars last week and topped the list with \$37,500. "The Student Prince," leading the musicals, did not suffer further, netting \$25,000 still big money. "Louie the 14th," at the new Cosmopolitan, and the spring edition of the "Follies" were next with \$34,000 and \$33,000 respectively. "The Follies" was dark Monday last week for rehearsals and business for the balance of the week was virtual capacity. "Big Boy" closed to \$32,000. "The Love Song" has been dark last week and dipped under \$30,000. There was not much difference at the "Music Box Revue," which went between \$26,000 and \$28,000, the same money going for "Lady Be Good." "Puppets" continues a money maker: "Artists and Models" is down and will likely leave town soon. "Topsy and Eva" fared fairly well under conditions, about \$14,000. "My Girl" is still making nice money.

The other non-musicals include the best money draw of the lot in "Zat So," which was between \$21,000 and \$22,000 in much under normal. "The Dove" went into second place with \$18,000 an increase over the previous week. "The Fremont" eased off upstairs and got around \$15,000. "The Evening" also felt the depression somewhat, with \$15,000 quoted: "They Know What They Wanted" was about \$12,500, getting \$11,000; "Able's Irish" was claimed to have held up to \$14,000, amazing at this time; "Desire Under the Elms" got \$13,500 (two extra matinees); "The Blue Bird" (Continued on page 57)

"DIRT" SHOWS—NOW

An apparent change of plan brought the citizens play juries into action late last week. Friday it was announced that three juries empaneled under the direction of District Attorney Banton had witnessed three of the half dozen attractions mentioned as objectionable. Two were passed in entirety by the juries, while the third play was ordered slightly changed.

"Desire Under the Elms," produced by the Provincetown Playhouse group and current at the Carroll and They Know What They Wanted," a Theatre Guild production, at the Klaw, were approved without changes. "The Firebrand," which had not been generally included in the questioned plays was asked to modify one of the scenes. The dialog was passed without objection but a love scene was regarded by the jury as being too agent. The producer consented to an immediate change.

The approval of "Desire" by a citizen jury was directly adverse to the district attorney's opinion about the "Bureau of the Play," the producers of which refused point blank to change at the official's direction. "They Know What They Wanted" was also adjudged to possess language as lurid as any play of the season. The net result of the first jury cases appears to be that the questioned plays are not as bad as reformers claimed they were.

Indications along Broadway are that as "Desire" and "They" were approved the others complained about will hardly be acted on adversely. "The Harem" and "Ladies of the Evening" were changed at the suggestion of the district attorney before the citizen juries started functioning.

32 at Joe's

Monday's off business was so pronounced that late in the afternoon the cut rate boards at Joe Leblang's held 32 shows—the highest list of the season.

Chorus Girl Enlists K. K. K. for R. R. Ticket

Chicago, March 17.—The K. K. K. entered the chorus business when the Chicago branch of the organization called the Tampa (Florida) K. K. K.'s and forced a theatre manager to pay railroad fare from Tampa to Chicago for a chorus girl the theatre manager thought he didn't want.

The story has to do with Alfred S. Metzmer, manager of the Rialto, Tampa, and O. H. Johnstone, of the American Theatrical Exchange, Chicago.

Metzmer wired Johnstone to send him a chorus girl. In due time the chorus girl (name withheld by request) arrived in Tampa and presented herself for work. After a week Metzmer told the girl he could not use her. She wired Johnstone the situation, asking for fare back to Chicago.

Johnstone's reply was that he had booked the girl, was simply her representative, and that he could not advance fare for her return trip to Chicago.

The girl wrote several of her K. K. K. friends in Chicago, they responded by wiring their brother lodge in Tampa. Immediately several of the knights of the hood presented themselves before Metzmer. The next train north has as a passenger the chorus girl Metzmer didn't want, and she had a ticket bought by his money.

Marcin on Schenck's Staff

Los Angeles, March 17.—Mix March arrived here Saturday to take charge of the Joseph Schenck scenario department, also supervise the productions of the Turpin sisters, Constance and Norma.

DR. DRAMAIST BOWS OUT

3 Mats. for "Future"—Goldknopf's Circular

Dr. Abraham Goldknopf, who was presented in "The Near Future," described as a drama based on a new surgical theory, disappeared after three special matinees last week at Wallack's, New York.

The doctor was much perturbed over the reviews accorded his play. He issued circulars after the first matinee for distribution among subsequent audiences. The "message" was addressed to "the straight-minded human-headed American people." The circular stated that "In the Near Future" as "attacked as no play ever was before by ellipsis, incoherence and ridiculously cynical dramatic criticism."

The third string critic on a morning paper was declared having "stepped so low as to state that the play shows how a doctor's stethoscope arouses his passion by submitting to an operation," which was "a most brazen faced lie." The doctor concluded with: "I assure you that you will find it is not plays like 'In the Near Future' that call for bush league... but it is the dramatic department of our press that needs the bush league to give it a thorough mopping. It is going to get it and in the near future."

Not many people read the circular, however, and saw the show. The first two matinees were said to have grossed \$150. The final performance on Friday for which no passes were permitted, drew about \$14.

Road "Charlot's" Quits

The one night stand company of "Charlot's Revue," assembled by Leffer & Bratton and in which Gus Hill owned an interest, closed last night (Wednesday) after two weeks out.

The troupe is said to have rotten little business.

"PLAIN JANE" CHANGES

Irene Marwick has replaced Paula Chambers in "Plain Jane," Miss Chambers having been released from the cast following a nervous breakdown. Nell Carrington, the original "Countess," is back in the role, she created.

GIRLS' ONE DESIRE WAS TO SEE 'DESIRE'

Newark, N. J., March 17.

Imagine 40 girls having the pick of four musical shows or "Desire Under the Elms," and the flappers all picking the latter! That is exactly what happened when a welfare club of a great New York Corporation sent Leo Scher (the Joe Leblang of Newark) an order to buy 40 tickets at box-office prices for a group of girls.

Scher's return list included the musicals and "Desire." Back came the complete order for the latter, with an additional order for 30 more "Desire" tickets.

Scher received a letter from the head of the girls' organization thanking him from the responsibility in case the show proved objectionable.

"UNOFFICIAL CENSORS" GIVE THEATRE BREAK

Assistant Corporation Counsels Serve as Curb Upon Police Investigators

Washington, March 17.

Edward W. Thomas and Joseph C. McGarragh, assistant corporation counsels of the district attached to the local police court, have been appointed "unofficial censors" for the stage and movies here. They will pass upon the reports of Lieut. Nina Van Winkle of the Women's Bureau and Police Capt. Brown, who up to now have been the "last word" as to what stays in and what goes out.

The corporation counsel himself is behind his two assistants. In a recent case the two police "censors" took in Jack Garrison's burlesque show on the Avenue and with shorthand transcribed practically the entire show. Then they picked out certain paragraphs and presented them to the police court demanding warrants. The warrants were not forthcoming as the two assistant legal lights couldn't "sponsored" them," stating they were "common but not so indecent as to warrant prosecution."

Theatre men here have pronounced Mr. Thomas and Mr. McGarragh as life savers. They base their faith upon the creed of the two lawyers, which is as follows: "Seek smut and you will find it. 'Sponsored' goes to the theatre with a hand to the ear for salaciousness will get it out of situations upon the stage that to the pure minded seem proper."

JOLSON IS WELL FINANCIALLY, PHYSICALLY

But Throat Trouble Compelled Temporary Retirement

The retirement for the season of Al Jolson at the urge of a throat specialist and the forced withdrawal of "Big Boy" from the Winter Garden, New York, after Saturday night's performance came as a surprise to Broadway. Those on the inside, however, knew the star could not long continue stage appearances. He talked in whispers to friends word off the stage and his performance missed the snap so vital in Jolson.

Three times trouble with his throat interfered with "Big Boy" since it opened at the Garden. Fearing a breakdown he refused to play over two matinees weekly, although the Garden has an established nine-performance policy. A missed matinee was followed by the show laying off two weeks shortly after it opened here. Jolson went to Florida, but it was known there was little improvement in his vocal condition. Otherwise, he is thoroughly normal, physically.

Jolson is expected to go west soon, and it is likely he will take a long rest.

Financially, Jolson is fixed for life. It is estimated he has \$1,500,000 in cash (securities) besides property of value. Much interested in Cattaraugus Island, he invested heavily. Besides a guarantee with "Big Boy," the star is said to have owned 25 per cent of the show with the Shuberts, his long-time partners. He has received \$2,500 weekly. In addition, however, he has been receiving enormous royalties for talking machine records, which figured in his earnings, about between \$20,000 and \$40,000 weekly.

"Big Boy" would probably have played on Broadway for a year or more. The show was grossing around \$40,000 weekly. It has a record for the Garden. Lately business was off, the slump counting and probably the star's disability. However, it closed to a little under \$1,000 loss.

"Sky High" with William Howard will be switched to the Garden next week from the Shuberts. The latter will offer a repeat engagement of "The Follies" at the Garden. Jolson's last summer after a fine run, "Beggars" had eased off, but when announced to leave improved and closed to a gross of \$15,000. "The Follies of 'Big Boy'" is in doubt. With Jolson it might be held off until next season for Broadway. That, however, is entirely dependent on whether the star masters the throat trouble. Among some show people it is believed that Jolson's illness is at least partially mental. He has constantly worried over the possibility of losing his voice.

MORRISSEY IN AGAIN

Will's Ideas for Classy Revue on 42d Street

Will Morrissey is in again. This time it looks like the inveterate inventor of intimate revues has his best chance to land. It is to be a classy show with plenty of novel ideas, including a concealed orchestra.

The name of the Morrissey revue will be "The Chatterbox." It is pencilled in for one of the Selwyn houses on 42d street, the approximate premiere being late next month or early in May.

Will Morrissey will not actually produce the show, he will be in full charge. The business direction and ownership will be in other hands. Will appearing under a salary arrangement. Already chosen for "The Chatterbox" are Harry and Mildred Miller. Skelly was mentioned for another early summer musical, but favors the Morrissey idea.

"SMITHEREENS" REVUE TITLE

"Smitherens" will be the title of the Paul Gerard & J. H. E. K. Nadel comedy to be produced for a summer run in Chicago.

PLAIN LITTEGGING

By MARSHAL TOM MCCARTHY

(Contributed by former United States Marshal McCarthy of New York City and written by him on a two-fingered typewriter. Marshal McCarthy received a promise from Walters (mentioned below several times) of a considerable slice of the Miner Lithograph Co. if the marshal could induce Variety to publish this.)

Variety's office was honored last night by the presence of a distinguished company. Walter Moon, the leading officer of New Rochelle and the discoverer of the partnership of Cohan and Harris was the sponsor of those he accompanied.

It is well known that Walters is the greatest tenor not on the pay roll of the Metropolitan Opera House and it is as equally well known that Walter is George Cohan's close friend as well as being the only Christian member of the City Athletic Club. He is also incidentally a pal of the great Al Woods and Bill Fox.

When Walter goes to the Fox establishment he has been known to visit the office of the only Irish member of the firm, Winnie Sheehan—thus showing his independence. Walters is still Irish. Proof of it is that he is a prominent member of the Friendly Sons of Saint Patrick.

Walters' main business is lithographing, and he is one of Broadway's best loved fellows. They say of him that he never had an enemy and there can be no doubt of it.

Walters' main business is lithographing, and he is one of Washington and Jeff McCarthy of the "Birth of a Nation" fame. Jack Connolly is known to the cinema world because of his lenient treatment of that industry in the national capital, and Jeff McCarthy is loved by all those producers and exhibitors whose wilder dreams of avarice was 10-20-30c. for pictures. Jeff created the first 32 picture mania all over the boys. Thus making hundreds of millionaires. No one ever said anything against Mac.

Argentina's Conditions for Lease Call for \$150,000 Cash with Bid

Washington, March 17.

The Argentine Republic is looking for an American manager-director for its municipal theatre in Buenos Aires. In this is seen a turning of the South Americans to this nation's theatre as their standard and a break away from things European.

Lovers of the theatre here in Washington have pronounced this as one of the greatest compliments the American stage has yet received.

As was recently advertised in Variety by the Argentine Embassy here in Washington, the Colon theatre is offered for lease for three years. The law treating the municipal board that is charged with the operation of the theatre and the provisions of the lease that is being offered possess many interesting provisions.

The lease provides that the lessee contract with the municipality "will bring the orchestra leader and singers, first dancers, scenic and chorus director, master instrumentalist and any others according to the board."

The lessee will be required to pay 50 per cent of the permanent cost of the theatre. This "permanent cost" is set at \$300,000, which makes it obligatory on the part of the lessee to guarantee \$150,000, which money "will be retained from the sale of tickets in proportion to the tickets that will be given every fortnight to the lessee. The lessee cannot dispose of part or all the above (tickets) authorized until the expiration of the company, and starting from that date he will be authorized to withdraw from the bank where they are deposited in the joint order of the Intendente Municipal and his own fortnightly, by proportional quotas with the length of the season."

Under the resolution adopted by the Municipality Dec. 12, 1924, the following conditions are set down as to the performances given:

Matinees When Convenient

A season of lyric opera of from 25 to 50 performances. Matinee and night, also Sundays and holidays, when convenient.

This to be followed by a series of performances "of high artistic merit" . . . consisting of drama and symphony concertos.

The lessee is required to utilize those "efficient elements graduated from the National Conservatory of Music at the proposal of the board in order to give the formation of Argentine lyric artists and of the orchestral elements, chorus and dancers that will form the body of the theatre."

New works of composers of "greater authority."

"Bachelors' Brides" Thru

"Bachelors' Brides" folded up at the Tremont, Boston, Saturday after two weeks. The company was returned to New York and the production consigned to the storehouse, although reports have it that W. MacGregor will make another try with the piece later.

The cast received two-thirds of their annual wage salary in cash, with a check drawn for the remainder and dated ahead to mature the latter part of the week. This procedure is said to have been resorted to because the show takings on the brief run and the need not to tie up the bond money posted at Equity. The bond, however will be released until all claims are paid or rather until the checks have been redeemed.

CAST FOR "FATHER"

"Bringing Up Father," which Gus Hill will bring to Broadway at the Lyric March 30, opened out of town Monday. In the cast are Dannie Simmons, Beatrice Harlow, Mary Marlow, William Cameron, Charles Burke, Leo Heming, Gloria Willard and William Thompson.

Raymond Midegley staged the numbers, with Richard Carroll directing the book.

"Meet the Wife" Ending Season

"Meet the Wife" will close for the season at the Bronx opera house, New York, Saturday, Mary Boland will rest for the balance of the season.

Plays previously given that have met with approval. These to be known as "extraordinary performance," for which the scale of admission is set at not more than two pesos for the gallery, which is reserved for women, and the family circle. These cannot be sold under a "season ticket" plan and must be offered directly at the box office.

The board will name two of three former successes to be presented and produced "at the expense of the lessee," who, should he or they fail "without legitimate reason" to offer these plays, shall pay a fine of \$5,000 m/n and for each "artist of the principal parts lessee will pay \$10,000 m/n."

The cast and repertoire must be approved by the board before the season opens. This "approval" also covers the scale of prices.

The lessee must give the municipality "in boxes and gallery" for the students of the national conservatory for each performance.

Fire Insurance Item

The lessee is required to pay \$20,000 towards the funds for fire insurance, which money must be paid before any performance can be given on the beginning of the season.

Light and heat is furnished for the theatre with the "exception of" used in the stage and the dependencies and offices of the lessee which will be paid for by himself.

In forwarding the bid for the lease it will be necessary to send \$150,000 national money in cash or municipal bonds. "The bid favored with the lease will raise that amount to \$200,000 national money, leaving it to the account of the lessee of the fulfillment of the contract."

"Performances of any kind for benefits cannot take place in the theatre, nor in honor of artists, lessee or employees. Neither will there be allowed the presentation of gifts under any circumstances to either of them before the public."

Contracts with artists, in fact every one employed by the lessee, must be made under the working conditions, the salary and provisions covering transportation both ways. Contracts must all be according to Argentine law.

Sharing terms of any profits are 70 per cent to the lessee and 30 per cent to the municipality.

"KELLY'S VACATION" OFF

Los Angeles, March 17.

"Kelly's Vacation" had a sudden flop for Louis A. MacLennan here at the Playhouse. The theatre will be dark for a fortnight until "The Dark Angel" is ready with Robert Ames and Marion Coakley.

"Kelly's Vacation" was being tried out for A. H. Woods, who had planned it for New York this summer. It had previously been shown in Washington, D. C. and Chicago, where it also flopped.

Lipman with Weber

Albany, N. Y., March 17.

William Lipman, for the last two years managing editor of the Albany "Sunday Telegram," resigned last week to become director of publicity for Lawrence Weber.

Mr. Lipman was tendered a farewell dinner by his associates on the "Telegram" Saturday evening at Keeler's restaurant at which he was presented with a traveling bag. Among those at the dinner were "Senator" Jerome Walker, who takes the post left vacant by Lipman; Attorney Francis Bergan; Henry Hietala; Lou Stolte; Ray Brayman, Bert Hill, publisher of the "Telegram," and Clem Martin.

Before coming to Albany, Lipman was director of the Frolic and wrote the Schenectady Gazette and Schenectady Union-Star, and also acted as Variety's correspondent at Schenectady.

3 DROP OUT

Three shows are off Broadway's list, but many more could step out according to the present box office pace, which has sent several under the stop limit. All three withdrawals have been more or less profitable.

"Big Boy," the Al Jolson musical, was suddenly closed at the Winter, after an interrupted engagement of eight weeks. Illness of the star given was responsible. In the last few weeks trade eased off slightly, but the attraction closed to a fine gross over \$35,000 or more.

BIG BOY

Unanimous verdict as to its being good entertainment with corresponding "raaaa" for Jolson, opened Dec. 7.

Variety (Fred) said, "is the 'big boy' of show business at the boxoffice."

"The Youngest," a comedy produced by Robert Milton, Inc., goes to the subway circuit from the Globe, where it moved Monday after playing 13 weeks at the Gaiety. Business was fair for a time at between \$9,000 and \$10,000, the pace gradually making the grade to \$11,000. It made money on the engagement though did not climb among the leading non-musicals.

THE YOUNGEST

Turned down by a vote of about seven to five as far as the daily press concerned. "American" (Dale) deemed it, "one of the very worst plays of the last few years." Variety (Fred) said, "a couple of months to fair business, and then drift out."

"Betty Lee," musical produced by Rufus LeMaire, leaves for the road from the 44th Street at the end of the week. It played 18 weeks. Business while not big was profitable until the last three weeks. Takings approximated \$15,000, with that figure topped several times. Last week trade fell to \$10,000.

BETTY LEE

Seen by the second string reviewers, but liked by the variety men given the assignment. Opened Dec. 25.

Variety (Alton) said, "at least for a moderate run."

AHEAD AND BACK

Jimmy Troupe, formerly with the George M. Cohan office, who is manager of "Meet the Wife," will be back with the third "Show Off" Company, which goes to the Coast.

Eddie Cline is back with "China Rose" (Knickerbocker).

John Winkatch, ahead of the legit "Chapel's Aunt" company playing through Pennsylvania and Canada.

Lee Kugel is handling publicity on "China Rose" (Knickerbocker).

Edgar Wallace, handling "Candida" for the Actors Theatre.

A. P. Waxman, publicity for "Sam Shannon's Sinners."

John Peltret, ahead of "Peter Pan" (Dillingham).

Wally Ham, publicity for "The Handy Man" (49th Street, Sam Comly).

Wallace Munro, publicity for "Ma Pettin'gill" (Blacktocks, Chicago).

Marian Spitzer, publicity for "Cape Smoke" (Beck-C. K. Gordon).

H. Elliott Stuckel, advance for "Woods" (Sam Wallace).

Charles Hertzman, advance of "Sweet Little Devil," on tour.

Oliver D. Sawyer, advance of "Chauve Souris," on tour.

Dan Slattery, advance of "Sally, Irene and Mary," on tour.

Joe Flynn, publicity Chicago Co., "Rose Marie."

FROLIC COMMITTEE MEETS

A meeting of the Friars Frolic arrangement committee was held at the Friars Club, New York, Monday night, with attendance including George M. Cohan, Hill Collier, Jimmy Hunsley, the Brown, Will Rogers, Clark and McCullough, Joe Laurie, Eddie Buzzel and E. K. Nadel, chairman.

George M. Cohan was elected general director of the Frolic and wrote the opening chorus during the session. The Frolic will be held at the Manhattan Opera House, New York, March 29.

Spring Musicals Light

Non-musicals outnumber girl and music shows on the early spring list of producers.

Whether producers are timid in taking the long shot gamble on musicals or whether they figure that Broadway has a sufficient number of possible holdovers is a toss-up with the wisecracks.

Aside from the usual summer annuals such as Ziegfeld "Follies," White's "Scandals," "Greenwich Village Follies" and "The Palm Show," there are but five new musicals listed between now and May. This list includes "Fast Workers," which Mulligan & Trebitz are reading; "Sinners," a co-operative revue which Sam Shannon is producing; "Brother Elks," by Barry Townly, and the new unit piece which Aaron & Potbury have in rehearsal.

Several of the musicals already in are calculated to remain, through the summer. If an end is evident within next month it may result in a change of schedule, with other musicals being rushed into rehearsal.

People in "Tin Gods"

"Tin Gods" will get under way at Ford's, Baltimore, next Monday and will remain out two weeks before coming to a Broadway house. The production is being made by Lewis and Gordon in association with A. H. Woods and Sam Harris, with the latter's director, Sam Ford, as producer.

The cast is headed by Lillian Foster and includes Louis Calhern, Thomas F. Wilson, Cecil Owen, William Corbett, Frank Fanning, Albert Phillips, James Barber, Harry English, Gretchen Scherman and others.

The place was originally produced last season as a vehicle for Francine Larrimore, but closed for revision after a brief run.

CRITICAL DIGEST

THE FALL GUY

Corking reception from the press. "Call-Telegram" (Gladwin) quoted, "sure to live long" and "Post" (Anderson), believed it "delightful." "Theatre" (Trues) particularly praised for his performance.

IN THE NEAR FUTURE

Bad notices which read the play might be enjoyed by the medical profession but was of little interest to the public.

PUPPETS

Divided opinions, although most of the dailies take it as interesting. "Sun-Globe" (Woolcott), about kept the press outlook in the "World-Telegram" (Gladwin) and "World" (Brown), designated it as "good material. Notices which were "good" regarded practically the first act.

THE HANDY MAN

Not especially cared for. "Sun-Globe" (Bathurst) called it "crude." However, the "Graphic" (Public Opinion), liked it.

PIERROT THE PRIGGAL

A tendency by the critics to give the presentation a "brake." Laurette Taylor critically mentioned for her work in this pantomime. "Post" (Anderson), quoted, "interesting and charming."

MICHEL AUCLAIR

Fewed best, most didn't. "News" (Mantle), thought, "pleasant but sluggish."

COMPLEX

Approved by many. "Bulletin" described it as, "well done" and "E. World" (Osborn), described, "held tense and vivid interest."

LOUIE THE 14TH

Unanimous good notices with a few rating it above "Sally." "News" (Mantle), predicted, "until next fall" and "World-Telegram" (Gladwin) specified "a year" as a time limit. Special mention for Leon Orlov marked reviews.

STARLIGHT

Split in opinion on both play and performance. "Doris Keane" "Sun-Globe" (Woolcott), declared, "pretty good play disastrously acted by Doris Keane." "Mail-Telegram" (Gladwin), designated it as "World" (Osborn), presumed, "should shine pretty steadily."

Well liked. "Bulletin" (MacIsaac), thought it, "most gingery offering of the new year" and "World" (Brown), designated it as "pleasant." Conflicting impressions of Willie Howard in reviews.

WHY CHORISTER IN COSTUME IN GUTTER

First Bites and Fights Members and Crew of "Love Song"

A feminine member of the singing chorus of "The Love Song," whose name is not published as she is now reported recovering from an extraordinary "brainstorm" which seized her last Friday night, is under observation in the insane ward at Bellevue hospital, booked under the name of "Mary Anderson," which is not her stage or personal name.

In the midst of the performance at the Century, Miss "Anderson" suddenly attacked Eleanor Whitmore, a fellow chorister, tearing her costume to rags. Stage Manager Fred Minnett seized her and dragged her off stage. Resisting, she bit him severely, requiring medical treatment for Minnett. She also scratched and bit Robert Hamilton, Minnett's assistant, and Mrs. Stewart, the wardrobe woman. After fighting off half the stage crew, she was finally ejected into the alley.

It was a rainy night, but the girl, in costume, lay down in the gutter of 60th street and refused to leave. Some taxi drivers stationed themselves as an emergency force at both ends of the block, which is heavily traveled and dark. The girl later staggered into a garage, where she telephoned the 44th street police station for protection, charging that the staff at the Century theatre was trying to murder her. A wagonload of police arrived, but the girl had changed her mind and she tore into the bluecoats, biting and clawing four of them.

She was subdued and taken to the station, and later a Bellevue ambulance took her to the insane ward. Monday she was reported as apparently normal. She is being held for further observation, however.

GOV. FRIARS' GUEST

Governor Alfred E. Smith will be the guest of honor at a dinner to be given by the Friars at the Hotel Astor next Sunday. The event was originally billed as a mystery dinner, with the honored guest described as a widely known New Yorker.

It was explained that before his inauguration the governor professed Friar Abbott George M. Cohan's first spring dinner date would be the Friars' event, but for some reason the governor requested secrecy at the time.

HARRISBURG'S NEW HOUSE

Harrisburg, Pa., March 17. Harrisburg will have a new \$1,000,000 theatre next season, replacing the present Orpheum owned by Wilbur & Vincent.

The Orpheum plays legitimate attractions. The new house will probably carry the same name and policy, having a seating capacity of 2,500.

Shows in Rehearsal

AND WHERE

"Oatriches" (Wm. A. Brady, Jr.), Playhouse.

"The Mikado" (Shuberts), Winter Garden.

"The Four Flowers" (Mulligan & Trebitz), Bijou.

"Student Prince" (No. 3) (Shuberts), 44th Street.

"Cesar and Cleopatra" (Theatre Guild, Guthrie).

"Tin Gods" (A. H. Woods, Sam Harris, Lewis & Gordon), Eltinge.

"The Wisdom Tooth" (Martin Beck, Beck).

"The Princess Intervenes" (Arden & Anderson), Bryant Hall.

Unnamed musical (Vinton Freedley, Erlinger Studios).

"The Four Flusher" (Mack Hilliard), Times Square.

"The Dunces Boy" (Art Theatre), Punch and Judy.

DETROIT—BIG CITY BUT NEGLECTED BY LEGITIMATE THEATRICAL MANAGERS

Town of 1,250,000 Population Good for Longer Runs—Jessie Bonstelle Pointed Way With Her Own Playhouse—Detroit Has Leaped Forward Nearly 1,000,000 Within Few Years—Large Drawing Population From Suburban Sections—How Detroit Frames Up at Present, Dramatically-Theatrically

Detroit, March 17.—The theatrical producers have their eyes on Detroit as a logical production center. The amazing growth of the city, which in a few years has gone from 500,000 to 1,250,000; its increasing cosmopolitan atmosphere and its ideal location make it a desirable spot for plays.

It has been the scene of a considerable number of try-outs, most of the plays being put on here previous to a run in Chicago or New York.

It was Jessie Bonstelle's business vision that was the determining factor in building a playhouse for her company and named after herself. She realized the importance of the city's tremendous population and its constantly increasing number of theatre-goers. Miss Bonstelle adopted a policy of playing each of her productions for two weeks, something that has not been done before in stock as a regular thing. The wisdom has been demonstrated simply since the first of the year when she opened her season, for the Bonstelle Playhouse has done a capacity business at a \$150 top.

Lack of Legit Theatres

The chief reason that Detroit has not been seriously considered as a "legit town" is the lack of legitimate theatres. The city has forged ahead so rapidly it has entirely outgrown its theatrical accommodations. The houses now devoted to the first-class road attractions are antiquated and in some instances badly located. Real estate values in the downtown section have increased to such tremendous proportions that Detroit capitalists hesitate to invest their money in purely amusement propositions, although there are rumors that at least one and possibly two new theatres will soon relieve the situation here before next fall brings in a new season.

Another feature of the situation (Continued on page 60)

Understudy with 'My Girl' To Head Road Show

Leslie Jones, general understudy for the musical, "My Girl," at the Vanderbilt, got his first chance last Wednesday afternoon when he played the male lead for Bobby Watson.

Jones' appearance was in the nature of a request performance, the request coming from Joseph De Milt, who has acquired the rights for two road companies. After the matinee Jones was signed to head one of them. Watson resumed his role at the evening performance.

No. 3 "Student Prince"

A No. 3 "Student Prince" started in rehearsal this week. The Shuberts are producing it to start at the "Holy West" in Philadelphia.

The No. 2 "Prince" that opened weakly at the Great Northern, Chicago, has built up strongly since then, touching close to \$5,000 last week. It was thought in Chicago the location of the theatre was against the chances of the show. Chicago ranks third among the cities of the world for the size of its German (American) population.

RAINED ON "RAIN"

Cleveland, March 17. It didn't rain on "Rain," it poured. First Jeanne Eagles became ill. Then after one performance George Lee Hall, her successor, was laid low by pneumonia. She was succeeded by Milton Cordelle. All went well for one performance. Then Harold Healy, stage manager and one of the stars, was sent to bed by the doctor, who said that he had a high priced stomach ailment.

The only thing not affected was the box office.

"FLESH" MAY GO OUT

"Flesh," a drama which has been in rehearsal for some time, may yet open, according to promises made Equity by Arthur Lamb, a newcomer in the managerial field. Last week the company "cut up" \$1,000, which Lamb posted with Equity as part of a cash bond guaranteeing two weeks' salary. He agreed to the procedure, having failed to post the balance of the required sum.

It was explained the show had rehearsed a week longer than the four-week free rehearsal period and salaries were due the players. Another week's salary was due Monday. Lamb advised Equity he had secured the necessary backing and would take care of the salary claims. He also promised to deposit two weeks' salary with Equity to protect the players.

Betty Burch Asks Aid In Trouble with Husband

Washington, March 17. The marital difficulties of Mr. and Mrs. Granville C. Bradford have again broken into the local dailies. Mrs. Bradford as Betty Burch, was Garden shows, and later was in the musical version of "Checkers." Her troubles with Bradford aroused considerable interest lately, first through the raid she engineered on a house in Chevy Chase where her husband was found with a Miss Frieda Ramsey in Miss Ramsey's home and later when divorce proceedings were instigated by Mrs. Bradford following this affair, with Miss Ramsey named in the papers. The latest development was on Saturday night last when the former show girl telephoned the police that she was in fear her husband would burn her, and that she had been frightened by a sound as if some one were endeavoring to break into the house where she now resides on 18th street. She told the police she found no one when investigating but asked that protection be granted her. Now a policeman guards the house constantly both day and night.

Lillian Bates Destitute

Atlantic City, March 17. Lillian Bates, one-time favorite of royalty, much to the great surprise of those who knew of her international fame, was found here last week destitute. Miss Bates is in ill-health, suffering with heart trouble.

Miss Bates danced and sang before the Empress of China, Queen Alexandra and other foreign notables.

Local friends are taking steps toward giving the destitute woman financial assistance.

"Barnum" Musicalized

Chicago, March 17. "Barnum Was Right," to music and renamed "Whadda You Say?" will be the attraction at the Garrick. It is expected, opening during April.

Lester Bryant is producing the melody version, with Con Conrad the composer and Phillip Bartholomew doing the book. Al Christie will write the lyrics.

The piece is to be staged by Dave Bennett.

FAGAN PROVIDING OWN SHOW

Myron C. Fagan will take another flyer as a producer, sponsoring his new play, "Mismates." It goes into rehearsal next week under the direction of Rube Lloyd.

The cast includes Philip Teade, Fred Tilden, Susanne Willis, Charles Slattery, Mary Daniels and John McFarlane.

'JUST MARRIED' DECISION AGAINST ITS AUTHORS

Application Injunction Decided in Favor of Hurlig & Seamon

Anne Nichols and Adelaide Matthews, authors of "Just Married," lost their injunction application against Hurlig & Seamon and Ernest Edelstein to restrain the latter's English production of the bedroom farce. The writers were originally given a temporary restraining writ but on Hurlig & Seamon's plea that such radical action would work too much hardship on them through the holding up of the English production, the judge decided to adjudge the issues then and there and sent the matter to a referee. The latter decided against Miss Nichols and Miss Matthews.

The writers had some royalty differences with the H. & S. firm which originally produced "Just Married" in association with the Shuberts, and also contended that their interest in the play had expired. It was Miss Nichols' intention to produce the farce abroad on her own.

KEITH HEADS CAST

Supporting Stage Cast in "He" To Comprise Studio Talent

San Francisco, March 17. Ian Keith, never seen in the San Francisco stage, is to head the revival of "He Who Gets Slapped," planned by Homer Curran, manager, Curran theatre. Keith will play "He," originated by Richard Bennett in the New York Theatre Guild production.

In engaging Keith's support, Curran will recruit his players from in and around the Los Angeles film studios.

"He" has not been seen here as a stage production.

Dutch Treat Club's Show

The first public performance of a Dutch Treat Club show is to be given at the Lyceum, New York, Sunday night, March 29. The Dutch Treat Club has as its members dramatists, dramatic critics, composers, writers of fiction and a number of professionals.

The work of Marc Connelly, Deems Taylor and Arch Samuels. Henry Clay Smith is staging the production.

In the course of the vogue the illustrators' shows have obtained through many of their skits being the basis of the two "Artists and Models" revues (which the Shuberts produced) the Dutch Treat Club believes that through the medium of public performances it will interest producers to an extent the works of the members may be employed for revues also.

"Cuckoo" Lasted 1 Week

Los Angeles, March 17. As "Cuckoo," farce, by George Scarborough, could not keep the patrons of his Majestic awake last week, Thomas Wilkes decided to substitute "The Alarm Clock" in its place last Sunday night. The one its world premiere here, is one of the shortest in the history of the house. Edward Everett Horton is heading the cast in the new play.

At the Morosco a change in bill was also made Sunday with "Sweet Seventeen" replacing "Sweet Seventeen." Harlan Tucker and Charlotte Treadway are heading the cast here.

ROMBERG MARRYING

Sigmund Romberg, the composer, is to be married to Lillian Harris in New York March 28. The bride is a non-professional.

"The Rat's" Backing

"The Rat" has been sold to an English picture firm by Ivor Novello, its co-author and star in England. The present plan is to distribute and exploit the film in both England and America.

In New York "The Rat" was produced by Earl Carroll, who is said to have secured backing for the piece.

ALL-MEX REVUE

Washington, March 17. A Mexican "Chauve-Souris," played, written and produced entirely by Mexicans is headed for Chicago with a New York season to follow. If financial negotiations now in progress are carried to a successful consummation, the Embassy here, this performance met with such success in Mexico City that immediately offers were received for an American presentation.

The show's title is "El Teatro Mexicano del Murielaguas una Tena de juguetes para el Alma." That will be considerably shortened before the advent of the company in this country. It is the joint work of three Mexicans: Francisco Dominguez supplied the book and lyrics are by Luis Quintanilla, a former attaché of the Embassy here, while the scenes were done by Carlos Gonzalez, who is shortly expected to return to Mexico to direct the magnificent building which houses Mexico's representatives here.

The performance as given in Mexico depicts the folk-songs of the different states of that country. That the idea was taken from the Russian performance of Ballets d'Etat under the program, a copy of which was shown Variety's reporter.

It was stated at the Embassy that those questioned as to the possibilities of such a venture in the United States have all readily predicted success, due principally to the interest of late in Mexican affairs.

Equity's General Meeting

Equity will hold a general meeting for members only at the 48th Street theatre next Monday (March 23) at 2:30 p. m. admittance to be by paid up card. The principal object will be the choosing of a nominating committee which will select candidates to be voted on at the annual election in May.

Previously the nominating committee was appointed by the Equity Council. In the last two years a difficulty has been pursued. The Council appoints three of the committee, while the remaining six are selected by ballot at the general meeting. The number of candidates for the nominating committee is unlimited.

"Scandals" Attachment

Pittsburgh, March 17. The goods, chattels, costumes, scenery and property of George White's theatrical production, were attached as a result of a writ of foreign attachment, filed Saturday in Common Pleas Court, by B. A. MacPherson and James M. Johnson, co-trustees of George White's property and money in the hands of the Nixon theatre are attached. Bail in the amount of \$2,600 was furnished by the plaintiffs.

Neither Mr. MacPherson, Mr. Johnson or Mr. White were in Pittsburgh Saturday. Inquiry by a Variety reporter developed. Officially the Nixon theatre said they knew nothing about the matter.

White's "Scandals" played here six weeks ago.

CHARLIE BIRD BETTER

Horsell, N. Y., March 17. Though Charles A. Bird is now playing in the 16th ward of the Hospital cot, he will end his engagement there within a month. After that Mr. Bird will visit New York.

His major operation was for hernia, and he has a slight operation to follow. But Charlie is healing up nicely. He underwent his long confinement with fine fortitude and good nature.

NOT A LEG SHOW, SAY MANAGERS OF "RAIN"

Knoxville Clergymen Vainly Attempt to Stop Performances

Knoxville, Tenn., March 17. In an effort to discourage attendance at the performances of "Rain" at the Lyric theatre last night and tonight the local ministers resorted to showmanship methods by informing the public it was not a play that would appeal to adults but headed toward and also made it a point to state that it was "not a leg show." That was the last charge fired in the fight to prevent the presentation of the piece here.

The piece played to good business over the protests of the ministers, three of whom headed the fight against it in the papers, and petitioned the City Council to compel the theatre to withdraw the attraction.

A reflection of the agitation that was stirred up here is now in progress in Johnson City where "Rain" is also booked to play.

Manager W. E. Drumbar of the Lyric came right back at the ministers in the papers, pointing out that the performances would be given and that there would be no cessation in the sale of tickets. The City Council refused to take any action.

COAST-RIVALRY

Los Angeles, March 17. San Francisco leads Los Angeles and Hollywood in the number of children trained to follow the theatrical profession, according to statistical figures compiled by the State Department of Labor.

The figures cover a six months' period ending January 1. They show that the San Francisco office of the department issued a total of 2,412 permits for children under 16 to appear upon the stage.

Los Angeles for the same period issued but 354 permits. The entire state permits for children totaled 3,416.

In all other activities, however, the Los Angeles office leads the entire state. The settlement of unpaid wages with which this department is chiefly concerned amounted to approximately \$300,000 for the entire state, with \$124,000 credited to the Los Angeles branch and \$145,404 to San Francisco.

"Charley's Aunt" Revival For 1-2-3 Nighters

A legit version of "Charley's Aunt" is being readied for the one-nighters by Herman Lieb, the actor. It opens March 28 in Allentown, Pa., playing one, two and three nighters through the surrounding territory. It will head toward Canada with the hope of spending the summer there. The show carries 11 people with three acts.

A peculiar angle is that much of their territory is heavily killed with the "legit" production, in three-foot letters that "Charley's Aunt" is coming, with no reference specifically to the film version, recently put out by Producers Distributing Corporation. The stands, of course, belong to the picture company.

TAKING OUT "GREEN HAT"

John Turek will be in charge of "The Green Hat" for A. H. Woods. The show goes to Detroit, prior to a Chicago run.

Mr. Turek is leaving today (Wednesday) for the west. He left Woods' "High Stakes" in Philadelphia.

MINSTRELS LOSE \$6,000

Elmira, N. Y., March 17. Said to be \$6,000 in the hole, the George (Georgia?) Minstrels ended their road tour here.

TOWNLY'S COME-BACK

Barry Townly will shortly do a comeback as a producer with a new musical tentatively titled "Brother Bill."

BROOKLYN NO LONGER MECCA FOR STOCK

Of Four Cos. Starting Season, Only Two Are Left—Future Stock Promotions Dropped

Brooklyn can no longer be classified as the mecca of stock companies after this season. The once sure-fire community for resident companies has changed.

When the season was ushered in the borough boasted four stocks with the schedule since reduced to two and the latter holding on at a brief margin of profit if not at a loss. The survivors are the Leventhal stock, at the Fifth Avenue, and the stock which replaced the Loew company at the Alhambra. Neither has been doing a large business and are figuratively running on a week-at-a-time basis.

Earlier in the season James Carroll had a company at the Fifth Avenue and speculated a bankroll in attempting to put over the season. But after several losing weeks he shifted his company to Halifax, N. S., where he is reported as having received his Brooklyn stock. The Wright stock, at the Montauk, was a stunt from the beginning, with the producer figuring on the early weeks' bad business as a natural condition, but seemed to see the stock as a means of making to go here. After 15 weeks of up and down business the stock finally folded up and the house has reverted to playing "roughs" whenever available. An attempt to put over a stock policy at the Putnam flopped after two weeks with the house embracing a rando policy of negro vaudeville and pictures.

Alhambra Stock Underwritten
The new Alhambra stock is reported as having been underwritten for \$7,500, with 10 local merchants said to be holding the bag. It's in on a \$750 weekly rental, with Loew handling the Sunday matinee. The investors doubling from their regular pursuants as executives in order to keep down the nut. The stock goes under way fast week after week. The "Masked Woman" at the opening bill, but has been doing little more than moderate business. The Fifth Avenue stock has been scheduled to bow out several times, but has been stringing along with a guest star arrangement that has thus far kept it above a losing average. Corey Putnam finished a two weeks' engagement in the "Girl from Chicago" and "The Old Book," respectively, with Cecil Spooner there this week in "The Girl from Chicago."

Several other stock promotions, in formation for Brooklyn, have since been called off by the promoters, who have taken an object lesson from the "Girl from Chicago" and "The Old Book," and Loew interests to "put over" their stock, which was undoubtedly one of the strongest companies the borough ever had.

CALUMET STOCK

"GETTING GERTIE'S GARTER"

Chicago, March 17.
The Calumet has discontinued vaudeville because of a belief that its patrons have gone stale on that form of entertainment. A stock company has been installed. Fred Hawkins and Jack Ball are the owners of the troupe, brought in a few weeks ago from points West.

Last week the bill was "Getting Gertie's Garter," with most of the naughty dialog either cut out or revised. Business at 75 cents for the orchestra and 50 cents for the shelf was practically capacity, and it is likely that the troupe will make a money-maker for some time if farce is adhered to.

The frantic pursuit of Gertie's garter had 'em yelling, shrieking and guffawing. It's a push-over audience for laughs and not a bit exacting.

In the second act the left wing was unmasked at the top, giving a bird's eye view of the entire outfit. Also it was rather extraordinary that Alex Macintosh, after hiding in a barrel, finally marked "oil" should appear with a face full of flour. The bit where the comedy butler was supposed to use his tray as a mirror to watch Gertie take off her garter was particularly bad. Instead of a bright silver tray that would actually reflect the property man supplied a dull aluminum cafeteria tray that would reflect the sun, much less a girl's leg.

"Gertie" is a mechanical farce with the plot line in terms of sentimental and meaningless to theme and requiring little or nothing of the actors. George Whitaker as the

MINARD NOT GUILTY

San Diego, Cal., March 17.
John Minard, manager of Murphy's Comedians, at the Savoy, was acquitted by a jury in a Sacramento court recently of charges of embezzlement. Minard was arrested here on complaint sworn to by Mrs. Emma Smith, widow of F. S. Smith of Sacramento, on a charge of having embezzled some scenery and furniture from the M and M theatre in Sacramento.

Minard gave bond for his appearance. At his trial he proved through witnesses and bills of sale that he had purchased the scenery and furniture in dispute, and was the legal owner of the properties.

The jury, eight men and four women, brought in a verdict of not guilty in record time.

LONG-RUN SHOWS OF NO VALUE TO LOCAL STOCKS

Stock Audiences Patronize Cut Rates, the Claim—Out- of-Town Just the Reverse

Long run shows, and especially those which have lingered beyond legitimate boxoffice demand to be liberally cut rates in local stocks, according to producers that have experimented with them.

A producer, who is at present sponsoring a local stock, claims to have been educated in this direction through taking at his boxoffice. He also claims that the average stock audience is the bargain hunting type that supports the cut rates, with the consequence that after these weak sisters are released for stock there is no demand on account of the locals having seen the original production.

On the other hand, according to the same producers, shows which last but one or two weeks prove money makers in stock, not having been here long enough to be seen by many.

In out-of-town districts, however, things are just the reverse, with patrons refusing to buy a show unless they have either heard or read about it.

Butler was a riot with the customers.

The cast includes, in addition to the owners and Whitaker and Macintosh, Edwin Lewis, George Hastings, Hazel Browne, Milton Goodhand, Virginia Calhoun. Of these Paul Hastings, the current one called upon to contribute character. Her French maid was truly good and Macintosh not much of a strain on the audience.

Of the two sets used the first was a garden, the other a room. The first was adequate, was ruined by the lack of proper masking.

The company seems to have popularized the stock with the South Chicagoans. It is probable they will have a healthy and prosperous run. Royal plays are being used exclusively.

BUFFALO PLAYERS

("EXPRESSING WILLIE")

Buffalo, March 8.
Fourth production of the current season, the third for the Players. The vehicle, considered a dubious venture, turns out to be one of the most popular and successful the organization has presented. Depending almost entirely upon dialog, it possesses a minimum of theatrical effectiveness and is almost as devoid of drama as a desert. And yet in the playing "Willie" develops a winning reception.

There is in it something of particular appeal for community conception. Neighborhood movements invariably attract to their banners scores of exotic persons who are ready to adopt any newfangled suggestion or idea. For such as these, plays like "Willie" turn out to be intellectual pie to the theatre-going community. The conception of this production by the local press, public and the capacity audiences for each of the 10 performances furnishes ample proof of the facts.

In staging and lighting the present production the Players, which previous high standard set by the Players, which means the equal of most of the professional presentations seen at local legit houses, in these directions the organization has made extraordinary strides, as the theatre is completely equipped with modern apparatus. The settings are simply but tastefully executed, a maximum of effect being gained with the minimum of means.

On the direction end the work of Eric Snowden is again strongly in evidence. Snowden is the most successful director of amateurs who has ever been in these parts. In his three seasons here he has kept the

machinery of the Players oiled and moving smoothly, has avoided the pitfalls of over-emphasis and has placed the organization squarely on its feet both financially and artistically.

The histrionic side of the "Willie" production, at least adequate. Viewed through the eyes of charitable glasses of non-professionalism, the work of the principal cast is intelligent, if not inspired. The roles are "typed," which takes away much of the amateur curse. Sidney B. Pfeiffer, as Talsamand, is an impressive. Pfeiffer is, and probably will always continue to be, a collegiate delineator of types.

The show at \$1 top will run for 10 performances, showing, from present indications, to upward of 7,500 persons, proof of the fact that this organization has come to occupy an important place in the dramatic life of the community and has assumed a role of sufficient significance to attract more than a passing glance from local commercial managers. —Burton.

STOCKS

Hazel Shannon withdraws as lead with the Warburton stock, Yonkers, this week, to be succeeded by Lee Smith.

Eugene Carey has returned to Chicago following a season as stage director of the Rialto Players, Tampa, Fla.

The Ida Anderson Players (colored), which recently commenced a stock engagement in Columbus, O., will produce "Madame X" and "Why Wives Go Wrong."

Stuport Walker has last week in Dayton, O., making plans for summer stock at the Victory. It's round show season will close April 11. The Walker stock opens April 13, with "Polly With a Past." It was reported Walker will place a stock in the Hartman, Columbus, following the decision of Keith's to drop stock.

Forrest H. Cummings denies he has signed for the new Union Hill, N. J., stock, but states he has been engaged for F. James Carroll's summer stock, Bangor, Me.

The Plaza Players, at the Plaza, San Antonio, will close this week. The stock has been in the weeks and has not had a winning week since opening.

LITTLE THEATRES

"The Lynn Follies of 1925" were presented at the Olympia, Lynn, Mass., last week and were a marked success. Several members of the cast proved exceptionally clever. Ray Willey in an Egyptian dance was one of the hits. Other clever dancers were Helen H. Henderson, Hazel Morgan and Max Elwell and Roland Ricker. Annetta Gursky gained much prominence with her singing. Other soloists who contribute much to the success of the show are Madeline Hutchins and Johnny Devaux. Those in the chorus were the Misses Ethel Cameron, Dorothy White, Jennie Weiner, Lillian Phillips, Genevieve and Helen. Dorothy Cook, Josephine Tranford, Dorothy Eaton, Ella Burnier, Hat-

tie McNeil, Muriel Sargent, Josephine Polosky, Anna Smith, Eva Lord, Laura Green, Constance Green, Elmore Gautreau, Helen Goodwin, Bertha and Florence Nelson, Blanche Kirksey, Ann Phillips, Florence DeCoya, Nettie Abbott, Olive Leavitt, Dorothy Green, Estelle Peters, Beatrice Carey, Florence Seakles, Loretta Langis, Estelle Kirk, Yvette Carpenter, Mildred Keller, Margaret Snee, Marjorie Corda, Emma Wilson, Gladys Anderson, Mildred Robinson, Florence McDonald, Virginia Hamon, Alice Smith and Elaine Chester.

Lars Potter, Buffalo club man, who recently appeared in the Buffalo Players' production of "Outward Bound," has been invited by the Little Theatre, Dallas, Tex., to appear with the Dallas Players in their production this month. This is the first time a visiting player has appeared with an outside organization, and is taken as a forerunner of a system of exchanging players among the community and little theatres of the country.

The Meeting House Theatre, New York, successfully presented its laboratory group in two one-act plays, "Remnants," by Arline Ludovick, and "Truth Undressed," by Euphemia Van Rensselaer Wyatt. The former cast comprised Elizabeth Prodel, Jean D. Grey and I. Fell, while the latter included Betty Boyie, I. Fell, Orlando Pflaum and Grace Paynter. Casts and productions under direction Jean Grey.

"On the Hired Line," by Harvey O'Higgins and Harriet Ford, is the latest play by the Hired Line Community Players. It is scheduled for 11 performances. The comedy was staged by Gilmor Brown and in the cast: Helen Eaton, Betty Boyie, Camille Bobbly, Douglas Montgomery, Mervin Williams, Marcia Kerckhoff, Ralph Hillier, Mrs. Robert Loofbourrow, Paul Fort, John Duncan.

Shakespeare's "Twelfth Night" will be the next production of the Syracuse, N. Y., Drama League at the Little Theatre. The piece will be staged the first week in May. The league will go outside its own membership in casting the play, selecting players on a competitive basis.

"The Girl With the Green Eyes," by Clyde Fitch, was given at the York theatre, San Diego, Cal., recently by the State College Two Masque Players. The piece was presented under direction of Mrs. Grace W. Brown, dramatic instructor of the college.

In response to a widespread demand for an annual presentation by Community Service of San Diego, Cal., that organization has announced it will give "Hansel and Gretel" at the Spreckels April 24-25. The opera was given last year with a local cast and drew record audiences. This year's production will be directed by Miss Laura Turczynowicz of La Jolla.

The Rochester (N. Y.) Community Players present Rachel Crothers' "Expressing Willie" next month.

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"Bird of Paradise"

Hearing for New Trial

San Diego, Cal., March 17.
Charging plagiarism in connection with the play "The Bird of Paradise," Mrs. Grace A. Fendler, a former San Diegoan, brought suit in New York over 12 years ago against Richard Tully, playwright, and Oliver Morosco, in May, 1914, the Justice Mitchell Erlanger of the Supreme Court of New York, returned a decision in favor of Mrs. Fendler, and gave her the right to an accounting of profits from \$1,000,000 profits of the play.

Tully asked for a new trial basing his application upon several affidavits and a statement that Mrs. Fendler's play "In Hawaii" and "The Bird of Paradise" were so similar that one must have been taken from the other.

San Diego attorney, announced recently that after a trip across the continent, he not only had obtained affidavits which refuted Tully's affidavits, but others which materially strengthen his mother's case when the hearing is held in the Supreme Court of New York, March 19.

A brief synopsis of the case as given by Fendler follows:

Mrs. Fendler in January, 1904, wrote a short story, "In Hawaii," based on seven years' residence in Hawaii and embodying many elements included later in her play.

In December, 1907, Tully wrote for notes on four sheets of letter paper which were introduced at the trial and which Justice Erlanger ruled, Fendler said, were spurious.

In February, 1909, Mrs. Fendler called on Tully, who then was in March, the next year, submitted the play to Oliver Morosco in whose office it was copied. The same month, Tully obtained a contract from the New York theatre to rewrite his "scenario," which he had first written in October, 1908.

In August, 1910, Tully completed "The Bird of Paradise" and a year later Morosco produced the play.

Mrs. Fendler brought suit against Tully, Morosco, John Cort and Ben. M. Groux, but as litigation, Fendler said, would have little prejudicial action on the suit was postponed.

"As Mrs. Fendler was unable to produce any copy of the play, the prosecution of her suit, Harold Fendler, then 11 years old, made up his mind to do what he could. The affidavit which will play a part in the hearing will show the result of the son's desire to obtain an accounting of the play's receipts for his mother.

"CHARM SCHOOL" THIRD TRY

Someone in the Shubert group believes "The Charm School" worth trying again in its musical version. With book rewritten since its previous flop, the piece is in rehearsal and will open in Brooklyn, N. Y., April 6.

Read "Sally" Coming In

The Jack Welch-George Nicolaides De Milt road troupe of "Sally" comes into New York for the first time next week, when it takes the subway, booking at the Majestic, Brooklyn, then playing the Shubert, Riviera and the Bronx Opera House.

Vera Myers has the title role of the piece.

Miller Will Try "All Dressed Up"

Henry Miller's productions in Los Angeles and San Francisco this summer will include the try-out of Arthur Richman's latest play, "All Dressed Up."

"Lost Man" and New Firm
The "Lost Man," a new drama by Himan Mos Greene, will shortly reach the stage via a new producing firm now being incorporated.

Argyle Campbell, general stage director for Richard Herndon, will stage the piece which will go into rehearsal next month.

"Fast Workers" at Washington

"Fast Workers," the new musical with Sullivan & Zieff, will be sponsored, with get under way at Pol's, Washington, April 13. Vivian Martin and Ray Raymond head the cast.

Kolb and Dill Extension

Los Angeles, March 17.
Due to the cancellation of "Chauve Souri," Kolb and Dill, who have reached the stage via a new producing firm now being incorporated.

Arrangements are also being made to obtain other bookings to replace those cancelled by Ethel Barrymore.

Declares Manager Will Reconsider

CHICAGO CAN'T TELL SLUMP; "VANITIE" \$5,000 "NANETTE" \$18,000

20 YEARS OF TENTING

Kelley Bros. Rap. Under Canvas Plan Prepares for New Season

Lansing, Mich., March 17. With the claim of having played stock under canvas through northern Michigan for over 20 years, the Kelley Bros. Shows are preparing to start a new season about May 1. Jack Kelley will head the No. 2 show and Will Kelley will pilot the No. 1 outfit over its old route. Considerable new equipment has been purchased and most of the players engaged.

CARROLL'S SHOW FLOPS IN CHICAGO

Under \$4,200 2d Week—
"G. V. F." Did \$25,400

San Francisco, March 17. It looks as though Harry Carroll's "Pickins" will have to keep on traveling, although Carroll says he's confident it will catch on. In its second week at the Wilkes the Carroll show got \$4,200, meaning a loss for show and house.

Seventh Heaven landed right in its first week at the Columbia Golden (no pun) attraction rolling up \$17,600. In six days at the Curran "The Greenwich Village Follies" grabbed off \$25,400 at \$3.85 top, with the capacity of house, at scale, \$36,000. Gallagher and Shean are starred.

While the Duffy stock at the Alcazar is feeling Lent, still it got \$3,800 last week with "So This is London".

Estimates for Last Week—Curran—Gallagher and Shean in "Greenwich Village Follies"; \$3.85 top. Capacity opening night and Saturday mat. and eve. Balance of week lower floor capacity upper floors light. Six-day week, gross \$25,400.

Columbia—John Golden's "7th Heaven", first week, \$17,600 at window. "So This is London" play and cast royalty. Should hold pace for rest of run—3 weeks in all. Helen Menken featured.

Capitol—"White Collars," indefinite run. 12th week letting down on Lent and no change in billing. Got \$3,200. 13th week letting house and company break even. Expected to get back to normal rate around \$3,000.

Wilkes (formerly Columbia)—Harry Carroll's "Pickins" finds "Pickins" hereabout as tough. Came in for indefinite run. Second week under \$4,200. Company and house losses.

Alcazar—Henry Duffy stock; 4th week "So This is London" holding up to capacity pace evening. Mats sold. Tent dropped badly. Totalled \$3,200.

PLAYERS IN MUSICAL SHOWS

JAY BRENNAN and STANLEY ROGERS with "RITZ REVUE" Shubert Detroit Opera House, Detroit, Mich.

HARRY FENDER "Louie 14th" Vanderbilt Theatre, New York INDEFINITELY

CHARLES WILLIAMS "STUDENT PRINCE" Jolson, New York

WM. T. KENT "ROSE-MARIE" Imperial Theatre, New York

ARTHUR DEAGON "ROSE-MARIE" Imperial Theatre, New York

JIMMY SAVO and JOAN FRANZA "RITZ REVUE" Shubert Detroit Opera House, Detroit, Mich.

"NANETTE" BETTER THAN WEEK'S FRAZZLE TAKES \$27,125

Frazee Musical Restores Garrick to Map—"Follies" \$30,000 at Forrest Not So Good—"Blossom Time" and Others Take Nose Dive

Philadelphia, March 17.

"No, No, Nanette" again held the spotlight last week with a capacity crowd at virtually every performance, and a turn-away that have caused the box office force to weep for an elastic seating capacity. With the possible exception of Cohan's "Mary," there has been no spring attraction here in many years which has rivaled this Frazee piece at the Garrick. Seats were placed on sale two weeks in advance, which in itself, most unusual in Philly, and there are many who claim that "Nanette" can sail through the summer.

Last week's gross of more than a couple of hundred dollars under \$27,125 represented just about the best the show has ever had. It has been possible to get without violating the fire laws on standees. The rather unpromising indications of the first week of the season at the Forrest were only too well borne out. Ziggy's famous show was actually submerged by the

"COBRA" GOT \$9,000; BALTO. SHY SHOWS

"Be Yourself" Fares Well—
"White Cargo" Lacks B. O. Lure—Two Houses Dark

Baltimore, March 17.

The pre-Easter slowing up of the theatre trade was manifest here last week. The Auditorium housed "Cobra," and rather expected to repeat the success of last week's "Cobra." "Goose Hangers" High figures, but failed. The theme was calculated to draw, but there were growing signs that the show was losing its appeal. The critic noted that Anderson and Calhern, of the New York cast, were out and in tended to discourage the cash business. The Innate was cash \$9,000.

Ford's got "Be Yourself" and fared fairly well. Queenie Smith established herself with the critics when on tour with "Helen of Troy" last season. A few weeks earlier or a few weeks later and this show might have turned in something handsome. "White Cargo" was shipped out of the Lyceum last Saturday night. Put on as a follow up of "Seduction" it failed to duplicate and at no time after the premiere did it achieve the draw of the latter. A sixth week was contemplated, but was abandoned. House dark this week.

The advertised reopening of the Academy is off, after the front had been posted with the "Bringing Up Father" lithos, the show was de-toured into the Auditorium, which has been on week on its head. This is the "Ireland" edition which Gus Hill is bringing to Broadway.

Estimates of the Week

"New Brooms" Broad (1st week). Opened with mild interest. "St. Joan" did about \$12,000 last week, but the show is not a success. A day and balcony trade. Arounding, but not a loss.

"Sally, Irene and Mary," Shubert (one week only). This musical comedy moved here from Walnut. "Sweet Little Devil" way off last week. "The Student Prince" did \$10,000. "Betty Lee" Monday, for two weeks, then "Student Prince."

"Peter Pan," Forrest (1st week). Opened Monday two weeks only. "Follies" real dimmer than usual. A big drop last week and doubtful if gross touched the \$30,000 mark. "The Student Prince" did \$10,000.

"No, No, Nanette," Garrick (3d week). The town's sensation, with \$27,000 virtual capacity figure, last week. Looks set to do same with seats now on sale two weeks in advance.

"The Best People," Walnut (1st week). Two weeks only for Hitchcock comedy. "Sally, Irene and Mary" in final week. "The Student Prince" in final week. "The Student Prince" in final week. "The Student Prince" in final week.

"Dixie to Broadway" Chestnut (1st week). Moved here from Lyric. Ninth week in city, with at least two to go. "Blossom Time" way off, ticked at less than \$3,000 last week.

"Rose-Marie," \$30,000; "Stepping Stones," \$26,000; "Student Prince," \$25,000, and "Is Zat So?" \$12,500, the Leaders—Town Fed Up on Revues—Don't Expect Break Until After Easter—"Prince" May Move into Apollo

Chicago, March 17. "Vanities" \$15,000 gross in eight performances and the "Ritz Revue's" approximating the same figure in nine performances, emphatically proves musical revues are washed up in this town. Both of these shows came in at the head end of a week that has been overburdened with musical entertainment. The "Ritz Revue" departed from the Apollo Saturday, suffering heavy losses, and "Vanities" has three weeks to go at the Selwyn, with discouraging indications.

"White Cargo" \$6,500 gross. "Apple Sauce" \$10,500 figures and the tabulation of \$4,500 gross for "Show-O-Rama" checks the stumbling of three attractions which prior to the current general slump were going like wildfire. A general feeling of gloom is apt to keep "White Cargo" in at the Cort, for it looks as if both house and attraction can produce a profit on a gross of \$8,000. If the Shuberts don't take advantage of the stop clause for "Apple Sauce" the owners will be looking for a change here until the really hot weather. "Show-O-Rama" has already prepared its act for what may be a season of sprinkling weather and counter opposition by attracting clientele from the campaign on the \$2 night

"No, No, Nanette" looks to be finished at the Harris for the last time in its Chicago career. The capacity demand has now been off for about four weeks, with a decline in gross checked weekly. Last week's gross was around \$18,000. It's a certainty that "Nanette" will beat "Topsy and Eva's" record run of 47 weeks by at least two weeks.

"The Student Prince" perked up again and keeps gathering its position in the musical play field. Several performances at the Great Northern have been reported at special price tickets bearing on the cut rates were filling up the rear of the house. There was probably something in the report that the Shuberts were attempting to move "The Student Prince" over to the Apollo, but "Edison" had the contract and refused to alter. It is a certainty "The Student Prince" would be sailing higher. As president of the "Student Prince" will be the most important competitor that "Rose-Marie" has in this town when the season is normal. "Stepping Stones" on eight performances weekly, is drawing the attention of the owners, as Fred Stone, probably much better after Lent than the demand is checked now.

Rejecting Undressed Shows Chicago has shown a strong tendency to back up on undressed chorus shows. Even the newspapers refuse to become interested in the contract between producers and the police after probable interference. The ultimatum issued by Chicago police that theatre would run the risk of losing its license if orders of the police—women censors weren't obeyed, cut short all such publicity that kept alive certain shows for at least a few weeks. The public, however, took the situation in its own hands, not patronizing musical shows here unless they carried a romantic story, which is the present trend of the public's interest.

While certain of the managers were to believe that there was improvement in general trade, a close check-up showed the town to still exceedingly off in theatre-going. The musical crowds were around. Neither was the general call for Saturday night as pronounced as usually. There was no momentum in the call for the new shows Sunday. "The Student Prince" and "Vanities" (Blackstone) had more celebrities than a paying audience could handle. "Helen of Troy" and "So This is London" were probably not counted by 10 persons in the premiere audience as having been the piece that captured the public's prize last seen on Broadway. That's fame for a prize winning piece 1,000 miles away from the back of the house. William Hodge returned to the Studebaker in "For All of Us," and they're letting the show sell. They're picking up the mysterious clientele that made for it so many records on a visit to "Moonlight" in at the Apollo, promising to merely accepting a moderate pace at best. The Lounge Lizard was directed to the nix-hour after a few performances at the Princess, again favouring dark this theatre. "Lodge"

is causing no stir at the Garrick. The real "punch" for a non-musical is attached to "Is Zat So?" although there is still plenty of room for the Adelphi piece to better its standing. The piece, however, looks formidable enough in its present position to turn in a long run such as it will hold it here until late in the spring.

Normally After Easter Most of the managers are convinced that the town won't return to normal until after Easter. The season, in toto, has been one of the best Chicago ever checked. High grosses predominated practically the entire time, but many of the theatres were deprived of higher trade. Bad luck because of the surplus of musical shows and the inability of several to withstand the competition. The revues have been overdone here this season and, as previously stated, the sufferers were the tail-end visitors. Waiting managers still insist that Chicago is a difficult town to understand, for the season is going to be a good one of picking favorite shows, regardless of the amount of pressure brought to bear upon them by newspaper notices. In fact, Chicago probably leads the country in being a word-of-mouth town for advertising. The New York market is reported to be a weight here than ever before. This has been proved all season at the box office.

Last Week's Estimates

"Ma Pettengill" (Blackstone, 1st week). A comedy that will take a long time to sign to land. "Aren't We All" went out below expectations for entire engagement.

"The All of Us" (Studebaker, 1st week). Probably will depend on repeats, who made such a hit of it at this house as the La Salle theatre failure. In for four weeks only. "The Dream Girl" never landed, going out on an estimated gross of \$1,000.

"Hell Bant for Heaven" (Playhouse, 1st week). Angled for several independent houses, finally housing with Lester Bryant. So far Pulitzer prize winners haven't fared well here. "Minick" used a lot of red ink, and "Edison" had the contract and refused to alter. It is a certainty "The Student Prince" would be sailing higher.

As president of the "Student Prince" will be the most important competitor that "Rose-Marie" has in this town when the season is normal. "Stepping Stones" on eight performances weekly, is drawing the attention of the owners, as Fred Stone, probably much better after Lent than the demand is checked now.

Rejecting Undressed Shows Chicago has shown a strong tendency to back up on undressed chorus shows. Even the newspapers refuse to become interested in the contract between producers and the police after probable interference. The ultimatum issued by Chicago police that theatre would run the risk of losing its license if orders of the police—women censors weren't obeyed, cut short all such publicity that kept alive certain shows for at least a few weeks. The public, however, took the situation in its own hands, not patronizing musical shows here unless they carried a romantic story, which is the present trend of the public's interest.

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SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest minority 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.

"Abie's Irish Rose," Republic (14th week). Slump continued last week but run leader held up to around \$14,000; virtually unaffected and entrance into fourth year in May certainty.

"Ariadne," Garrick (4th week). Probably final production here by Theatre Guild, which will initiate new house on 52nd St. next month; approximately \$7,000, fairly good for Garrick.

"Artists and Models," Casino (23d week). Slipped materially in last few weeks; takings last week estimated at \$13,000. Figured to go on tour next month.

"Betty Lee," 44th St. (13th week). Final week; goes to road; Drew profitable business for about three months. Slump hurt considerably. Down to \$10,000.

"Big Boy," Winter Garden. Forced to close Saturday night of 42nd week; Al Jolson ill with throat trouble and retired for season. Affected by slump but closed to big money—between \$20,000 and \$25,000. "Sky High" moves here.

"Candida," Ambassador (11th week). Moved from Eltinge; third house to have successful revival. Remain here as long as profitable. \$11,000 to \$12,000.

"Carmen," Martin Beck (5th week). Rewritten last act affords hope to producer business will improve. Mediators to late. \$2-3 with cut rates and low capacity.

"China Rose," Knickerbocker (9th week). Moved from 42nd to 44th street; first house for this opera. Last week at Beck. Takings have been between \$9,000 and \$10,000. Later houses should improve considerably here.

"Dancing Mothers," Maxine Elliott's (23d week). Slump bumped this show but should be back after next week. Last week hit under \$8,000.

"Dorothy Under the Stars," Earl Carroll (19th week). Still playing four matinees weekly. Making money, though affected last week; for 10 performances about \$13,500.

"Follies," New Amsterdam (39th week). Dicks' Sunday last week for rehearsals for touring edition. Virtual standee business balance of week with cost approximating \$18,000, giving gross of between \$27,000 and \$38,000.

"Le Zet So," Channin's 46th St. (12th week). Remarkable success in house with low capacity. Rear rows of elevated floor not always sold but show far better than last week again around \$22,000.

"Hell's Belle," Daly's 63d St. (7th week). Moving again Monday, re-opening downtown. Gross income reported under \$5,000. "White Cargo" mentioned to re-to to Daly's.

"Lady Be Good," Liberty (16th week). One of few attractions on list have weathered slump with comparatively slight decrease. Last week probably off \$8,000, with gross \$25,000.

"Let's Face It," Lyceum (18th week). The Evening Standard still talked about and drawing money. Last week under previous going; quoted at \$45,000.

"Loggheads," Gaiety (1st week). Playing at Cherry Lane in Village; moved to Broadway Monday. Agency bid for lower floor and cut rate guarantee for balcony should give little Irish drama start up.

"Louise the 14th," Cosmopolitan (3rd week). Matinee trade not entirely capacity but over \$4,000 at night performance. Gross for second week probably \$34,000.

"Mrs. Partridge Presents," Belmont (11th week). Although business under stop limit, show figures come back and probable run through spring. Estimated around \$6,000.

"My Girl," Vanderbilt (17th week). No stopping this excellent intimate type of musical comedy. Last week \$12,000, better than affording nice profit both ways.

"My Son," Bayes (27th week). Indications for continuance through season. The show is making money right along without reaching big grosses. \$5,000 to \$6,000 regarded good money for roof theatre.

"Musie Box Revue," Music Box (16th week). Pace affected somewhat by slump, though not much under capacity. \$25,000 to \$26,000.

"O'Connell's," Ritz (15th week). Success of this Gaiety place attributed principally to draw of star, George Arliss. Held to important money from variety and greatly off through slump. \$14-16,000.

"Pigs," Little (23th week). Good for season with chance for summer continuance. Business as good now as during fall. Show jumped after first of year. Estimated \$8,000.

"Professional," 49th St. (9th week). Resumed here last week after a week's lay-off, occasioned by hooking switch. Third house for Guild place which provoked difference of opinion.

"Puppeteers," Selwyn (2d week). Off to disappointing start. First week reported under \$4,000; show guaranteeing house, producer will probably give it chance to build.

"Puzzles," Fulton (7th week). Slightly affected early last week but claimed to have come back strongly with approximate gross of \$10,000.

"Quarantine," Henry Miller (14th week). Off here others last two weeks, with last week's decline placing gross between \$8,000 and \$9,000. Will probably pick up and succeed.

"Rose Marie," Imperial (25th week). Slump of past two weeks has probably not affected opera count well over \$27,000, so difference hardly noticeable.

"She Had to Know," Times Square (1st week). Not week will probably indicate whether Grace George's attraction will continue this spring. Start approx. 30 per cent. Takings around \$7,000.

"Silence," National (19th week). Making money. Lack nearly as much of fall business quite normal but may come back \$9,000.

"Starlight," Broadhurst (3d week). Only week not really different from opening pace. When slump is over line can be gotten on strength of show. Bar (Doris Keane) credited with drawing front locations; \$9,000.

"Student Prince," Jolson's 16th week. Slump not really different from opening pace. When slump is over line can be gotten on strength of show. Bar (Doris Keane) credited with drawing front locations; \$9,000.

"The Devil Within," Hudson (1st week). Under the new producers, Rock & Horan; little heard of show since out of Belasco place. Some weeks ago. Opened Monday.

"The Dove," Empire (6th week). Judged from agency demand this Belasco place of strongest at town. Business up to \$10,000 at this time denotes high rating.

"The Firebrand," Belasco (2d week). New comedy hit indicated. Big sale for laugh show in agencies. Like "Le Zet So," actor-writer and one collaborator (James Gleason) figures in both. \$10,000 in first seven performances.

"The Firebrand," Belasco (23d week). Slipped considerably in last two weeks. Probabilities are for season later this month and second week still indicated. Some changes ordered by citizens' jury. Last week \$11,000 to \$12,000.

"The Firebrand," Belasco (23d week). Slump got to this one also; after consistently grossing between \$13,000 and \$14,000 or more, business dropped to \$9,000.

"The Handy Man," 39th St. (2d week). Mixed comment over this comedy with little indication for mediocre business. Initial production attempt in which E. R. Thomas owner of "The Telegraph" dropped \$2,000.

"The Harem," Belasco (16th week). Upper section affected last week, making a difference in gross of about \$1,500; figured around \$16,000.

"The Love Song," Century (3th week). Gross still very big, but large proportionate decline reported following Washington's Birthday. Some extra advertising last week with gross under \$20,000.

"The Night Hawk," Bijou (4th week). Able to climb somewhat last week, but business in district agitation helped, also considerable cut rates. Gross estimated between \$5,000 and \$7,000. Profit claimed.

"The Ritz," Colonial (6th week). Producer attracted some attention to English written meller last week. Business little under \$10,000, with takings around \$7,000 or a bit more.

"The Show-Off," Playhouse (39th week). Went off again last week like most of others. Business approximated \$8,000; still profitable and reaction expected to carry holdover through season.

"The Wild Duck," 48th St. (4th week). Doing fairly well; business claimed satisfactory, though hasn't revival not on par with Shaw's "Candida." \$9,000 to \$10,000.

"The Youngest," Globe (13th week). Final week; moved from Gaiety Monday and will start over Sunday circuit next week. Takings around \$9,000. Revival of "The Little Minister" next week.

"They Knew What They Wanted," Klav (17th week). Voted all right by citizens' jury last week. Business holding up. Theatre Guild's most successful place.

"Topsy and Eva," Sam H. Harris (12th week). Like others, this musical affected by slump, but still making some money. Last week's takings approximated \$14,000.

"What Price Glory?" Plymouth (29th week). War play smash of fall slipped along with other runs shows recently. But still has kick that will go through season. About \$13,000.

"White Cargo," Comedy (72d week). Moved downtown at start of slump and takings last two weeks mild; always depended on cut-rate support. \$5,000 to \$6,000.

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INSIDE STUFF
ON LEGIT

(Continued from page 13)

Berts, George McLeelan and A. H. Woods secured the play and produced it.

Frederick W. Enright, publisher of the Boston "Telegram" and the New York "Bulletin," is advertising heavily in the latter sheet that he wants 5,000 adholders in his New York enterprise, offering 7 per cent preferred stock. Half-page ads have been running for some time. According to those ads, several hundred readers have already bought stock.

The "Bulletin" is, with the exception of the "Graphic," the newest of the New York papers and operates on U. P. service and its own city staff. A Sunday issue, minus the usual radio sections, funnies, etc., was recently started, making it the only Sunday daily in the city.

"The Labor Review," Dayton, O., labor weekly, buried a broadside at Dayton newspaper dramatic columns. "Our idea of a miserable life would be to be a theatrical reviewer on a local sheet which utterly shreds its editorial eye to the utter lack of merit and heralds each production as a masterpiece," the "Review" editor said. "In our early days as a 'cub' reporter we committed the unpardonable sin of 'throwing raspberries' at a vaudeville production, undeserved, and were rewarded by being removed from the staff of 'reviewers,' much to our happiness."

Here is one way the Leblanc cut rate workers hold customers. One of the latter applied at the advance sale counter downstairs and asked for "Rose-Marie" tickets. The answer was: "Sold out four weeks in advance."

While London differs from New York in many respects, it has some things in common, among them the newspaperman who has a lady friend and is constantly pestering managers to give her a job.

There is one newsmen in London who is an actual blackmailer, so far forcing his life of love upon managers. The girl really has some talent, only she gets into a company she tries to run it and relies upon her gentleman friend to square matters in case of a jam. This girl was engaged for a forthcoming musical show and when she became impossible at rehearsals and was let out, the newspaperman wrote the producer a nine-page squawk.

In Newark, N. J., "The News" started a crusade against what it termed "filthy publications" on salt on the newstands. They have been distributed by an independent circulator (local). "The News" really "went after" the police commissioner, having a fight on with him, but the crusade did drive several of the "dirty story books" off of the stands. Similar orders directed against these magazines have been issued in other cities for indefinite results. There is no universal action against them.

The clever Dorothy Parker tells this one on herself. When "Close Harmony" (now out at "Next Door"), opened out of town, some people pointed her out back stage as one of the play's authors. A stage hand remarked loud enough for her to hear: "I'll give it three weeks," exactly the length of the Broadway engagement.

The play, which was rescued from the storehouse, opened in Boston this week.

"Professional," the Theatre Guild production which aroused so much diversified comment that it is being continued after switching theatre twice and laying off a week picked a poor berth in the 49th Street. The stage of that theatre directly rests on solid rock. It was therefore impossible to arrange for traps required in the original presentation. Considerable restaging was necessary before the piece resumed at the 49th Street.

Paul Dickey wrote a new third act for "Cape Smoke," at the Beck, New York, throwing out the original third act entirely. The change has given the drama a farcical twist. The Dickey addition was written and rehearsed in 24 hours, and was inserted in the show Friday night.

A benefit performance given at the Music Box, New York, Sunday night for the National Stage Children's Association, Inc., and scholarship maintenance fund, received scant attention, although Generala Pershing and Bullard occupied a box. The affair was under the direction of H. A. Schuman, executive treasurer and president of the organization. Acts from the Music Box show appeared good, but other later acts failed to stir. Grandlund turned up as a life saver with Jimmy Carr's orchestra, also special girls from a cabaret's floor show. They kept the stage for an hour. Running out of acts, the performance abruptly ended a bit after 10:30. Most of the audience walked out, although the concluding event was a benefit for the National Stage Children's Association, Inc. The benefit did not draw more than half capacity.

Robert Atkins, general stage director for the famous Old Vic in London, is reported as leaving that Shakespearean institution at the end of the current season, following a tiff with Lillian Bayliss, its director.

\$21,800—'Nanette,' L. A.

Los Angeles, March 17.

"No, No, Nanette" is the town on its first week at the Mason, rolling up \$21,800.

Oiga Petrova in "White Peacock" got \$7,400 on the second week at the Eltinge while "Cuckoo" got \$5,400 at the Majestic. "Sweet Seventeen" got \$5,500 at the Morosco.

President "Rain," Second week added to around \$5,000.

This Week

Belasco, "Seduction," Second week National star cast in "The Rivals," Pol's, "Blossom Time," President, "Rain," third week.

STRICTLY INSIDE STUFF

Dramatic Club Play Takes Piece in Men's Intestines

In California, at one of the university's dramatic clubs, a Russian play, title and author unknown, they are working on the production of a play, the name of which is in a present state of confusion. The idea is based on a man's struggle during a terrific split second and are accurately shown. The struggle between mind and body is the theme, but how the author figures to make a play out of something which happens in a split second isn't stated.

That theme, however, is on the level and no kiddin'. The dramatic club figures that it is three jumps ahead of the last word in drama.

CLAIMS "SPITE" SUIT

Newark, March 17.

Philip F. Ianni, Puccini Opera Company manager, was sued for \$1,000 by Emma Borschneck, Rutherford, N. J., a loan shark.

Ianni claims it was paid but that the charge is brought because Miss Borschneck's sister, Madeline, was not permitted to sing with Alessandri Borschi who is under Ianni's management.

Ianni was released by the Supreme Court with \$1,000 bail.

Geo. Florida Managing Colonial

George A. Florida, recently ahead of "Plain Jane" (Joe Laurie, Jr.), has been appointed manager of the Colonial, New York, by the Erlanger offices.

FINE "JOKE!"

Hammond, N. Y., March 17.

The King's Daughters, a local church organization, was holding an Old Polka Concert in the Hammond Opera House.

As the entertainment reached its height, the fire alarm bell, in an adjoining building, suddenly pealed out.

Near panic reigned in the little opera house for a few seconds, as no one was present who knew the location of the supposed fire or its seriousness. Several made a mad dash for the front exit and found that the doors of the building had been nailed fast.

Pandemonium existed in the little theatre for a few minutes while several of the men in the audience endeavored to calm excited women management.

To witness the entertainment. It was several minutes before the doors were forced open and the crowd released.

There was no fire.

New York State Troopers are searching for the "jokers" while village officials are offering a reward for their arrest and prosecution.

\$6,000,000 COST OF "BEN-HUR"

B. & K.'S NATION-WIDE SCHEME FOR THEATRE OPERATION

Chicago, March 17. A nation-wide tie-up of all the pre-lease houses using presentations, together with a chain of smaller houses which might utilize less pretentious added features to bolster up their picture programs is the latest innovation that the executives of Balaban and Katz have in mind. The scheme, however, takes in all features of theatre management from the street to the back wall. They propose to inaugurate a variable clearing house here through which will pass almost every presentation possibility that offers itself in the motion picture theatre operating field.

The B. & K. executives are counting a great deal more on what they term will be a National Service for Theatre Operation, rather than on the presentation feature. They maintain that by their system of operation, demonstration in the theatres which they control, they will be able to virtually take over any theatre anywhere and operate it along the lines that have proven themselves in their own theatres and guarantee the success of the house from the box office.

At present B. & K. are maintaining a most extensive service for their own theatres, a service which has an expert in its own particular line at the head of each department.

Now B. & K. Operate In making their large presentations at the big Chicago which they operate as the chain house of their string located in the Loop, they figure the return of the expenditure from their other houses in town to which the representation eventually goes. Thus if the production should cost \$50,000 the Chicago would assume 50 per cent, or \$25,000 of the cost, while the Riviera which would get it next would pay \$15,000, the Riviera \$1,000, and finally if it should go to the Central, the latter house would have only a tap of \$500 to meet.

Frank Cambria is at the head of the presentation department and has been responsible for the scheme that has found its way into the B. & K. houses. In addition a vaudeville producer and a vaudeville writer are a part of this department so as to add the popular touch to the shows.

Front of the House In the matter of service at the front of the house there is a definite system that takes the patron in hand the moment that he arrives at the box office. The specialist on mob and crowd psychology is employed. That is, one waiting to enter the theatre at the hours when a hold-out is the usual a special lobby concert is employed to keep their interest

and make them unaware of the fact that they are being kept waiting. Another feature which they expect to inaugurate shortly is to be a special tea service and dabbings in a waiting room. Tips to any of the attaches are forbidden and this is one feature strictly enforced.

Running the Box Office The box office feature of a low price of admission at the opening of the theatre when they take over a house and the plan of gradual increases in the admission of five cents at a time is a feature that has proven itself in their houses. At no time is an advance of more than five cents ever slipped on at any one of the houses that they have under their control. If it is decided that the admission scale at any house should be increased from 35 to 50 cents that is not accomplished in one fell swoop but it takes a period of about three months or more to bring it about. The first step is to board to 40 cents, then a month or six weeks later another five cent raise is made and then finally there is another and the 50 cent admission mark is reached. The reaction of the public is that it is that they do not feel or notice the gradual advance of prices, a nickle at a time, but they would note and take exception to a 15 cent jump handed to them all at once.

Advertising and Exploitation In handling the advertising and exploitation for their houses they lay claim to a copyright line of campaign. In a measure it is educational, written with a view to educating the public into theatre-going and carrying out a definite policy that is handled seasonally. As an example they start in the spring when the first signs of warm weather are seen to start to plant the fact in the public mind regarding the cooling system and other ventilation features that there are in their houses and this campaign is run right up and into the summer; then in the fall just prior to the opening of the schools they begin to work on a campaign that calls attention to healthful and still educational recreation for the youngsters during their school days.

A scheme for adapting these plans into a nationwide service has been worked out and Balaban and Katz are figuring on building up a complete circuit, first of the bigger houses and then the smaller theatres. Where house management are skeptical about adopting the service the B. & K. people will take over the houses at a nominal rental and percentage of the profits.

One of the big features that B. & K. are figuring on to reduce the expense of running houses is the collective buying of features which they will be in a position to do in the event that they can successfully work out the idea and put it into execution.

MOST EXPENSIVE PICTURE EVER MADE IN WORLD

Metro-Goldwyn Mammoth Production's Italian Made Scenes Prove More Expensive Than Calculated—Picture When Taken Over by Metro From Goldwyn Represented \$300,000 to That Date—Huge Cost Unavoidable—"Four Horsemen" Grossed \$5,000,000 in Exhibition

ROAD SHOW SEPT. 1

Metro-Goldwyn-Mayer may claim the distinction of producing the most expensive picture the world will ever have seen up to the time of its exhibition.

The picture is "Ben-Hur," and the total cost will represent close to \$5,000,000.

"Four Horsemen," also a Metro picture, holds the high gross exhibition record to date of any picture, anywhere, \$4,000,000. That is two million less in gross takings than "Ben-Hur" will cost to make.

Marcus Loew remains firm in the belief that "Ben-Hur" will redeem itself as an attraction. He has faith the picture will show a profit. It is to start out on a road show Sept. 1, probably handled for the road by the crack handlers, of special super pictures, McCarthy and Mitchell. The picture expansion has been so (Continued on page 29)

Judge Bull Bullied?

Los Angeles, March 17. Former Judge Cahrls Edward Bull of Reno, Nev., said to be the most striking double of Abraham Lincoln and who plays "Old Abe" in "The Iron Horse," has given up the law and the judiciary to become a picture actor.

Through the Pacific States Theatre Booking Association he was engaged to make a personal appearance at Grauman's Egyptian theatre during the run of "The Iron Horse."

Judge Bull intends to make his home in Hollywood.

"Twin" Picture Loses 140,000 Feet Upon Orders

Los Angeles, March 17. William Randolph Hearst said the latest Cosmopolitan feature, "Never the Twin Shall Meet," made by Maurice Tourneur, and ordered 140,000 feet of negative scrapped. The publisher-producer did the same thing recently with "Zander the Great" at a cost of \$75,000.

Anita Stewart and Bert Lytell were featured in the "Twin" screen adaptation of the Peter B. Kyne story. When Hearst viewed his displeasure upon the film as it stood, he summoned Kyne to re-act and re-dub it.

Miss Stewart and Lytell may be to re-enact several scenes, which will hold up release about a month.

CIRCUS AND WESTERN SERIAL

Los Angeles, March 17. Helen Ferguson will star in a circus and western serial which C. W. Patton will make for Pathé. The film will be taken at Miller Brothers' 101 Ranch. Jack Mulhall will play opposite Miss Ferguson with Eddie Phillips and Virginia Walker. Also in the cast. It is also making a circus serial.

Big Picture Costs and Road Show Profits

The following table will give a general idea of the constant rise in the cost of production of big pictures since "The Birth of a Nation" down to the present day. Also the approximate figures on what the net profits were on the tours the pictures made, as road shows.

In some instances additional information is likewise given as to what the pictures have grossed in addition through subsequent bookings in picture houses. From these gross bookings an average of about 40 per cent is of necessity deducted to cover print costs and distribution charges.

Year	Title	Cost	Net Profit
1915	"Birth of a Nation".....	\$100,000	As Road Shows \$4,000,000 A.
1916	"Intolerance".....	330,000	400,000
1916	"Daughter of the Gods".....	850,000	1,350,000 X.
1920	"Way Down East".....	900,000	1,350,000 B.
1920	"Over the Hill".....	250,000	2,500,000 X.
1921	"Four Horsemen".....	1,000,000	1,300,000 C.
1923	"Covared Wagon".....	336,000	1,650,000
1924	"Ten Commandments".....	1,800,000	750,000 D.

A.—"The Birth of a Nation" was placed with the United Artists for general release in motion picture houses approximately two years ago and in that time has grossed about \$460,000.

B.—"Way Down East," which cost \$800,000, had a charge of \$175,000 for the story alone. After finishing as a road show it is said to have grossed additionally \$2,600,000 in the picture theatres of the world with the distribution cost, approximating \$1,000,000. This picture was road showed for only seven months.

C.—According to an executive of Metro the world's gross on "The Four Horsemen" was \$4,000,000.

D.—"The Ten Commandments" figures are based on about what has been done up to the current work with the road showing of that picture, the tour not having been completed as yet.

X.—In the case of the two Willisa Fox specials the cost figures include the cost of the exploitation and the legitimate house runs to place the pictures on the map. Therefore in the instance of "Over the Hill" the actual production in all probability cost about \$50,000, but \$200,000 was spent in putting it over, so that it would stand up as a road show. The figure of \$2,500,000 is what the picture grossed both as a road show and in the picture houses. In the case of "The Daughter of the Gods" the production itself cost \$850,000, to make the exploitation run brought the charges against the production of the picture to \$1,300,000, so there was a slight profit on the picture when finished. In the Fox organization it is figured that the distribution costs on the big pictures which have had road show runs only hits about 30 per cent in distribution handling costs when they are finally released.

F.P.'S 10 BEST AND 10 WORST

Gross Record for January Among 118 Houses

Los Angeles, March 17.

Palace, Dallas, Tex., was the leader of the Famous Players-Lasky chain of 118 houses during January, with the Metropolitan, Los Angeles, being the worst during that month, according to a quota drive the organization set for its houses.

Of the first 10 houses to do the banner business and over the quota seven were located, with five in Miami. Third on the list of winners was McVicker's Chicago, which went 6,094.10 points over its quota.

Of the 10 worst houses on the list, or those which fall far below their quota, were the Riatio and Rivoli, New York; Fenway, Boston; Missouri, St. Louis; and the Million Dollar and Metropolitan, Los Angeles.

The farthest behind their quota in this assemblage were the two New York houses and the Metropolitan here.

The Riatio here, only a 900-seat house and getting the pictures turned down for either the Metropolitan or Million Dollar, was No. 14 in the list of winners by going 1,967.68 points over its quota.

The Metropolitan here, on the other hand, ran 23,538.71 points under the figure, with the Riatio next lowest, 13,008.39 points under, and the Rivoli next minus 17,928.58 points. The Missouri, St. Louis, was 7,059.92 points under while the Million Dollar here was 3,482.42 points below the balance figure.

SNOW-EDWARDS WEDDING

Marguerite Snow and Neely Edwards, of films and vaudeville, will wed as soon as Edwards completes a vaude tour with Al Flanagan.

MRS. CHAPLIN MAY REMAIN

Dept. Inclined Toward Her—Decision Soon

Washington, March 17.

As to whether or not Charlie Chaplin's mother, Mrs. Hannah Chaplin will be allowed to remain longer in this country is now being thrashed out here by the immigration officials of the Department of Labor. The dailier during the past week first had Mrs. Chaplin ordered out and then later retracted their statement to the extent that further extension was being considered by Secretary Davis.

At the department today it was stated that something definite would be forthcoming prior to March 26, when the last extension granted will expire. Should this decision be unfavorable Mrs. Chaplin will have to leave the country immediately, it was stated.

The Chaplin case has been a "live issue" with the present administration since it first took over the reins of the government. Administered under President Wilson's administration by Louis F. Post, the then Assistant Secretary of Labor, Mrs. Chaplin has been enabled to remain here since 1919. When the last extension was granted, attorneys for Charlie promised they would ask nothing further, but again they have come forth requesting more time.

Speaking for Secretary Davis today it was stated by an official of the department that as Mrs. Chaplin is in no danger of becoming a public charge the secretary is inclined to permit her to stay as a humanitarian act on the part of the government. However, the fear was expressed by this same official that, inasmuch as precedents were broken in admitting Mrs. Chaplin in the first instance, the present administration will be open to embarrassment should she like to cause present itself.

Married—Stopped Work

Los Angeles, March 17. Alice Laue has retained counsel to represent her in a divorce action against Robert Williams, legit actor, whom she married a year ago, alleging non-support.

According to the complaint Miss Laue claims her husband has not worked since their marriage. She says she will resume career activities after the expected separation.

COSMO'S GEN'L MGR. EAST

Los Angeles, March 17. E. B. Hatrick, the new general manager for Cosmopolitan Pictures (Hearst) is in New York. He left here Friday.

Waives Responsibility in Paid Advertisement

Joseph S. O'Neill of Binghamton, N. Y., husband of Catherine Curtis, film actress, has issued a public notice in the form of paid advertisement that he will not be responsible for any debts contracted by his wife. Miss Curtis is also known as Mrs. Catherine T. Myers, her name by a former marriage.

Miss Curtis has been involved in legal trouble through suing for alleged patent infringement for models used in First National's "The Lost World." Both she and her picture producing company are in the bankruptcy courts individually and as a corporate unit.

BANBY T.O.C.C. AGAINST ALL PRODUCERS DIST. CONTRACTS

Result Means None of the Company's Contracts Will Be Admitted to Arbitration By Exhibitors' Body
—Paul Mooney Cause of Step

The Theatre Owners' Chamber of Commerce at an overflow meeting held yesterday, went on record unanimously to bar contracts of the Producers' Distributing Corp. from being adjudicated before the Arbitration Board of the F. I. L. M. Club of this territory. The T. O. C. C. came to that decision after they had tried to adjust the matter of several contracts in dispute with Paul C. Mooney, one of the vice-presidents of the Producers' Distributing Corp.

The original dispute arose after the closing of a contract with one of the small chain circuits holding membership in the T. O. C. C. The circuit's board later repudiated in favor of a contract which was signed for the placing of the pictures in the Keith houses in the territory. Evidence was brought out that the Producers' Distributing Corp. was guilty of the ethical breach in the initial instance through double dealing, having utilized the same exhibitor's contract as a wedge to compel the closing of the contract with the larger circuit. This is not permitted under the provisions of the standard form of contract in use by all members of the Hay's organization, and which forms the basis of the contract arbitration under which the Joint Exhibitor-Distributor Board operates.

When the matter could not be settled with the New York exchange of the company it was taken to the home office of the organization and put to Mooney. Mooney at that time is said to have informed the exhibitors he would bring about an arbitration between the Keith houses, his own organization and the exhibitors. This, however, he failed to do, and therefore the action of yesterday by the T. O. C. C. against the Producers Distributing Corp. All of the members of the T. O. C. C. were informed that in the event that they signed contracts with the Producers Distributing Corp. they would do so at their own risk as the exhibitor organization would not enter into the question of arbitrating any of the contracts of that organization.

This virtually amounts to a ban against the P. D. C. by the T. O. C. C.

Charles O'Reilly, president of the T. O. C. C., stated after the meeting yesterday that this was the first time only and that the T. O. C. C. felt that heretofore the arbitration board was simply utilized for the settlement of petty larceny and minor disputes within the industry. The exhibitor organization intended that it should also be a court where grand larceny and murder should be tried and that unless someone took action within the industry of grand larceny and murder that was being practiced with the small exhibitor as the victim they were going to withdraw wholly from the arbitration and let their fight on through other channels.

Rehfeld Elevated

Los Angeles, March 17. Curt Rehfeld, for several years assistant to Rex Ingram, has been chosen by First National to direct the "Viennese Medley," to be made in the United States.

This novel was adapted by June Mathis, who is to have entire supervision of the filming. Miss Mathis recommended Rehfeld for the directorship. He was associated with her during the making of "The Four Horsemen."

The cast is now being assembled and those already decided are Anna Q. Nilsson and May Allison for the two feminine leads.

SMITH'S "BALKY" CHECKS

Los Angeles, March 17. Austin Smith, film press agent, passed some balky checks on residents of Salinas, Cal., and is now in the city jail awaiting his return to that town for trial.

The victims learned Smith was staying at a Hollywood hotel and immediately put the police on his trail.

PICTURES

MacLEAN WITH F. P.

Douglas MacLean has signed with Famous Players for a series of feature comedies to be made over the next two years and has returned to Los Angeles, leaving New York Monday. Bogart Rogers, general manager for MacLean, is remaining behind for a week or 10 days to select story material for the star.

The MacLean contract provides that the comedies make a minimum of four productions within two years. The chances are at least six pictures starring him will find their way to the market via Famous Players in that time.

All the pictures will be made on the coast and MacLean will work at the same studios where he made his pictures heretofore, but will have the co-operation of the west coast Famous Players-Lasky studios in whatever capacity he might require them.

According to the contract the negative cost of the MacLean pictures will be in the neighborhood of \$350,000.

A. L. P. P. FINISH MEETING WITH SCHENCK IN

"Sharpshooters" Didn't Scrap—Promised to Be Good

Los Angeles, March 17. With President Joseph M. Schenck in the chair the Association of Motion Picture Producers held the second and final half of their annual meeting.

Many of the boys came prepared to scrap. They did a little scrapping among themselves, because some of the gang had been "sharpshooters" so that they could put feuding players under contract.

With Schenck sitting in the big chair the fighting is said to have been rather tame. The 20 members agreed after it was over not to "halt" each other in the future by making rash offers to the laboring actor.

Someone suggested that the matter be given a little publicity. They were voted down quickly. Too much, it is said, had been given their troubles already, and the unconcerned public were getting too much of a low down on what they were doing. A vote was taken and in the future statements of a formal nature simply saying "The association met and everything was harmonious" will be issued.

One matter discussed in detail was the habit some press agents have of inflicting fire losses. Recently a fire occurred in a studio where some positive film was being out and the loss was around \$600. The press agent (who is no longer) got an idea in his head that a \$200,000 to \$300,000 loss would make a good story.

Story Brought Investigators. It sure did. So good that the heads of insurance company and state fire marshals decided that it would be a good idea to investigate a condition where folks might be so careless as to permit conditions to exist that would allow a conflagration of this size to occur. About 25 of these officials pounced on Hollywood at one time. They inspected the studios from end to another and gave the producers plenty of worry and trouble.

When explained to them that the story that had been printed was only a publicity stunt, the insurance folks did not like it at all and suggested that in the future press agents be hired who were able to give approximate figures of loss instead of exaggerated figures.

New Members were inducted into the fold at the meeting. They included the Fairbanks and Pickford organizations with Robert Fairbanks as their representative; Hunt Stromberg Productions; Corinne Griffith Productions; Sam Rork; Robert Kane and Sawyer and Lubin of New York.

Robert Fairbanks and Raymond Schrock were added to the list of directors of the association. The latter succeeded Julius Bernheim as the Universal representative.

Crandall's "Gang"

Washington, March 17. Harry Crandall has landed in the broadcasting field, organizing "Crandall's Gang," now set for regular weekly feature from WRC the Radio Corporation of America's local station.

Crandall's "air entertainers" comprise his Metropolitan orchestra and a variety of specialty acts.

STARRING, BUT MINERS KEEP ON STRIKE

N. B. Picture Houses May Close—16,000 Men Out of Work

St. John, N. B., March 17. Business at the picture houses in Glace Bay, New Waterford, Sydney Mines, North Sydney, Westville, Reservoir, Dominion, Springfield, has been cut to pieces by the strike now prevailing in the coal mines.

All of these are essentially coal mining centers, with practically no other industries. Owing to slack conditions for the past two years, many of the miners and their families are veritably starving to death.

The chief luxury to suffer is the picture house. Some of the exhibitors are considering closing their houses until the strike is over. About 16,000 men are idle.

The outlook is that the strike will continue indefinitely.

The One Big Union has not yet declared a strike, the cessation of work having been ordered by the United Mine Workers.

SAXES SEW UP

MILWAUKEE

Take Over Merrill from Ascher Brothers

Chicago, March 17. The Saxe interests in Milwaukee have consummated a deal with the Ascher Brothers whereby they get control of the Merrill. It is a downtown theatre.

The Saxens have no definite policy as yet. It will play second runs for the present.

The Saxens now have six downtown theatres, practically sewing up the town for pictures. Another deal which created one new picture house, chain was revealed here when a company headed by H. Hillman and J. S. Grauman announced the four theatres in the neighborhood districts of Milwaukee had been purchased outright and added to the chain of five houses already owned by the combine. Also plans had been drawn for a new theatre in the north side of the city. The entire deal entails an expenditure of \$650,000, and was negotiated by Arthur J. Straus of the Arthur J. Straus company.

The Riviera, Kosciuszko, State and Fern theatres come under their control. These houses were purchased from Mendel, Earl and Alex Rice and Nathan Cohen. Hillman is a veteran picture man of the city, and Grauman, aside from his theatre connections, is manager of the Collected Players exchange here.

Exports and Imports—Increases

Washington, March 17. Exports of picture films jumped 32,000,000 feet from July 1, 1924, to January 31, 1925, over the same period a year ago. In 1924 the exports totaled just over 85,000,000 feet. In 1925 the exports reached 115,500,000 feet. This for positives alone.

During the seven months' period the United Kingdom received the greatest portion of the footage exported, and at the same time an enormous increase. Approximately 18,000,000 feet went to the United Kingdom in 1924-25, against 17,000,000 feet a year ago. Germany disclosed another big increase. Last year it was but 380,000 feet, while the current year footage is in excess of 3,800,000 feet. France increased her imports of American films 50 per cent, jumping from 8,000,000 in 1924-25 to 12,000,000 in 1925-26. Spain, Sweden, Australia, Canada, and all the others show increases with the exception of Denmark, where a drop of close to 50 per cent is reported by the bureau.

Imports. As for the imports into the United States, the foreign producers are just about holding their own. This year they shipped into this country 2,837,000 feet of positives, against 2,828,000 feet last year. The American producer is evidently finding the foreign-made raw film of value. Imports of sensitized, but not exposed, film, having increased from 75,758,900 feet to 136,764,900 feet.

Pola Talking Business

Los Angeles, March 17. Before Pola Negri starts on her Atlantic voyage from New York March 21, she is going to call at the Famous Players-Lasky offices in New York and take up the matter of renewing her contract. She has made a picture for the concern. As they have 60 days within which to take up the option of a renewal of her contract, Pola will take up the matter with them. Should no agreement be reached, Miss Negri, after six weeks abroad, will return and may consider overtures reported to have been made to her by Warner Brothers and Cecil B. De Mille.

According to reports, conditions are favorable should she make a change, for her signing with Warner Brothers as Ernest Lubitsch, her favorite director, is with that organization.

MARSHALLTOWN'S NEW HOUSE

Dan Moher, March 17. A. H. Blank, the Iowa picture man, will build a new theatre at Marshalltown, Ia., to be started within a month. Its estimated cost is \$750,000.

PEGGY JOYCE AND CENSORING

(Continued from page 1)

lators had anything in the nature of censorship in contemplation. They were discovered the drawing of the measure was brought about through the announcement that Peggy Hopkins-Joyce would appear on the screen in a series of picture productions.

The exhibitors of the State are now organizing to fight the measure with the possibility they may be successful. They are pledging themselves to the members of the Assembly and Senate not to play any productions the legislators might deem against.

Investigation of the report from Milwaukee in certain quarters in New York revealed that on the advice from the west reaching here, P. A. Powers was rallied on by a number of people who are interested in preventing any possible spread of censorship and that, Powers, publicist for the picture, attracted Miss Joyce for a number of pictures, gave assurances he would refrain from publicizing any further plans to present the much married actress in the screen.

until after the Wisconsin matter was straightened out, with the fear set forth that the mid-Western situation would spread and aggravate the situation in other areas where censorship measures are pending.

The latter part of last week a statement was sent out from the Powers office that Cosmo Hamilton and Anthony Paul Kelly had been retained to prepare the script for the initial screen vehicle for Peggy Joyce under the Powers management. No director had as yet been named.

Powers' Press Staff. In referring to the script which was the work of Mr. Hamilton, it was stated that "The story is a brilliant satire on some of the current fads and follies of English life, and among the characters some striking resemblances to certain members of the exclusive set among the world's great, whose doings are eagerly followed today in the press of

MISS DAVIES' BUNGALOW IS MOVING 14 MILES

\$20,000 Dressing Room Goes With Star from U. S. to M.-G.-M. Studio

Los Angeles, March 17. When Marjorie Davies moved to the Metro-Goldwyn-Mayer studio to start "The Merry Wives of Genoa," the pretty and quiet \$20,000 bungalow which William Randolph Hearst had built for her is to follow.

Arrangements have been made by Hearst with M. C. Levee, president of the United Studios, to have the building with its Roman sunken bathtub transported 14 miles away, with the aid of a couple of stout trucks.

The job of moving this concrete structure began this week. Its tour will last five days.

ZUKOR'S EXPECTED RETURN

Adolph Zukor is expected to return from London either Friday or Saturday.

both England and America."

That at least would settle the question of her publicity matter. There was to appear in a screen vehicle that was to set forth her life's history as first announced when it was stated that she was to be seen on the screen.

Might Stop Distribution

At that time there was considerable discussion in inside circles of the picture industry whether or not the regular channels of distribution would be open to her. Consensus of opinion at the time was that while Miss Joyce might be fully qualified as a screen artist it was a question whether or not the notoriety that she had achieved through her numerous marriages and divorces, which might be capitalized to sell her pictures, would reflect a desire on the part of the industry to exploit those who have achieved notoriety regardless of what form the publicity might take, and thus place in the hands of the reform elements a definite object they could point to and hold it before the public as a mirror of conditions in the film industry. Those at the head of the industry are trying to avoid the very kind of picture or picture star who could make it possible for these professional reformers constantly attacking the screen to do this very thing.

It was admitted in New York by one of those constantly in touch with legislative conditions about the country which would affect the exhibitor and the industry generally that the Wisconsin situation, according to reports received, Madison, was brought about by the announcement that a series of pictures starring Miss Joyce would be made.

Screen women in the east while admitting that there is a possibility that Peggy Hopkins Joyce in one picture might prove a draw do not think she would repeat in a second picture. Among the her first production would only be made profitable in the pre-release first run houses with the star making personal appearances either at the head of a revue or a fashion show.

'COSMICS' STILL TIGHT—MAYE CHI— \$2,500 PER 3 DAYS IN HALL, WANT \$4,500

Hollywood's "Personal Appearances" May Come East—Looking for Picture House Dates—One Chicago Exhibitor Side-Stepping—Troupe Left Law Suits in Des Moines and Light Business at Davenport, Ia.—Their Sad Travel and Tale Continue

Chicago, March 17. With all the tubidity of a first-class carnival bally-hoost, the Hollywood "Cosmic" troupe opened a three-day run here, making personal appearances in two ballrooms. Prior to their entrance into the Chicago the advance man scoured the hotels with a view of securing quarters gratis, guaranteeing the hostess a wealth of advertising. The first, second and even third class hotels refused to entertain this proposition, with the result that they were left to pay for their own.

With very little publicity obtained in the dailies except through advertising, their initial appearance in the ballroom did not create a furore. The usual business was maintained with the same class of patronage. Their turn in the ballroom consisted of being introduced by Harry Tighe, with a short talk following each introduction. Concluding the ceremonial introduction they were turned loose and the mad scramble to secure a place in the balcony caused a near riot. It was a case of the strongest man or woman achieving the honors of having the first and only dance. They remained in the ballroom for about one hour with the major part of the time spent in the manager's office. The troupe is reported receiving \$3,500 for the three engagements which consisted of five performances at each of the dance halls, the Dreamland and Arcadia. Both places are operated by Paddy Harmon. Following the termination of their engagement here 50 couples will be selected to participate in a picture which will be known as the "Ball Room Girl."

\$4,500 for Picture House. While in Chicago they are being submitted as a possible attraction for picture houses asking \$4,500 weekly. One of the largest operators of picture houses in Chicago announced that he would not have them in his theatre if they paid him. He bases his reason on the fact that they expect too much from him and he does not want to draw, but the worriment whether or not they would appear at every performance is not worth it. It is estimated that several houses have been procured for them in eastern houses at the stipulated figure. The present troupe includes Roy Stonehouse, Edna Gregory, Jack Dougherty, Bryan Wagner, Anna May Wong, Kathryn McGuire, Cullen Landis, Carl Miller and Harry Tighe.

Davenport, Ia., March 16. Bryant Washburn and his trouping stars, late of the Cosmic Productions Corporation, right from Hollywood, trouped out of here Saturday night toward Chicago—farther away from California—a step nearer fortune. Their local appearances drew large but lukewarm audiences to the Capitol, the Ritz Blank house, and their final night was knocked into a cocked hat by R. H. L. of the Chicago Tribune "Lin-o-type," and his radioing contraband, whose names were far more appealing to the locals—and far less expensive.

The Washburnites didn't contract any further legal entanglements here. They didn't get any more time, either, it developing during the local stay that Blank had intended only to give the near-stranded troupe a lift to Chicago, where they were confident the Loop will greet them with open arms. Davenport papers, both friends of the stars, however, and filled for the days, before the Blanks took over the fiasco, with the stories of the Des Moines debacle, dropped the unpleasant side of the tour, and gave the stars a pretty party. Tighe did the honors for the troupe, the others being chiefly "in the picture" and not much else, according to the Iowans,

who are confirmed Saturday movie hounds, and not too hopeful of more than 50 cents worth of entertainment for the box office price. The troupe picture, they agreed, was worth it.

Talking about the trip Tighe told the Davenporters: "We are really glad to be in Davenport. We've heard so much about this city and its wonderful theatre that we wanted to make it on our itinerary. We have been in Marshalltown. Well, I won't say anything against Marshalltown, because it is a nice place, even if its main street is on the second floor. Des Moines argues it has a prior claim and wants us to come back there for awhile—and Omaha! Omaha wants us to come back here and settle."

Cold Marshalltown. The Marshalltown experience was the coldest the stars had since they left the land of marble-sized grape fruit. The movie stars were game and stayed until 2 a. m. Cold weather—but the folks down the second-story street figured the \$2.50 fee had something to do with that. Even the marble girls called declaring the home-town sheiks were good enough, and at \$2.50 a chance with the movie stars, lots cheaper. The sheiks rolled sophisticated cigarettes. But the stars were game and stayed until 2 a. m. Their picture show appearance wasn't wows from the attendance standpoint. The dance was held at Forest park, a summer resort, and later intended for a Mississippi Valley March cold wave.

Even Hollywood wouldn't let its wandering sons and daughters rest for the press wags got busy with a flimsy story relating the sad plight of the stars and deducing that "the nation was to be allowed to gaze in homage, at \$1.50 a look, but the ante was too high." It related reputations of the movie crowd, that Lanier was supplementary to the claim of "star," pointing out that Miss Wong's last "personal appearance" was in Hollywood, where she distributed souvenir programs, and under the auspices of the "rifle," that Lanier was merely a juvenile, never featured; Miss Gregory played "small bits"; Jack Dougherty's chief claim to fame is as "the Marr;" and Harry Tighe and Anderson are unknown names here.

Des Moines, Ia., March 17. Three dance suits aggregating \$158.00 were filed in district court by Bryant Washburn, stage and screen star of Hollywood, Cal.; Mrs. Elise Schueb of San Francisco, and Raymond, "Tex" Morgan of Fort Worth, against the Cosmic Production Corporation and H. A. DeVaux, under whose sponsorship picture actors and actresses left Hollywood on a personal appearance tour, breaking up in Des Moines.

Mrs. Washburn claims damages of \$150,000 by reason of H. A. DeVaux's failure to pay for the picture stories relating to the arrest here of six of his colleagues on Nebraska warrants charging them with defrauding the Fontenelle hotel at Omaha. He also asks judgment for \$1,000 for four weeks' salary due him under his contract.

Mrs. Schueb, who left her home in San Francisco for Hollywood in October, 1924, in the hope of having a picture produced for the screen and is here with the stars, asks judgment for \$5,000 loaned to DeVaux and the Cosmic Production, and for \$250 for four weeks' salary due her. Raymond Morgan, who joined the company in Fort Worth at a salary of \$30 per week and was left penniless here, asks judgment for \$500 he alleges that he received only \$5 from DeVaux, and that he spent \$1.50 of that amount for a taxicab for DeVaux.

As the petitions were placed on file in district court by Earl C. Mills,

HAIR DYES OF MANY COLORS COST JOB

Elaine Towne's Acrobatic Hair—Kornes' Unreliable Lotions

Los Angeles, March 17. Asserting that hair dyes and lotions had caused her hair to turn green and caused her to lose an engagement in pictures, Elaine Towne filed suit in the Superior Court to recover \$15,000 damages from the Kress Drug Company of Hollywood, Neos Company of New York, and Mr. and Mrs. M. E. Korne, also of New York.

The complaint declares that Miss Towne had purchased a bleaching lotion at the Kress store here, but instead of getting golden locks her tresses were turning black. After the Kress store had refused to return the money, she turned to the complaint asserts, Miss Towne returned to the drug store and was referred to the Kornes, who gave her what they said was the proper lotion. This caused her hair to turn green as well as considerable of it falling out, she claims.

Hard for Independents

Independent film salesmen in the eastern territories declare the efforts to sell their wares are becoming more and more difficult, and that tightening is due to the circuits having few open dates.

Vaudville circuits, for instance, are pretty well booked up for the season and what few open dates are available there are hundreds of pictures ready to fill them. Conditions for booking or selling pictures to the smaller circuits, and especially those playing straight films, are hard-boiled, according to the picture salesmen handling the independent subjects.

'Siegfried' and Eastman

'Siegfried,' the UFA film special made from the old Norwegian legends and arranged to be presented with the score from Wagner's opera of the same name, will receive its American debut April 13 at Kiburn hall, Rochester, N. Y., under the auspices of George Eastman and the University of Rochester.

'WHITE MONKEY' STARTING

Work on the screen version of John Galsworthy's "White Monkey" is scheduled to start in New York next Monday, with Barbara La Marr as the star.

Phil Rosen will handle the megaphone. attorney, Mr. DeVaux's whereabouts was a mystery. He left the Hotel Fort Des Moines only a few minutes after notice of the suits was served on him by a deputy sheriff.

Washburn's petition alleges that DeVaux represented prior to commencement of the tour early in February that he had arranged a bank credit of \$10,000 and that transportation for the entire tour was paid for. These statements, Washburn alleges, were untrue. Authorizing him to handle the damages suits totalling \$250,000 against the Epiphy Hotels Company, operators of the Fontenelle, at Om-ha, was given Walter F. Miley, Des Moines attorney, Cullen Landis, Edna Gregory, Jack Dougherty, Anna May Wong, and Harry L. Tighe, artists of the same group.

The actors and actresses, members of the "Film Frolics" were arrested in their hotel rooms on warrants charging them with defrauding the Fontenelle hotel, engaged Mr. Miley to bring suit for damages for \$50,000 prosecution for "malicious prosecution."

Managing Unhealthy

Los Angeles, March 17. For some reason or other the mantle of general manager of the Universal studio hangs very heavily on the shoulders of those who wear it. Sooner or later they must quit on account of ill health. The latest to wear the garment for Carl Laemmle was John Griffith Wray, who broke down physically after three weeks and tendered his resignation. Julius Bernheim, who had the job prior to Wray, quit for the same reason after three years of service.

It is said that Wray, from the time he had been appointed to the job, had been ill with influenza and was away from the studio during most of his regime. He held a three-year contract with Laemmle at the time of quitting. Raymond L. Schrock, a scenario writer at Universal, was suddenly elevated to the job vacated by Wray.

Though on the surface, it is said that Wray quit on account of illness, it is claimed that inside politics played by relatives of the head of the organization were actually responsible for Wray's stepping out. It is asserted that when Wray began to regulate matters at the studio, he found the relations took exception to his demands and made them known to the big boss.

Wray, it is said, protested to Laemmle against the attitude of these people.

Those familiar with conditions about Universal assert that Schrock is only in the "big seat" for a short time. Laemmle can find a permanent head for the institution. Some, who claim they know the inside of affairs, are not reluctant at all in saying that Irving Thalberg, now one of the "Big Three" at the Metro-Goldwyn Mayer plant in Culver City, may come back and take this job which he held before. It is known that Thalberg, Laemmle and the latter's daughter have been seen frequently in each other's company in public and, according to the rumor, they may not only join the business family of Laemmle, but the personal family as well.

FORUM, L. A., FOR P.D.C. AS ITS OWN FIRST RUN

Deal Completed with Creditors—Set at \$105,000

Los Angeles, March 17. Producer's Distributing Corporation will have its own first run house here, beginning March 28. They have closed negotiations with the creditors of the Forum, located at Pico and Norton streets, whereby they will assume the responsibility of operating the house upon payment of \$105,000. According to the terms of the agreement, \$40,000 was paid to the creditors last week on the signing of the lease; \$25,000 is to be forthcoming in 30 days; another \$25,000 in 60 days and the final \$15,000 in 90 days.

Though the original arrangements of the deal were that P. D. C. were to play 60 per cent. of their product in the house, it is said that due to the large product they have on hand, it is likely they will use the house for their features exclusively. One of the first pictures that will be shown there is "Weber and Fields in 'Friendly Enemies'."

A. Christie and Frank Munroe, president of Producers Distributing, negotiated the lease, Julius K. Johnson, who presided over the house opened and jumped into the breach at the time complications took place by assuming the managing directorship, will retire from both jobs when the new operation, with Hal Rosch, is started.

John P. Gohring, a small time booking agent, has been appointed manager for the time being.

Clyde Cook With Reach

Los Angeles, March 17. Clyde Cook has been placed under contract with Hal Rosch for a ring series of two-reel comedies.

\$33,000 CLAIM BY LOUISE GLAUM

Files Attachment Suit on J. Parker Read, Jr., in Paris

Louise Glaum, screen vamp, claims J. Parker Read, Jr., is indebted to her for \$103,000, according to an attachment suit filed Monday in the New York Supreme Court. The action is based on a note of Dec. 31, 1923, executed in Los Angeles. It provides that the \$103,000 be paid off in installments as follows: \$20,000 on July 1, 1923; \$23,000 on Jan. 1, 1924; \$25,000 on July 1, 1924; \$35,000 on Jan. 1, 1925.

The attachment is asked for on the ground that Read is at present a resident of Paris, at 36 Avenue D'Hydian, and, according to Gerald Duffy, the screen writer, not expected to return to this country. Duffy's affidavit is to the effect he understood Read has expressed a desire to make his permanent home in France.

Miss Glaum gives her address as the Ross Bonheur Villa, Spuyten Duyvil, Manhattan, N. Y. She was formerly under contract to Read, who starred her in several film productions.

FAMOUS DROPS DESPITE PROFITS IN STATEMENT

Pathe on the Curb Advanced Strongly—Lot of Warners Offered—Wilson Co. Also

Despite the fact that the annual statement issued by Famous Players, inclusive of all of their subsidiary companies, showed healthy profits there was considerable reaction this week in the market in the stock of the organization. The surprise was the decided advance made in the stock of Pathe on the Curb, which jumped 24 points yesterday.

The Warners Bros. Class A issue is being offered by several downtown houses who are advertising heavily in the dailies and promising a yield of approximately 10 per cent.

Another offering that is being advertised is that of the Wilson controlled finance corporation, which is reported as being behind the financing of the DeMille productions for the Producers Distributing Corp.

The market in the last few days showed a technical improvement over last week, although the heavy rains did not reflect it particularly. In general the market seems to be developing a sounder basis with the dropping of the stocks that were carried along by the general market movement. It has been progressing since last autumn.

The famous Players-Lasky Corporation, in its consolidated statement which includes the earnings of subsidiary companies, reports net profits of \$2,500,472.16 for the three months and \$5,422,349.28 for the 12 months ending Dec. 27, 1924, after deducting all charges and reserves for taxes, 1925.

After allowing for the payment of dividends on the preferred stock, the above earnings amount to \$9.39 per share for three months and \$20.65 per share for 12 months on the common stock outstanding.

Last week the Famous Players stock was the strongest figure of the amusement stocks on the market. Last week the market showed a number of high points which since have been cut down. A resume of the week is:

	Sales	High	Low	Close	Chg.
Eastman K.	8,500	11 1/2	10 1/2	10 1/2	+ 1/2
Param. Pict.	10,300	10 1/2	9 1/2	10 1/2	+ 1/2
Warners Pict.	10,300	10 1/2	9 1/2	10 1/2	+ 1/2
Loew's, Inc.	10,300	10 1/2	9 1/2	10 1/2	+ 1/2
Orpheum	8,400	2 1/2	2 1/4	2 1/4	+ 1/4
P.D.C.	100	101	101	101	+ 1/2
Curb					
Pathe C. A.	175	44	42	44	+ 1/2
Unit. Pict.	100	15	14	15	+ 1/2
Warners Pict.	100	15	14	15	+ 1/2
Yesterday the market showed:					
	Sales	High	Low	Close	Chg.
Eastman K.	18,400	10 1/2	9 1/2	10 1/2	+ 1/2
Param. Pict.	18,400	10 1/2	9 1/2	10 1/2	+ 1/2
Loew's, Inc.	4,000	2 1/2	2 1/4	2 1/4	+ 1/4
Orpheum	1,100	2 1/2	2 1/4	2 1/4	+ 1/4
P.D.C.	200	27 1/2	27	27 1/2	+ 1/2
Curb					
Pathe C. A.	200	45	42 1/2	45	+ 1/2
Unit. Pict.	200	25 1/2	24 1/2	25 1/2	+ 1/2
Warners Pict.	200	19 1/2	18 1/2	19 1/2	+ 1/2

NEW AND LOGICAL EXPLOITATION ANGE FOR STAGE-PLAY FILM

Roger Ferri Mathematically Works Out Picture Advantage for Providence—Advertises Current Hit of Boston or B'way as Picture Comes to Town

Providence, R. I., March 17. A new angle on the selling of pictures based on stage successes has been brought to light here by Roger Ferri, publicity manager of the Emery and associated theatres in this territory, through playing up the fact that the productions are based on plays and musical comedies either too costly to bring here or that have pencilled out the burgh.

The stunt was first tried several weeks ago by Ferri in his exploitation of Paramount's "The Swan" at the Modern. The ads directed attention to the fact that "The Swan" was based on the stage success that "is now playing at \$275 prices at the Hollis theatre, Boston" and emphasizing the stage play would not show here. The Boston ads on the play were made use of, as the Boston dailies have substantial circulation here, with the result that "The Swan" went over.

The stunt worked so admirably Ferri checked up future bookings at the local Modern, Marquee, Rialto and Emery. He classified the productions according to what they were based upon; then listed those based on current Broadway successes and those that had been stage plays of the past. The next move was to ascertain exactly what the bookings at the local legit house were. This information obtained, the legit bookings were checked up with the play-picture bookings and the final status ascertained.

He no longer "Dog Town" the release (with the Strand in New York) of "Sally," based on the Ziegfeld musical comedy success, with Colleen Moore in the titular role at the Modern, was taken as the signal for the flash announcement that Providence "need no longer be a 'dog town'" and that while the presentation of the great Broadway successes at the local legitimate dramatic house would be impossible either because of the prohibitive overhead of the productions or because the route sheets of those shows did not include Providence, this city will be able to see a majority of the current successes, now in Boston or New York, that had been made into pictures simultaneously with the life of the play in either of those cities.

That the salary list and production cost of "Sally" was impossible to bring that production here was utilized to effect and the "Sally" engagement used to emphasize the stunt. Paramount's "A Goose Hangs High" and "The Beggar on Horseback," together with a dozen others were mentioned. The situation was presented to the public from a mathematical angle as well as show. Ferri claims a trip to take in the same shows on which the pictures are based would cost the localite anywhere from \$25 to \$40, including round-trip ticket to New York, and from \$15 to \$25, round trip and show, dinner, etc., to Boston.

This angle was broadcast through the air, through WEAN (Shawmut) and henceforth all pictures based on current plays in either New York or Boston will carry a line in the Sally ads containing mention of the presence of the stage hit in either town.

Recovers Full Salary; Mgr. Tried to "Cut" \$10

Chicago, March 17. Waray Meltner, who sued the Capitol for \$50 on an unfulfilled engagement week of Feb. 23, won his case before Judge Lytle last week.

Meltner was engaged through a casting agency to do a bit in a presentation. No written contract was signed.

Tuesday the manager of the theatre is said to have informed him his salary would be \$25 for the week instead of \$50, the agency is alleged to have quoted.

Meltner walked out rather than accept the cut. He had obtained an advance of \$10 and went to law to collect the balance.

SYD CHAPLIN'S 2-YEAR WARNER CONTRACT

Star of "Charlie's Aunt" Will Make Six Full Comedies—Starts in May

Los Angeles, March 17. Syd Chaplin, who triumphed in the leading role of "Charlie's Aunt," has been grabbed by Warner Brothers for two years. A contract was signed with him by Jack Warner. It provides Chaplin is to star in six full-length comedies during that time. They are to be made at an average cost of \$250,000 each, and the plan of distribution is said to provide for heavy personal exploitation and advertising of the comedian. Work on the first production is to begin early in May.

A story as yet has not been provided nor has a director been chosen.

"Lightnin'" Started

Los Angeles, March 17. "Lightnin'" is under way at the Fox studios with John Ford handling the megaphone. In the cast so far as Jay Hunt who has been selected for the role which Frank Bacon created; Ethel Clayton, Madge Bellamy and Wallace MacDonald.

John Golden, who produced the stage play, is on the set most of the working day to see that Ford and his crew make the screen adaptation to his liking.

It will take about eight weeks to complete the picture which will be a September release.

Reissues in England

The old Norma Talmadge series made during the World War is being re-issued in England currently, following their re-issue here several years ago. A new angle to the re-issuance is that Adolphe Menjou, who appeared in several small roles, is being heavily featured. Eugene O'Brien and Thomas Meighan were the leading men in most of them and they too are mentioned prominently.

L. Blattner has the rights for the British Isles. The series includes "The Forbidden City," "Ghosts of Yesterday," "The Secret of the Storm Country," "The Heart of Westonau," "DeLuxe Annie," "The Moth," "Her Only Way," "My Right of Purchase," "A Probationary Wife," "The Way of a Woman" and others.

N. C. Bill Killed

Raleigh, N. C., March 17. The Jan per cent tax on admissions to theatres in North Carolina was killed in the Senate just prior to adjournment last week. It had lain dormant after being reported out unfavorably by the Finance Committee.

Col. H. B. Varner, president of the Exhibitors' League, assisted by Montgomery Hill of Southern Enterprises, and others worked for the defeat of the measure which caused spirited debate upon the floor of the Senate.

It is believed here that no further attempt will be made to revive this admission tax in the future.

HISTORICAL INDIAN PICTURE

Hugo, Okla., March 17. A history of the Choctaw and Chickasaw Indians is to be filmed. W. P. Hopkins of Idabel, Okla., is an incorporator of the Choctaw-Chickasaw Historical Film Producing Company, which has headquarters in Hugo.

Blumenthal's Hollywood House

Los Angeles, March 17. A. C. Blumenthal announces he will erect a 1,200-seater at Ninth and LaBrea streets, Hollywood, on a plot 148 x 124.

15 WISE CRACKS AND 1 STUNT BY JOE LEE

Bill Fox Tells Tom Mix About Star's Touring Publicity Agent

Los Angeles, March 17. That guy Joe Lee who knows his Broadway and "Iron Horse" is going to have a man's sized job thrust on him next month when he boards an ocean liner to act as guardian of Tom Mix, when the latter is making his European tour. Seems as though when Mix told William Fox he wanted to take a trip abroad recently, the big chief said, "Sure, and while away we are going to let the world give you the once over."

So that this could be done in the proper way, Mr. Fox decided that some one who was able to pull "nifties" and 24-sheet the fact that Tom was paid the highest weekly salary in the industry, should take the job.

Plenty of candidates sprung up on the West Coast. But W. F. said "nothing doing" when their names were mentioned. "I have the boy in New York." So he told Mix that another guy whose last name also had three letters would be his mentor.

Tom was a bit dubious at first, never having met Joe, but when W. F. told him that he would guarantee Joe to make at least 15 new wise cracks a day, as well as put over one new stunt a day the "Western King" said yes.

Mix is figuring on dressing up Joe Lee in white buckskins and sombrero, so that he will be atmospherically correct.

KID MCCOY WILL APPEAL

Los Angeles, March 17. Unaffected by a verdict which is liable to result in a sentence of anywhere from three to 15 years, Kid McCoy heard himself found guilty on three charges of assault and acquitted on four counts of robbery by a jury which deliberated 7½ hours before reaching a decision.

The sentence is to be handed down this Friday, at which time McCoy's attorneys will appeal for a new trial.

KANSAS LETS UP ON CENSORING PICTURES

News Reels and Shorts Relieved—All Censoring May Cease in State

Topeka, March 17.

Censorship seems to be waverin'. That is the sign in this State, the first to adopt censorship and which still is the State where it is a crime to buy or sell a cigar.

Nevertheless, it is the first State which after having adopted censorship, has seen its way to abolish that self-same censorship in part as far as the motion pictures are concerned. At the present session of the legislature, a measure was passed which will virtually free all short subjects from censorship.

It seems a certainty that within the next two years censorship will be removed entirely, if the improvement in motion pictures as a whole and the same basic evidence in the bulk of production during the last year.

A bi-partisan committee formed by the Governor made the recommendation that brought about the repeal of censorship at this time as far as news reels and short subjects are concerned. This same committee carried its recommendations further, but it was generally conceded at this time to repeal but a portion of the bill.

This was a distinct victory for the picture industry and particularly for the local exhibitors. President Richard S. Bloche of the Kansas State exhibitor organization is given full credit for having brought about the victory.

The announcement of the passing of the measure repealing the news reel censorship brought him a strong wire of congratulation from Will H. Hays in New York.

"BEN HUR"—\$6,000,000

(Continued from page 27) rapid in recent years that Mr. Loew says a huge picture like "Ben-Hur" will draw in the picture theatre as the original play did in the spoken theatre.

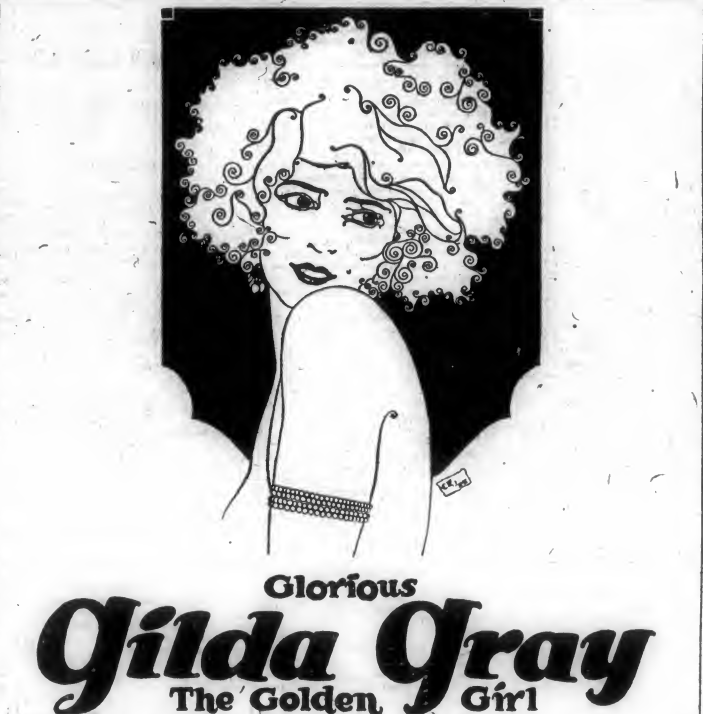
No Comparison

No picture of the past compares with "Ben-Hur" for investment. The most expensive picture to make to date has been "The Ten Commandments" (Famous Players) costing \$1,800,000. The next was Douglas Fairbanks' "Thief of Bagdad," representing \$1,600,000 before exhibited. "The Covered Wagon" (Famous Players) super-picture cost \$1,245,000, while another special picture of long and wide vogue, William Fox's "Over the Hills," cost Fox only \$50,000 and grossed over \$2,500,000.

An item of cost for "Ben-Hur" that had a kick-back was in Italy. It had been rightly calculated that Italian extras would work more cheaply than Americans, also that mechanical staffs could be employed over there under the American scales. Extras in Rome work for \$15 a day, and carpenters besides other mechanics at about \$1.10 a day (American). The miscalculation occurred through it not having been figured the time necessary to drill the foreign extras. Thousands of these were employed. Often it needed from four to six days to drill them with the extra on full pay while this process was gone through with.

As the cost piled up for "Ben-Hur," it had to be gone through with. The total as mentioned includes the amount paid for the picture by Goldwyn. When Goldwyn turned over "Ben-Hur" in the merger with Metro, that picture then represented an investment of \$300,000.

Picture people who know the cost of "Ben-Hur" (and picture people only could believe this story) have among them many who have seen rushes of the spectacular production. They say that none of the scenes cribbed there and there from the rightful owner, "Ben-Hur" will affect that picture at all when presented, as "Ben-Hur" is so stupendous nothing can injure it as an attraction.



who has shattered more box office records than any other American star.

Gilda Gray returned from abroad in the late fall during the Christmas season, usually the worst weeks in the theatrical year and broke records in Milwaukee for two weeks, St. Louis and Pittsburgh. At present she is playing Famous Players Theatres in a coast to coast tour.

M-G WILL DISPLAY 26 RELEASES FOR NEXT SEASON'S FIRST HALF BY MAY 1

Never Before Attempted by Big Distributor—Season's Full 52 M-G's Finished by Oct. 1—Exhibitors Privileged to See and Select—"Merry Widow" and "Romola" Among First 26

An innovation in the selling of program pictures will be undertaken by Metro-Goldwyn when that producer-distributor will have on view by May 1 at least 26 of its program releases for the first half of next season.

Exhibitors will be invited to inspect the output at any M-G exchange and allowed to select such features as they may desire. Included in the M-G's first 26 will be "The Merry Widow" and "Romola," (Romola) is a Charles H. Duell picture distributed by Metro-Goldwyn and now finishing a legit run at the Cohan, New York.

By Oct. 1 the Metro-Goldwyn people say they will have made their full quota of 52 releases for next season and ready to display to the trade. At that time the procedure of permitting exhibitors to view remainder of the pictures will be repeated.

It will be the first initial instance in the trade where a large producer-distributor has permitted exhibitors to see and select at will months before the pictures are ready for release.

Valentino's New Story; Ritz-Carlton In Deep

Los Angeles, March 17. Joe Schenck has decided that a modern story will best be told by Valentino more benignly than "The Hoped Falcon," a costume vehicle, hence the Valentino-United Artists deal has not been completed. Negotiations are on which would relieve Ritz-Carlton of about \$150,000 in actors, costumes, sets, etc., which that concern incurred prior to the J. D. Williams rumpus with Valentino due to the star's wife.

It is now expected that a deal will be closed in a few days and will cause a corresponding release between Valentino and Williams with the "Falcon" to be made and delivered to Famous Players for release.

Joe Valentino, who wrote the story of the "Falcon" and originally titled it "The Scarlet Power," was paid \$10,000 on delivery by Williams.

The understanding here is that Benjamin Glazer and Max Marcin will provide the story for the modern film sale to be spun and that Valentino will get a flat sum of around \$150,000 for his services.

TALMADGE'S LOT MOVE

"Graustark" Making at M-G-I Studio for Convenience

Los Angeles, March 17. Norma Talmadge is to transfer her working base during the making of "Graustark" under the direction of Dimitri Buchowetzki from the United Studios to the Metro-Goldwyn-Mayer studios at Culver City.

The reason for this move by Joseph M. Schenck is said to be due to the fact that he will have to give considerable of his attention to the making of the Valentino and Hart pictures at the United lot, so he has arranged to have Irving Thalberg supervise this production for him. Then again, it is said, that by transferring the making of this picture to the Metro lot, Schenck will save considerable in the cost of production, as he will be able to use some of the sets built for "The Merry Widow."

Upon the completion of this picture, Miss Talmadge is to return to the United lot, where she has her own personal bungalow, overhauled during her trip to Europe at an expense of \$5,000.

Constance Talmadge will make her next picture at the United.

Silvio Hein Back in New York
Sarnack, N. Y., March 17.
Silvio Hein, composer, will return to New York to end of this month. He has been resting up here for a few months.

MAJOR PLAYERS HELD DOWN BY CONDITIONS

Stars and Leads Get Salary Demanded on Coast

Los Angeles, March 17. Though the members of the Association of Motion Picture Producers agreed among themselves that they would hold down the salaries of principal and featured players as well as stars for the current year, it has been learned these actors are earning from 25 to 50 per cent more this year than they did last, and that some before the year is ended on account of the demand for their services will be able to double their 1924 income.

The cause for this condition is said to be due to the fact that when a producer arranges for production he and his executive forces agree that they want certain players for the lead. As a rule these players are always booked far in advance in case they are of the free lance kind. If under contract to an organization, the latter generally finds enough for them to do without farming them out.

At one time last year the Producers Association endeavored to be firm in regulating the salaries of a number of stars. The stars had written to the association that they felt that as they were in demand and their screen value had increased, they ought to get an increased pay envelope. The association in all instances tabled the request and replied that for the time being they could not consider the proposition.

When these communications were received by the actors, a score decided to take a trip to New York. Arriving there they found it quite easy to get work and plenty of it at the figure they named, usually \$5 to \$6 per cent more than they had had on the Coast.

During this interval the Coast producers found it rather hard to get their casts with certain types. They made overtures to these people, which were met with requests that if the new salary that they were getting were forthcoming they would return to the Coast.

The producers out here started to stall and meantime delayed their productions. It did not take long before those who had wanted to go to Hollywood found an urgent case to turn to and their demands would be met. After the women had been corralled the producers found the men they wanted were those who had strayed, took, and they had to be brought back and getting the salary wanted.

It was easier for the feminine players to have their terms met than the male. There had been a shortage of leading women and ingenue leads with the result those who had suddenly disappeared from Hollywood found an urgent case to turn to and their demands would be met. After the women had been corralled the producers found the men they wanted were those who had strayed, took, and they had to be brought back and getting the salary wanted.



JULIAN ELTINGE
Opens at the Tivoli, Chicago, next week, March 23.

Eltinge has all new gowns for the spring, and what a revelation in smart dressing! Eltinge's attention to little womanly detail is the big idea with the ladies. The very latest in jewelry—slippers, fans, bags, etc., give the fair sex the big kick.

Eltinge's Sierra Vista Hotel and studios at Alpine, Cal., are now under construction and will open for the public in October.

crowd ready at from \$10 to \$15 a day and give as much satisfaction as the vets. Many of the larger producing companies gave the newcomers the chance and in this way minimized the increased cost of production through paying the leads and stars larger weekly stipends.

Though the producers here are trying to get every available worthwhile actor under contract, a few of the wise ones are not responding to the call as they figure by free-lancing they will be able to earn more in the long run and work just as steadily as they would were they under contract.

25 Per Cent Rule Lifted
Members of the Association will no longer have to conform to the 25 per cent uniform tilt in farming out screen players under contract to them or other producers desirous of obtaining their services, but will hereafter be permitted to accept bids in open market with the highest bidder acquiring the desired player. "This ruling is also said to have been the outcome of the annual conclave."

The lifting of the ban may send salaries of "arm outs" skyward, according to members of the industry, with the producers having desirable players under contracts getting the real break through holding out for from 100 to 500 per cent profit before agreeing to release the players to the producers requiring their services. The possibility of this angle is pointed out by those in the know, who claim that when production activities did not look so promising figures contracted at their lowest figures to keep employed. Consequently those employed at nominal salaries could easily be "farmed out" for from four to five times the amount called for in their contract.

The 25 per cent maximum increase rule has been a bone of contention with a number of producers for some time. It is said to have precipitated the resignation of B. P. Schulberg, who had Clara Bow under contract at the time for \$350, and who has since farmed her to Warner Brothers and others at \$170 a week. Had he continued with the M. P. A. he would not have been permitted to have done this.

The lifting will make casting a problem and with producers having one or more demand names on their lists of contracts.

"Dozer Road" and "Shore Leave" Sold for Pictures

A. A. Milne's "The Dozer Road" has been sold to Producers Distributing Corporation for use by the Cecil B. DeMille unit. Paul Irlbe will make the Milne play. Final contracts were also signed last week between David Belasco and Inspiration Pictures for "Shore Leave," which is to be a Richard Barthelmene vehicle. The price paid for "Shore Leave" was \$25,000.

Respect U. S. Uniforms

Los Angeles, March 17. The Association of Motion Picture Producers and the Motion Picture Directors' Association in the future will order deleted any scenes in a picture that tend to bring discredit on the wearers of uniforms of the United States government, regardless of what branch of the Federal service the wearer's may be.

A pledge for this purpose was made by the two organizations to the Society for the Protection of the Honor and Dignity of the Uniforms of the United States. Former complaints had been made by various American Legion Posts that motion pictures were being released showing persons wearing U. S. uniforms in reprehensible and unreasonable acts.

U BUILDING 3 MORE HOUSES

3,500 Seaters in K. C., Buffalo and Detroit

Universal will shortly commence building three houses to each seat more than 3,500 in Kansas City, Buffalo and Detroit.

At the present U has 15 middle-sized houses over the country in which it has been exploiting its own pictures. With the acquisition of the Southern group of 17 (which included the E. J. Sparks enterprises in Florida) it is said Carl Laemmle will strongly to become a producer-distributor on a large scale.

The three projected houses will be located in cities where U already has houses. In Detroit the firm has the Broadway-Strand, a first run house of secondary importance. In Kansas City the Liberty is the U stand, while in Buffalo it is the Olympic.

With the houses already owned or controlled, and the projected structures, U now has its own outlet in Pittsburgh, Washington, San Francisco, Portland, Ore., Salt Lake City, and in the West Coast, Kansas City, Los Angeles, Buffalo, Chicago, St. Louis, Denver, Detroit, Seattle and the following cities in Florida: St. Augustine (2), Deland (2), Orlando (5), Plant City (2), Sarasota (1), Arcadia (3) and Winter Park (1).

WIFE PREFERS DOG

Los Angeles, March 17. Claiming her sole support was her dog, "Rex," Mrs. Art Acord informed her attorney yesterday that she was asking for \$75 weekly alimony that her picture star husband could have Louise Lorraine and she would be satisfied with "Rex," as the dog earned more money for her pictures than her husband ever gave her.

Due to the improper service of the papers stating that Acord was \$425 in arrears regarding alimony, the case was taken off the calendar for a week.

Yvonne Pavis' Annoying Troubles with Husbands

Los Angeles, March 17. Yvonne Pavis, film actress, and William Harry film producer, were married three years ago in New York.

Twenty days later Harris is alleged to have told the bride that she hindered him in his work—and then he deserted her.

Mrs. Harris took the case before Supreme Court Justice Sumnerfield and he granted her divorce. It was brought out that on their honeymoon trip the wife admitted to Harris she was eight years older than he. His love is alleged to have cooled so all she got from him so her testimony went, was "eldest money" and a few trips to the picture shows.

Her first husband was James Murray, a New York advertising man, whom she divorced four years ago. When they were married, she said, he gave the minister a "Kathleen Mavourneen" check. Her maiden name is Marie Paveser.

TEST DRAWING POWER OF FILMS

F. P.-L. Asking Papers to Omit Mention of Origin of Films From Books

A scheme being worked out of town by Famous Players-Lasky indicates that this concern is trying to test the actual drawing power of dramatic titles used both on plays and novels afterward used as a picture production.

In one city recently a F-P-L representative called upon the managing editor of a newspaper, saying that the film, "The Goose Hangs High," was to play the city shortly and asking the M. E. to co-operate with the film company to the extent of not mentioning the piece had been a play or detailing what changes had been made in the transition from stage to screen. In the case of "The Goose Hangs High" whatever changes were made were negligible, while in others, such as "The Swan," the story was radically switched in both intent and narrative. The editor, believing the request reasonable, granted it, and the reviewer was instructed to handle the film in that way. This procedure will also be followed in the case of "Faust," the play for which the producing firms have paid high money for either the novel or drama. The effectiveness of the plan is figured to lie in the difference when a title is changed and where, in the case of a play or novel, no reference is made to the origin of the film.

Allege Infringement In "Phantom of Opera"

Los Angeles, March 17. Claiming that he holds a screen copyright in "Phantom of the Opera," granted to him Oct. 24, 1921, F. A. Todd has made application in the United States District Court for an injunction that will prevent the Universal Pictures Corporation from releasing and showing its latest super feature "Phantom of the Opera."

The complaint filed by Todd asserts that the defendants have used large portions of the settings, scenes, titles and other devices employed in his motion picture "Faust" to produce their picture.

Besides Universal, 12 other defendants are named in the complaint, who include officials of the concern and actors who played principal roles. The papers filed ask that the court enjoin any further showing of the picture, and require the defendants to deliver to him all property rights in the picture. It also requests an account of receipts obtained from recent picture houses at the Florence, picture house, in Pasadena, and elsewhere, and for the payment to Todd of all profits arising therefrom and of damages which are not mentioned in monetary form in the complaint.

\$10,000 FOR "EASY MARK"

Famous Players has purchased the screen rights for "Easy Mark" for \$10,000 and will use it as a vehicle for Thomas Meighan. The purchase was made direct from B. K. Blimberg, who took over the production from the independent Theatre, Inc., and Jack Larrac, the author.

Federal Office for M. P. Lawyer

Providence, March 17. Ira Lloyd Letts, one of the best known corporation attorneys in southern New England and counsel for the Emery Amusement Corporation of this city, has been made Assistant United States District Attorney. He is one of the powers in the Republican party here.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
1437 B'way, Tel. 5630 Pen.

✓ 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!

LET IT RAIN! LET IT POUR!

(I'll Be In Virginia In The Morning)

A Great Foxtrot Ballad
by Cliff Friend and Walter Donaldson

✓ A FEIST HIT!

(If It Wasn't For You)

"I WOULDN'T BE CRYING NOW"

by Buddy Fields, Herb Wiedoft, Harold Berg and Gene Rose

*"You can't go wrong
with any 'FEIST' song!"*

*The Foxtr
Beau*

WILL
REME
M

by LOU DAVIS
HARRY R

A VOC
A Dan

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Fantasy Theatre Bldg.
BOSTON
181 Tremont St.

CINCINNATI
707-S Lyric Theatre Bldg.
TORONTO
192 Yonge St.

PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

LEO

ot Ballad
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YOU
MBER
E?"

HENRY SANTLY
RICHMAN

al Gem
ce Hit!

✓ A FEIST HIT!
"I'll See You
In My Dreams"
A Cyclonic Fox Trot Sensation

by GUS KAHN and ISHAM JONES

✓ A FEIST HIT!
"MY GAL DON'T 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 "Lowdown"

Lyric by HARRY HARRIS and JOE DARCY Music by JACK STANLEY

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TOPEKA HOUSES HOLD UP; AVERAGE LENTEN BIZ

Rothafel House Does \$36,720—"Romola" Drops Below \$4,000—"Charlie's Aunt" Stood Up in Fifth Week at \$17,800—Rivoli, 20,300—"Herd" at Rialto, \$18,000

CHARLIE'S AUNT \$26,000 IN FIFTH WEEK

Granada's Biggest Week in Months

San Francisco, March 17. "Charlie's Aunt" cops the bacon. From the beginning to the end of the week the old-timer held the spotlight and the town-folk flock to the Granada in good enough masses to give this house its biggest gross in months.

Loew's Warfield dropped back into second money, but at that finished a good second to the leader, but these were the only two houses to get break in business. The California missed the draw of important names at the box office, and the Imperial is just going about the same. "The Thundering Herd" and the poor business is still the marvel of those who think they know.

Estimates for Last Week—Granada—"Charlie's Aunt." Good campaign got week of week. Gruetterman and "Grass" to follow. Sunday and the Paul Ash stage entertainment caught on very nicely. Loew's Warfield—"Cheaper to Marry" (Metro-Goldwyn-Mayer). Ran well up with previous weeks, but unusual business at Granada gave it lead on the week. Fanchon and Marco brought on Jack "Rube" Clifford in travesty of the old-time picture "The Little Hour." Final week of Max Bradford and Band.

Imperial—Second week of "The Thundering Herd." Didn't open well, but didn't hold after opening. About \$8,500 on seven days. House boards now carrying second run of "The Thief of Bagdad."

Cameo—"White Man." Alice Joyce and Kenneth Harlan sounded good to regulars at this little house. \$5,100.

TWO BALTO. HOUSES CHALK UP \$12,000 EACH

"This Is Marriage" Alone—"Charley's Aunt" Helps Vaude. Return

Baltimore, March 17. (Drawing Population, 85,000.) The Garden, combination vaudeville-picture house, was the only one to advance figures over the week. The Garden, combination vaudeville-picture house, was the only one to advance figures over the week.

Estimates for Last Week—Century (3,500; 25-75)—"Her Husband's Secret" felt the Lenten let-up last week. New (1,900; 25-50)—"Devil's Cargo," about \$10,000. Hippodrome (3,200; 25-75)—"The Girl On The Stairs" and vaudeville; \$9,500.

Parway (1,400; 25-50)—"Janice Meredith" followed "Charley's Aunt," with the second half of the drama, and duplicated previous week's \$6,000. Garden (2,800; 25-50)—"Charley's Aunt" and vaudeville, film downtown again for the fourth consecutive week of its sensational run.

Metropolitan (1,500; 15-50)—"The Red Lily." Business satisfactory. Rivoli, "Playing With Souls." Century, "Coming Through." New, "Docteur Mystere." Hippodrome, "Young Ideas." Metropolitan, "On Thin Ice"; Garden, "The Beloved Brute."

Mrs. Converse's Suit

Los Angeles, March 17. Thelma Morgan Converse, twin sister of Mrs. Reginald Vanderbilt and also a screen actress, has filed suit for divorce against her husband, James H. Converse, secretary of the Kinema Arts Studio, died at Coto Hot Springs, March 9, from lung trouble. Remains were taken to White's home in Lewiston, Idaho. The deceased is survived by his widow and daughter. Arguments were also mentioned in the bill.

TOPEKA HOUSES HOLD UP; AVERAGE LENTEN BIZ
"He" Hits Town Hard—Paper Asks for Return Date—
"Abie's" Advance Sale

Topeka, Kans., March 17. (Drawing Population, 70,000) Lent did not hurt Topeka business last week—much. A strong line of attractions brought out the crowds, though no records nor near-records were established.

The big bet was "He Who Gets Slapped," at the Cozy. The other places, including the Novelty, vaudeville, did good average business, and better than average Lent business.

"Abie's Irish Rose," booked for the last half of the coming week, was itself sold out for the four performances before opening.

The New Grand, as soon as the present bookings of road attractions have been played, will try to stock for the early summer months, at least.

Estimates for Last Week—New Grand (1,400; 25 top)—Hinsdale (1,300; 25 top)—"The Marriage of Figaro," one night, return, nearly \$1,500, beating former gross. "White Cargo," three performances, Thursday and Friday, about \$3,700.

Novelty (700; 40)—Vaudeville and pictures for three-day bills did extra good Lent business. Management ascribing the closing releases of "Galloping Horses," responsible for good business.

Isa (700; 40)—Average business with "Sundown." Not anywhere near hit scored by "36." \$1,600. Orpheum (800; 30)—"The Turn of Mind," first half, well liked and drew well. "The Garden of Weeds," last half, not good. \$1,800.

Cozy (400; 25)—"He Who Gets Slapped" big draw, despite adverse conditions. Management has been editorially called upon to bring back "the best picture of the year." About \$1,900.

Allen Theatre's Muddle

New Bedford, Mass., March 17. An attachment for \$50,000, placed on the theatrical property of George W. Allen, Jr., in this city, forestalled the sale of the seven Allen theatres. The attachment, claiming that they have a right to enforce at law in the stock of Allen-Charette, Inc., Orpheum planned to sell his theatres to Thomas J. Charette, his former partner; Zoel Roy and Simon Berseroky. It was announced that the proposed sale involved the sum of \$50,000. Allen has the following theatres: Capitol, Casino, Comique, Allen's, Orpheum, American and Princess, all being picture houses. Mr. Charette now owns the Eagle and Strand theatres at Oak Bluffs and a theatre at Onset.

Allen-Charette, Inc., has an authorized capital stock of \$250,000. For a number of years Messrs. Allen and Charette were partners, but a few years ago the latter retired.

Asheville, N. C., Formation

Asheville, N. C., March 17. The Asheville Motion Picture Corporation has filed articles of incorporation with capitalization fixed at \$100,000 and \$100,000 subscribed. Among subscribers to the stock are listed Hamilton Smith and Arthur A. Cadwell, of New York.

The incorporators are said to be considering the Kenilworth Hippodrome, located on Black Mountain Road, as a studio.

The local Chamber of Commerce heads have started on a five-year campaign to advertise Asheville and this new venture may dovetail with their plans.

"MY OWN U. S." ON MARKET

Independent film buyers and bookers have been offered "My Own United States," a picture film produced by "The United States Film Co." It is based on Edward Everett Hale's "The Man Without a Country." It is the picture understood to have been made some time ago with Arnold Daly and Mary Carr among the principals.

The Javits Picture Corp. claims to have the distributing rights to the Daily Film. Last week the Fox offices announced that its "Man Without a Country" at the Central, New York, had been acquired.

"As No Man Has Loved" to avoid confusion of titles over another production of that title, which is not the one controlled by Javits.

FASHION SHOW GETS \$24,500

'Lost World' Comes Back \$14,000—Fox's \$19,500 In Philly

Philadelphia, March 17. "The Lost World," after slipping rather badly at the first of the week, staged a comeback Friday and Saturday at the Aldine and on the latter night broke the house record. The result was that a week which it appeared would be disastrous, considering Lent and other factors. Very good at \$14,000 or close to it, about \$1,000 off from the preceding week. The picture is likely to come back even further as it is getting remarkable attention in the dailies with a couple of dramatic critics' treating of it in their regular columns.

The Gimbels Fashion Show was largely responsible for a good week at the Stanley. The matinee trade was big. The picture "The Goose Hawk" held better than office name but the fact that it played here on the stage this season gave it pulling power. It was good but not sensational week, with \$24,500, a gain of \$15,000 over the preceding week. Which marked a low ebb for the house.

The Fox, on the other hand, dropped slightly, but the picture was a good one. The picture of the remarkable program of the previous week.

"The Dark Swan" was the film with Marguerita Sylva, the operatic star, with Yvette and her New York picture "The Thief of Bagdad" had a good start at the Stanton though not anywhere as high as it placed for very long in this house. Many believe the Fairbanks fantasy would have done much better if placed for its second Philly showing in the Aldine whose clientele is the highest of any picture house in the city.

"The Dark Swan" opening the previous Saturday at the Karlton was a good one. It was the house's four previous offerings. The Arcadia dropped a couple of more notches, the third and final week of "Last Life Wonderful," which proved the weakest Griffith picture shown here in years.

This week's line up includes Richard Barthelmess in "New Toys" at the Stanley in conjunction with a pretentious operatic novelty and dance numbers from "Faust" and a more realistic picture with Irish reels and old songs. The critics didn't like the picture much and said so some of them in no uncertain terms. The picture, however, is a good one, picture to date and if reviews mean anything business ought to show a sharp rise.

"If I Marry Again" and an even more elaborate operatic novelty in the same appearing at the "Aida," given by the De Feo Opera Co., besides Rudy Wiedefeld saxophone.

The Karlton has Constance Talmadge in "Her Night of Romance" in a double bill with the picture of advertising usually given to this house. It is the picture company's money, and it should have the effect of giving the Karlton its first really good week in months. It will be followed up by "Chu Chin Chow."

Estimates for Last Week

Stanley (4,000; 35-50-75)—"The Goose Hawk" (Big) (Paramount). No big names in cast, but play of the picture has been a real fall, giving it some pull at box office; Gimbels Fashion Show, and house record on week, a clear gain of \$1,500.

Aldine (1,500; 15-45). "The Lost World" (First National). Slipped a couple of notches, but good week staged comeback; \$14,000 on the week.

Stanton (10,000; 35-50-75). "Thief of Bagdad" (United Artists). Opened to good trade, but not so good business, being clicked around \$13,000. If it stays four weeks in the city, it should show, everybody should be pleased.

Fox (3,000; 90). "As Men Desire" and Marguerita Sylva, soloist, combination not as good as previous week, but business good at \$19,500, about \$1,500 off from preceding week.

Karlton (1,100; 50). "The Dark Swan" (Warner). Better than house had been doing, with about \$2,800. Big play of "Her Night of Romance" (United Artists).

Arcadia (800; 50). "Not Life Wonderful" (United Artists). Last week of this Griffith picture very disappointing. The picture grew to \$1,500. "Redeeming Sin" with Nazimova this week.

Without a Country." Second week of grand policy was a picture changed showed \$5,780.

Cohan—"Romola" (Metro-Goldwyn) (1,300; 15-40-20). Final week of "Romola" here. Picture's final weeks very low at box office. Never did get really started, due principally to mislending first week or so picture was in New York and preliminary work done for it. Played under \$4,000 last week.

Colony—"Charlie's Aunt" (Prod. Dist. Corp.-Charlie) (1,980; 50-85-95). This picture finished five weeks at this house Saturday with final week \$17,808.45. This brought business to \$102,741.50 for entire run. Average of better than \$100 weekly. First week was \$25,012.11; second, \$21,493.87; third, \$22,441.09; fourth, \$15,991.84, and final week jumped almost \$2,000 above this. Picture on strength of jump last week moved to little Cameo to continue run on Broadway.

Criterion—"The Miracle of the Wolves" (Foreign) (608; 15-65). Final week of "The Miracle of the Wolves" here. Last week showed \$6,615.50, great part of which was made up of about 22 minutes of performances for social organizations.

Rivoli—"The Iron Horse" (Fox) (1,400; 15-65). Thirty-third week Fox super-western has been running on Broadway at Lyric and about \$10,000. Picture rather uniform. Last week showed \$5,852.50.

Piccadilly—"On Thin Ice" (Warner) (1,160; 50-85). Showed up only fairly well at box office greater part of draw at house credited to "The Tale of Vanishing Men," which ran about 20 minutes. Business on week showed \$14,050.

Rialto—"The Thundering Herd" (Famous Players) (1,950; 15-65-95). For second week on Main Stem this western pulled \$18,665.90 to Rialto.

Novelty—"The Goose Hawk" (Big) (Famous Players) (2,500; 50-85-99). Pulled the better business of the two Famous Broadway houses, getting \$20,300. Picture generally praised.

Strand—"Introduce Me" (Associated Exhibitors) (1,900; 35-65-85). First of four Douglas MacLean made for Associated Exhibitors to get break in one of Broadway pre-release pictures. Considering conditions making his first appearance at big Broadway house in more than year and with last minute booking arranged with the second half of the picture, last week considered decidedly good showing. MacLean signed to do a series for Famous.

Cameo—"Charlie's Aunt" finished out the fifth week of the run at the Colony with \$17,800 to its credit. This gives the picture a gross of \$104,741 on the five weeks under its large release bill. The picture has been booked into the Cameo to continue the run.

The low market for the market for features in legitimate houses was hit by "Romola" at the Cohan, where the receipts were under \$4,000 last week. As No Man Has Loved," at the Central, did \$5,780 on a grind policy, while "The Iron Horse" for the first week on Broadway, showed \$5,842.

First National's two specials, "The Lost World" at the Astor, hit \$13,000, while at the Piccadilly "Quo Vadis" registered \$8,150.

"The Miracle of the Wolves," at the Criterion, did \$5,780, but stronger last week, getting \$6,625.

"The latter picture and "Romola" both finish on Broadway this week. The Criterion house "Grass" next week. The Cohan will revert to legitimate attractions again with "The Belle" coming in with "The Belle."

Rothacker's Comedies; Rush Hughes in Lead

Chicago, March 17. Production began last week at the Rothacker Film Plant of a series of new two-reel comedies for which Arthur Berthel, who will direct, went to New York to obtain players.

Rush Hughes, son of Rupert Hughes, will play the juvenile leads. Harry Nichols, Jean Armour, and Jean Greene are the other players brought on from New York. They are engaged for the entire series which is said to be along the lines of "The Pottermers" and will be released in the near future.

Extensive newspaper syndicate tie-up. Characters other than the four mentioned will be cast locally.

Release will probably be through Educational, although actual contracts are said not to have been signed as yet.

Reinforcing Presentations

Chicago, March 17. Harry Gouffain, in charge of production, Douglas and Trina, has added Lewis Hooper to his staff. Hooper was formerly connected with the B. and K. interests.

The new theatres to be opened by L. and B. during the coming year are the Tower, Harding, Congress, Belmont, State and Grove.

SERVICES FOR WHITE

Los Angeles, March 17. Forrest White, 38, secretary of the Kinema Arts Studio, died at Coto Hot Springs, March 9, from lung trouble. Remains were taken to White's home in Lewiston, Idaho. The deceased is survived by his widow and daughter.

Arguments were also mentioned in the bill.

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Income tax. Lent, bad weather broke a general holdout on the part of the public is all blamed for the dive business took all along Broadway last week. There is no doubt about the flop, for every one of the regular pre-release motion picture houses in the Times Square section felt it at the box office, with the result that low records for winter business were set at a couple of the houses.

As an instance the Capitol, for the first time in a long while, hit under the \$40,000 mark, and Roxy "squawked" his head out. Nothing that isn't above \$40,000 is anything like real business in his estimation these days, although he was up above that some, possibly three years ago, the hitting of \$30,000 was something of an occasion.

But all the picture houses offered as badly last week. The Strand, with Douglas MacLean in "Introduce Me," getting his first chance with a production on Broadway, did not release house in a couple of years and booked in at the last minute without any chance for exploitation, did \$24,400.

"The Thundering Herd," at the Rialto for the second week on Broadway, managed to do a little better than \$18,000, while at the Rivoli "The Goose Hawk" hit \$20,300.

The Piccadilly, with virtually a double bill, having both "On Thin Ice" and "The Tale of Vanishing Men," did only a fair business with the biggest part of the draw credited to the latter picture, a novelty.

"Charlie's Aunt" Figures

"Charlie's Aunt" finished out the fifth week of the run at the Colony with \$17,800 to its credit. This gives the picture a gross of \$104,741 on the five weeks under its large release bill. The picture has been booked into the Cameo to continue the run.

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"The latter picture and "Romola" both finish on Broadway this week. The Criterion house "Grass" next week. The Cohan will revert to legitimate attractions again with "The Belle" coming in with "The Belle."

Estimates for Last Week

Apollo—"Quo Vadis" (First National) (1,400; 15-65). Finishing out scheduled six weeks here, but not big picture expected to hit. R. A. Rowland and Sam Katz said to have guaranteed Italian producers \$400,000 out of American rights in face of flop attempt to revive picture was in this country three years ago. Production then was made up of the old Kleine feature. From indications they have a job on their hands to make the grade to meet guarantee. Last week \$8,150.

Astor—"The Lost World" (First National) (1,131; 15-65-82.20). Hold-up, up nicely at Astor and will remain until Universal takes over the house for "The Phantom of the Opera." Business maintaining fairly even level. Receipts last week \$12,807.

Cameo—"Barriers Burned Away" (Associated Exhibitors) (549; 50-85). One week at this picture remained at Cameo, which usually plays a picture for two weeks at least, and there some small business. Last week the returns were reported as \$5,200. This week "Charlie's Aunt" moved to the Colony to continue up after having had five weeks at that house.

Capitol—"The Denial" (Metro-Goldwyn) (5,000; 50-85-95). This week combination of events brought about one of worst grosses at the house in long time. Picture not particularly strong, and there were several features in the surrounding area. Last week the picture was worse. According to report house showed \$37,820 on week.

Central—"As No Man Has Loved" (Fox) (922; 75-98). First "The Man

SIAMESE TWINS RAW \$32,500 IN CLEVELAND; BREAK RECORD BY \$6,500

Extraordinary Drawing Power of Vaudeville's New Attraction Repeats Other Record Breaking Weeks in Loew's Houses—Loew's State Manager Gives Free Shows in Lobby to Entertain Waiting Throng—Other Picture Houses Suffered Accordingly—"Quo Vadis," \$10,000, Low

Cleveland, March 17.
(Drawing Population, 1,500,000)

The Siamese Twins, Violet and Daisy Hilton, continued their record-smashing tour of Loew vaudeville houses at the State last week, smashing all figures even dared as thought by the most optimistic. Four shows daily were played by the American twins, and even then the house was unable to accommodate the thousands who wanted a peek at the 2-in-1.

Manager George Diamond of the State had to give the mob in the huge lobby three acts of vaudeville nightly to keep the thousands who waited daily for two hours until they could gain entrance. He used Chauncey Lee's Club Madrid Orchestra (Lee also doing a single), and O. C. Collins, the famous colored baritone.

The gross of the State reached \$32,500, breaking all existing records by \$6,500. Sunday opened to \$7,500, breaking that day's record by \$2,800. Average weekly business at the State is \$19,000.

The rest of the town didn't get much, feeling the Lent touch and the opposition. "Quo Vadis" came in for a run and was yanked the first week.

Estimates for Last Week—

State (3,500; 25-50). The twins and fire acts (Loew), filled with "Playing With Souls," bent the walls of the theatre and made them sell coat hooks to hang the excess on the side walls. The first time the boys ever saw \$32,500 in one week in one lump in one theatre.

Belmont (1,400; 40-75). "Quo Vadis" figured for about \$15,000, but only got around \$10,000.

Rien (30-50). "Backcloth and Scarlet," with assistance of Phil Philatyn's Orchestra could not buck Lent. Around \$9,000.

Trig (4,000; 25-40). Split-week combination finished with "The Average Woman" to below average business, \$11,500.

Park (3,000; 25-40). "A Man's World" didn't prove a manager's delight, \$5,500.

Greta (1,400; 20-30). "Thief of Bagdad" and Emerson Gills' Boys brought in goodly sum at \$2,000.

Laemmle's Surprise Lunch

Los Angeles, March 17.

A surprise was tendered Carl Laemmle on the occasion of the 16th birthday of his organization here when he was ushered into the Universal Studio Inn and confronted at luncheon by a score of stars and directors who had gotten their screen start with his organization.

Among some of those to greet their "Chief" were Hobart Henley, Dorothy Phillips, Francis Ford, Grace Canard, Ella Hall, Eddie Lyons, Lee Moran, Gale Henry, William Franey, Cleo Madison, King Baggot, Rosemary Theby, Marie Wolanpaw, Henry McRae, Edward Sloman, G. Raymond Nye, Lois Weber and Max Asher.

Several of the above are still in the employ of Universal.

Spanish Only in Mexico

Washington, March 17.

All pictures shown in Mexico are to have their titles printed exclusively in Spanish. It was learned at the Mexican Embassy here.

It was stated that the municipal authorities had requested such action of the amusement commission, it being further urged that films whose producers tried to evade this issue be banned from Mexico.

Word had not yet reached the Embassy of the final enactment of this provision, but it was stated that undoubtedly such recommendation on the part of the municipal authorities would be followed.

This order also applies to advertising matter of all kinds, not only that of the films, but every commodity.

It had been the custom in the past to have the title first in Spanish and then in English. This for the benefit of the English-speaking inhabitants.

Uniform Contract

Discussion Set for Mar. 24

The next get together of the Continuing Committee, composed of representatives of the Will Hays organization and the three divisions of the exhibitors of the country to discuss possible changes in the now existent uniform contract that is being used by the distributor members of the Motion Picture Producers and Distributors, will be held March 24.

On the committee for the Hays organization are Saul Rogers, Cobe Hays and C. C. Pettijohn, while Richard R. Biechele, president of the Kansas Exhibitor organization, aligned with the Allied States, will represent that faction; M. J. O'Toole will represent the M. P. T. O. A. and Charles O'Reilly will be present in behalf of the membership of the T. O. C. C., of which he is president.

GLORIA SWANSON'S RETURN

Los Angeles, March 17.

According to Milton Cohn, her attorney, Gloria Swanson is due in Hollywood early in April. Of course, she will bring back her marquis with her and introduce him to the mob that hang out at the Cocoanut Grove and Montmartre. Cohn says she will rest for about two months after her return before she begins picture operations.

William P. Gray Seriously Ill

William P. Gray, president and managing director of the Maine-New Hampshire Theatre, Famous Players subsidiary in New England, is seriously ill in a Baltimore hospital. He was obliged to stop his trip from Florida, where he went several weeks ago for the benefit of his health.

BANDS AGAINST LENT NO HELP IN WASH.

\$8,500 for "Herd," Not Good Showing—\$11,000 High with "Monster"

Washington, March 17.
(Estimated Population 450,000; 150,000 Colored.)

The first week of Lent cut in somewhat on the picture houses, but did not do the damage anticipated. The Metropolitan and Rialto had band combinations that added a couple of thousand to their operating expenses without it being traceable that these bands brought additional business.

"The Thundering Herd," at the Columbia, came right on top of "North of 36," and Washington isn't a great town for this style of picture. That is believed to cover the drop at this house.

Estimates for Last Week

Columbia—"The Thundering Herd" (Paramount) (1,232; 35-50). Appealed to a certain portion but not danger crowd. Around \$8,500.

Metropolitan—Mary Astor in "Enchantment" (First National). Warning Pennsylvanians equally feared. (1,542; 35-50). Close to \$9,000.

Palace—Lena Chaney in "The Monster" (Metro-Goldwyn) (2,432; 35-50). All Metro-Goldwyn pictures given extra plugging, and this bound to reflect in final count-up. Can easily get big gross, but, considering conditions, just above \$11,000.

Rialto—"The Mad Whirl" (Universal) (1,197; 35-50). Policy here for an added producer's each week. Most are expensive. Much publicity was accorded California Ramblers (band). Around \$5,500 on the week.

This Week

Columbia—"Isn't Life Wonderful" (D. W. Griffith). Metropolitan, "Charles Amiel" (Producers Distributing); Palace, "The Top of the World" (Paramount); Rialto, Rintin-Tin in "The Lighthouse by the Sea" (Warner Bros.).

Eltinge's Balboa Date

Los Angeles, March 17.
Western Vaudeville Managers Association's local offices have drawn the prize plump for Julian Eltinge by obtaining a contract for him to play the Balboa, San Diego, week of April 11.

The booking was made by Jack Wall, who has represented Eltinge on his tour this season; which is to last 35 weeks and concludes June 1.

In completing the tour, Eltinge is playing return engagements in Chicago, Los Angeles and San Francisco.

BERT'S RESUMPTION

J. A. Bert, one of the pioneers in the film industry, will re-enter producing with his own unit. W. A. S. Douglas will be production manager.

Bert organized the United Pictures Theatre, and was also general manager and president of Pathe at one time, having started that company in the United States.

Douglas has his production manager while Bert was connected with Pathe. Distributing arrangements for the new firm are in negotiation, but have not been completed.

INSIDE STUFF

ON PICTURES

The Paris-Gimbel Fashion Review, current this week at the Rivoli, New York, was hauled by trucks of the department store people from Philadelphia Saturday night after it had finished running at a Philadelphia (Stanley) house. Another record for the Review is the fact that it was not settled as a booking for the New York house until late Friday afternoon.

One of the men attached to the advertising department of Gimbel's New York store tried to spike the New York showing because he didn't believe in Fashion Shows, but later admitted that he was prejudiced against the Rivoli theatre because when he first came to New York five years ago he went to the Rivoli one Sunday night in a big jam and his pocket was picked of \$250. He was out-voted and finally around 3 p. m. Friday it was settled the show would come over for the week on Broadway. Special ads were gotten out to hit all of the Sunday papers calling attention to the spring style display. All of the costumes and the models were furnished by Gimbel Bros. There were five scenes to the Review, which runs more than half an hour.

Lucille Ricksen, the 17-year-old picture actress who died last week following a vain fight against tuberculosis, was a rising WAMPAS star and recently had been making great strides. Her death followed that of her mother by three weeks. While she was ill, friends took up a collection of \$4,000 to aid the girl. This she refused to accept, saying that she was not a charitable object. Her funeral last Sunday at the Hollywood funeral parlors was attended by over 3,000 people. The remains were cremated.

Miss Ricksen is survived by a brother, Marshall, and a father, who was divorced from Lucille's mother and remarried.

First National's current version of "Quo Vadis" brought over here on the say of Sam Katz of Chicago, is being shown in association with the Unione Cinematografica Italiana under the following conditions:

First National's agreed to spend \$100,000 for advertising. Fifty thousand dollars was paid for the prints, while an additional \$50,000 was paid George Kleine to score his negatives of the older "Quo Vadis" version. That puts First National on the net for \$200,000, and as the film is playing 50-50 between First National and the Italian company, \$400,000 must be grossed before First National goes on velvet.

Picture people in general who have seen the production of "The Handy Man," sponsored by Sam Comly, picture editor of the "Telegraph," believe the inclusion of several lines in the last act are evidently intended as a direct slam at some of those in the industry. A character of a New York detective poses as "D. W. Grey, the great movie director," and when another of the characters asks him if he was the man who produced "The Birth of a Nation," the reply is "No, that was my brother, Bring 'Em Young."

"Sale of Vanishing Men," the Adler expedition picture of aboriginal life in the South Seas, is not in two reels, as was stated in Variety's house review of the Piccadilly last week. Herman Garfield, who has the film, says that the film, as it ran at the Piccadilly, was 3,300 feet in length, and that he has enough positive film to make it a feature length picture.

The film is being released independently.

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FOR VAUDEVILLE
SIMON AGENCY

FOR MOTION PICTURE THEATRES
MORRIS SILVERS

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

ZEE CONFREY (2)
Pianist and Assistants
12 Mins.; Thrp (Special)
Colony, New York

Zee Confrey is known throughout show business as one of the best of the real jazz composers—not of that group which steals a tune and adapts it—but of the meritorious musicians who have become interested in jazz as an idiom of expression and have done original work in that field.

Confrey's particular forte is intricate finger work. Apparently his hands can mix in the most delicate grace notes, heavy chords, runs and everything else with lightning-like speed and never miss a stroke. In his compositions of "Stumbling Along" and "Kitten on the Keys" the fingering is appalling—almost as bad as that of a Wagnerian—most and the idea is that to properly play either one must be pure in heart.

Therefore, Confrey's triple piano act, apparently aimed for the picture houses, is something more than the average musical turn. With Confrey in the middle at a concert grand piano and his two assistants at regular grands, they do a swift routine, featured principally by the unplugged use of the Ampico player-piano and then some concerted playing that is great of its kind. Using published numbers and plugging none of them (Confrey doesn't even announce "Stumbling Along" when he breaks into it briefly), Confrey carries the melody while his associates blend the frills accurately and skilfully.

At the Colony, where it was opened behind a scrim and set tastefully in "three" before a simple blue drape and lighted by blue at the top and some ambers at the side, the turn was an acknowledged and decalogue hit. Because there are no plugged angles and solely because of the entertainment afforded by Confrey and his men, it would

appear that this turn is solid amusement anywhere. Whether they know Confrey or not, the lightning-like speed of his selections and the straightaway playing which he and his men do packs the act for applause in loads.

Unreservedly recommended for any picture house as a worthy program number, worthy of outside featuring. Managers should not confuse this Confrey act with the one he formerly did in vaudeville and picture houses with a band—this one's new.

A public angle possible (not used here, however) is to claim that the style of Confrey's act in its lay out and playing is the method of the studio in the piano record roll companies, in the making of the piano word or music rolls. That is quite true. This turn could easily line up alongside of the actual manner of making the piano rolls. It is not required that in this publicity any piano roll maker's name be mentioned.

VIRGINIA JOHNSON
Soprano
6 Mins.
Rialto, New York

New York, March 15.
Virginia Johnson is a pleasing enough songstress with a personality. Clad as a colleen with a background of three huge shamrocks on a black velvet drop, her singing of "Danny Boy," an Irish folk song, was very effective and quite to the liking of the audience.

Alice Terry Joining Husband
Los Angeles, March 17.
Alice Terry is going to Europe to join her husband, Rex Ingram. She plans to arrive in New York on March 28, sailing that same day for Paris.

"CAFE IN CAIRO" (2)
Acted cut back of film
7 Mins.; Full (Special Set)
Colony, New York

This acted part of the P. D. C. film, "A Cafe in Cairo," enlists the services of Priscilla Dean, star of the picture, and Roland Bottomley, legit actor of the English-speaking variety. Bottomley has no connection with the picture, but it is almost providential that an actor of his calibre was selected to play opposite Miss Dean, for she show herself to be a picture actress in the tangles.

The plot of the film, or as much as has gone before the spoken stuff, concerns Naida, a white girl raised by Arab parents. Her father wishes a paper held by an ambassadorial agent and as papa is mixed up in some native intrigue and the paper is valuable, he sics Naida on the young diplomat—who falls in love with her. She steals the paper, but tells her father that she didn't, whereupon he gets peeved and says he'll force her to marry Kall, a bad man with a mania for pretty women.

So she is sent to the Palace of the Stars on the Nile and while there, gets a note out to the diplomat, who hastens hence, as the shooting gallery subtitles have it. Arrived, he meets the girl—and there the film fades out and the action in.

In a temple set, which consists of a blue sky drop at the back wall, another drop holding a cut-out Egyptian door, a grilled lattice, and a few necessary props, Naida walks on, after having done some singing offstage. Naida, of course, is Miss Dean. Then in comes the young man and he accuses her of duplicity and bawls her plenty. If you're interested in the dialogue, here's a sample, spoken by the man to the woman:

"Bah—try no more tricks on me."

And then another, seldom heard, "I realize I've made a fool of myself."

The quarrel ends up and the whole works goes into the film. And the film, like others, has a clinch finish. Granted that the picture needed some such sort of a bolster to get a Broadway showing, the acted stuff isn't so good. Miss Dean, while a personable picture star, has never been recognized as one of screen-

land's big box office bets, even though she has been before the public for a flock of years. Her speaking voice is not adapted to the stage and this hindered her greatly. Her stage department is but fair and taken all in all, she is generally ineffective. It is really doubtful whether she will aid the gross materialy. Bottomley is a good English actor who speaks nicely and acts as well. Without him the turn would have been greeted with laughs and as is, aroused snickers.

If Miss Dean possesses a draw on her own in certain localities, it may get by and mean money at the box office, but ordinarily it fails, for the simple reason that this personal appearance business has been worked to death. In a speech, Miss Dean asked the customers to go and tell the neighbor if they liked the film, and if they didn't, not to knock.

They were cash customers and such a direct business plea from the stage was in bad taste.

ROACH STUDIOS' CHANGES

Los Angeles, March 17.
There has been a bit of a shake-up in the scenario and gag department of the Hal Roach studios in Culver City last week. Malcolm Stuart Boylan, who had been taken over from First National, was suddenly stricken from the payroll, as was James Gruen, scenario writer, who had been recruited from the staff of the "Herald Examiner." Gruen made arrangements whereby he will be added to the Cecil E. DeMille scenario department.

N. E. Film Co. Promotion

Lynn, Mass., March 17.
Plans were completed here whereby New York film interests will join forces with Lynn men in the formation of the new East Coast Film Company, with headquarters in this city, for the production of pictures. A four story building has been taken over for a studio.

Albert W. Plummer of New York will be the company director. Ray A. Cleveland of the North Shore Film Associates, of Salem, will be the casting director. Chester A. Sanborn, of Lynn, will be in charge of photography, assisted by a cameraman from Hollywood.

The title of the first production will be "Cast up by the Sea," the script for which is now being written. Although in the main, the cast for this picture will be brought on here from New York, the supporting cast will consist of Lynn and North Shore film possibilities by the formation of a movie stock company.

EVELYN BRENT INJURED

Los Angeles, March 17.
Evelyn Brent, the Gothic-F. G. O. star, severed an artery in her wrist last week when a faucet in her shower-bath broke and caused a three-inch cut, from which she became unconscious.

Her physician said that she would not be able to work for 10 days, which means the postponement of "Alias Nora Flynn," to have started this week, with Ralph Ince directing.

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HOUSE REVIEWS

CAPITOL

New York, March 16. Being the week of St. Patrick's Day, the music and songs at the Capitol are Irish. Most of the lighting is splurged with green; the side borders were throwing so much of it that they had a Shannon quiver when the presentation wound up. The feature was "Seven Chances," Buster Keaton's latest, and being below the usual feature, running time, other stuff was used to pad out.

It's a good show, well put together and filled with entertainment. The whole show runs two hours, an usual. Opening is the overture, "Il Barbiere di Siviglia," with its magnificent string passages. With David Mendoza at the wheel Monday night, it went nicely, the omission of the "Pikato" number not even being very noticeable—the rest was so good. Maybe some day, when a rearrangement is made of this overture, a musician of parts will continue to insert some of the spirit of the best-buff music, contained in "The Barber."

Seven minutes it took to exploit the shaving lid of Spain, and much music was followed by more music, this time Julia Glass playing Tchaikovsky's "Concerto in B Minor" on the piano, with the orchestra accompanying, and nicely so. This took nine minutes, a rather long stretch for such exhibition stuff, but judg-

ment was justified, for a heavy hand followed the finale. For Miss Glass setting she had a blue drop out in a semi-circle and backed by gracefully hanging drapes, one which red was played from the sides and green, red and purple from the front.

The Capitol Magazine followed for eight minutes. In this Fox had discounts, once more leading the troops, while Pathe, International and Kinograms each were represented with two subjects.

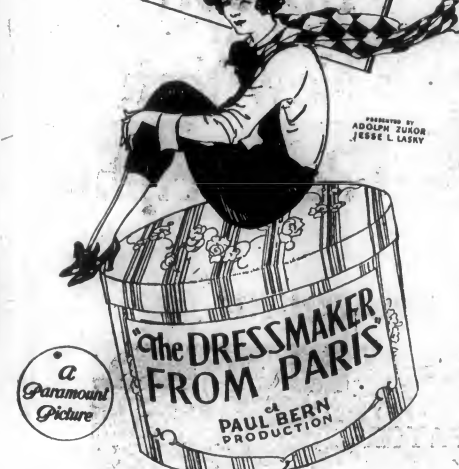
Then the diversilements, the first of which was a dance by Gamby (Mlle. Gambrell) and Elena Glinka, done in a Pierrot and Columbine to the Krselair "Caprice Viennois." The sudden stops in the music were admirably interpreted by Glinka, while Gamby, graceful and dainty (and as proficient as the deuce), glided sweetly through the dominant melody. This was done before black drapes light by green and purple and a lone banner from the front. Ropes of flowers hung on one side of the stage, while the crescent of Columbine was suspended, white against the black.

That was section A of the presentation. Section B was for the Gaelic element—and the rest of the audience. It was labeled an Irish fantasy, and opened with Marjorie Harcum singing "Come Back to Erin" through a scrim.

The feature next, for 57 minutes.

Big Fashion Picture Just Before Easter!

WITH LEATRICE JOY and ERNEST TORRENCE
THE FOURTEEN INTERNATIONAL MODELS



THE DRESSMAKER FROM PARIS
PAUL BERN PRODUCTION

THE smartest, timeliest show on Broadway. The big crowds at the Rivoli love it. "I asked the lady on my right how she liked it," says the World's reviewer, "and she replied, 'Aaaaah, IT'S WONDERFUL!'"

New York American: "The man who said it's the greatest woman's picture he ever saw is only half right. He should not have neglected to mention the men."

"Girls, you'll revel in this gorgeous picture!" reveals the Mirror. And the Telegraph: "A gorgeous fashion show and a whirlwind of laughs."

A Second Famous Forty Paramount Picture from the story by Adelaide Heilbron and Howard Hawks.

It wasn't quite up to the Keaton standard but "Seven Chances" was corking entertainment. Following this, the orchestra took up its chores again with Gnegage's "Shepherd's Hey," a mild number, which faded into "Stirring with Death," a short Alpine climbing subject, after four minutes. A mountain-climbing picture, which photographically showed the ascent and descent of a mountain in 15 minutes and was produced by the Alpine-Prébourg Film Co., a foreign concern.

The organ exited the mob, and even though it was close to March 17, samples of Hummills were not distributed on the way out. *Sisk.*

COLONY

New York, March 15. After five weeks of "Charley's Aunt" the Colony settles down once more to the realities of life—with a fairly grim proposition for a starter. For "Cafe in Cairo," even with Priscilla Dean appearing personally, doesn't assay, as being heavy on entertainment while the personally and back stuff was unimpaired.

On the other hand, Zee Confrey, the finger-tapping pianist-composer, was on deck with two other models, Zee being placed with a concert grand between two other high-tail pianists. The trio whaled blasters onto many a hand. They're good.

Opening the show, the overture "Metropolitan Bohemia," the elaborately arranged overture which brings in several crashing and crashing strains, the crashing stuff going into the "Oh, Thou Sublime, Sweet Evening Star" from Tannhäuser and then getting round again for the "William Tell" overture at the finish. Dr. Edward Killyard is now handling the orchestra—and doing it well. While the Colony personnel is not so numerous as it might be, apparently its members are capable and a fast developing ensemble spirit is noticeable.

Comedictorial followed, with six from Fox and two from Pathe and not even a note of apology to International. It wasn't a particularly vital new reel of the subjects being on the freak order.

The film next, "Cafe in Cairo," a Producer's Distributing Corporation film and one of those personally supervised propositions, this time Hunt Stromberg doing the personal signifying. It's a little. But that didn't mean much, for the film, even with its novelty angle and personal appearance of Priscilla Dean, is up to par. After the picture had done about 58 minutes, the scrim dropped and Miss Dean, with Roland Botfield, acted out a tense scene. Bottomline, incidentally, wasn't in the film. After that a fadeout (the acted bit ran seven minutes) and then the rest of the film.

And with the "Cafe in Cairo" proposition tucked away until the next show, another Harry Langdon comedy, this time "Plain Clothes," was exposed to continued laughter. It is getting bromidic to say that Langdon is one of the screen's great comedians, but it is definitely shown by audience after audience that the multitude of slapstick comics and the nance-like funny men aren't four-fifths as good as Langdon as a favorite. This one is a Pathe-Mack Bennett, as are the others, and with the "Our Gang" group, that firm is sitting pretty insofar as comedies are concerned. Langdon's film ran 22 minutes—not long enough!

An organ solo exited a half filled house Sunday afternoon. *Sisk.*

STRAND

New York, March 15. The prog of this week, with the film, "Bully," is just what the function should be—a perfect introduction with wit, and human forms and stage ingenuity of the silent attraction. No picture ever got a better house than the 11-minute singing, dancing specialty scene this week, the first on the new and enlarged Strand stage.

A big stage-space is surrounded by an intelligent and eloquent enlargement of the original first act of "Bully" at the Strand. Showing the confusion of tenement, fire-escape, the silly and the rookeries. The whole scene is being done, plus the Mound City Blues. Blowers in sweaters and caps as gammas, as well as multiple characters, such as who's a conper, dogo, urdin, passers-by. A burly-scurly hip and the kid's dance. The funniest character warbles. The Blues Blowers all on beer kegs and chairs and knock the house wild with a series of numbers, ideal for the atmosphere. Specialty dancers get a brief crack. The whole scene is being done. A male and female duet of the main Kern hits in the famous musical piece wind up.

The set, troupe, designing, direction, staging and all-around result would have been a crash at that same New Amsterdam. Why more could one say for the Strand, at 10 per cent of the prices, with a concert and a feature film, besides? *Lat.*

RIVOLI

New York, March 15. The Parisian Fashion Show, put on as a prolog to "The Dressmaker of Paris," not only primes the pump but shows it up. In the picture there are fashion parades, too, of trick creations, all theatrical; but on the stage there are 35 peaches in a display array of modern, wearable clothes of all types, from riding habits to bridal gowns and unbecomables.

At 10 o'clock Sunday evening the customers were, standing 10 rows deep, and there were a deep of the balcony the lobby was crammed and the overflow blocked traffic out of the house at the show, while a late-comer can usually horn in. Not this time. And the fashion show undoubtedly did it, for the picture is nothing to stand up about.

Coming with the approach of Easter, this parade and display lures the women, and the girls, usually well selected manikins, don't leave the boys lukewarm either. They show plenty of shoulders, arms and thighs.

The settings for the exhibit are Ziegfeldian and the runways down the aisles are Schubertian. The whole thing is sumptuous and showmanly and not at all dressmakerish or demure in a demure-like. This reviewer is not a shark on ladies' wardrobe, but as a judge of theatrical quantities found the fashion parades attractive, stunning, splendidly put on, and perfectly put over. There are several models, entering one by one, are at work in the aisles and in various portions of the stage and apron before the audience. The second row and there are several effective ensembles in which the striking color combinations are bewilderingly potent.

There are four distinct turnouts, and proceed in number, is singing and orchestral punctuation as well as some organ music of excellent quality. The show is a final take, the bride scene, with all the girls and all other features combined, was a climax worth ringing down the "Follies" on.

This outfit originated in Philadelphia, where Gimble's have a store, and proved an able and box office sensation there. It is reported. It will scarcely fail to repeat here and should become an annual feature. *Lat.*

RIALTO

New York, March 15. "Ten For Two," arranged as a classical number, was easily the hit of the Rialto program as far as the audience at the first de luxe show was concerned. The final act, afternoon. It walked away with the applause honors. The second feature, a program to have the audience indicate its approval was the jazz accompaniment given to the Aesop Fable at the finish of the bill.

That in itself should be the greatest object lesson that anyone conducting a picture house might want as regards the preference of the audiences between classical and popular music.

At that there was a bill that seemingly fitted the St. Patrick's Day requirements. It was started by Victor Herbert's "Irish Rhapsody" as the overture offering. Then came "Ten For Two," and if you have never heard it played by a big orchestra with an arrangement at this sort then you ought to hear it for the manner in which the number is played at the Rialto this week lends added beauty and attractiveness to the melody.

In the Rialto Magazine there were 11 subjects, the first being a Post Scenic showing the children of Poland. The Pathe News walked with the honors as chief contributor in numbers at least, having four subjects, and next with three while International had two and Kinograms one.

Just preceding the feature Virginia Johnson offered "Danny Boy," she being dressed as an Irish colleen while back of her a black velvet drop there were three huge shamrocks pinned.

The feature, while a thriller, did not seem to hit a particularly responsive chord with the Broadway type that will be better appreciated in the smaller neighborhood houses rather than on Broadway.

Willy Shah, conductor of the Rialto orchestra, filled with the feature and the comedy with a violin solo that was liked by the audience.

"The Pie Man" was the title of the Aesop Fable that finished the bill. *Prod.*

PICCADILLY

New York, March 14. The current Piccadilly program looks like a good one, and the public around the knees. Inability of the house orchestra to get together on a satisfactory number, and to assist the impression, A "La Boheme" overture lead into a solid "For weekly of 13 and a team of 15" trailed into a vocal solo, another orchestra selection, and then the feature, "The Most Desirable Inducements."

Far from an exceptional entertainment schedule, the Piccadilly program is a good one to be in for a dull week, albeit the privilege of being able to smoke in the stern of the house continues one of the "staircase" most desirable inducements.

Hammond, the organist, bowed in with his nation immediately after the feature, and cutting down the dial to a minimum enhanced his performance.

The comedy, "Breaking the Ice" (Seamett) stood up equally with the remaining songs and, perhaps, the most interesting of the picture had a twist cabling in on the "Red" Gargoyles foot-bath, and the team of the comedy.

The vocalizing was restricted to a single number, "The Theme of Rose," the theme melody for the screen leader, within an average range, and the team of the comedy.

An "Orchestral Interlude" "Three o'Clock in the Morning" for 11 minutes or no reason.

Strictly but average fare. *8kig.*

CAPITOL CHICAGO

Chicago, March 13. A volume of music is expended in talent and production in putting this week's entertainment over. Roughly estimating the cost of production, including the cost of the orchestra, the cost of the stage, and the cost of the house, it reaches around \$5,500. It is a lot of 25 and 50-cent pieces to take that amount. Francis A. Longan is in charge of production for the house and from all indications overstepped the speed limit. There were several numbers which could have been eliminated without being missed as the program is so lengthy and has a tendency to drag.

Blanche Ring is the headliner and her music is heard in a draw but did not suffice from an entertaining standpoint. Albert E. Short, musical director, uncorked "The Star" for the first time. The latter was effectively rendered with the brass predominating. It is a capital number and the orchestra drew considerable applause at the finish. The show was labeled "Musical Comedy" and the program was presented at the opera house seemed out of place.

Following the musical offering two old cronies seated on opposite sides of the theatre dispensed a lot of inferior talk following each hum-drum which was entirely misdirected for an entertainment of this calibre. The entertainment got under way with a vocal solo, "Young Man's Fancy" in a soprano voice of quality. Followed by a "Goodbye" number, number number 12 Abbott girls and a team of dancers. The girls emerge from a rope chest and exit the same way. The feature was a vocal solo, offering roundly applauded. Miss Kaplan reappeared rendering "Beautiful Day" backed up by a quartet of toe dancers. The number was effective and pretentious. The Florida Six of 1924 introduced a mixed chorus of 12, followed by a female chorus of six, interpreting "How Do You Feel About Me, Fritzy Maiten." The feature was presented at the present time. Ambrose Larsen, broke up the monotony of the continuous music and dancing with an organ solo.

The second section of the program opened with "Lambada," with Winifred Scofield doing the vocalizing. This was another pretentious act. In the 12 choristers of the "Lambada" were some of the numbers offering fast stepping with "The Mamma" and the Manning Sisters, contributing some good acrobatic dancing. Then Cooper and Thompson (colored) with some more hoofing. It was a good dancing act, with a contest with the Abbott dancers registering the strongest.

"The Love Boat" was rendered by Charles Hart, robust tenor. Twelve choristers were also in the scene which employed interesting lighting effects giving it a colorful atmosphere. Charles Chase scenic funambulist should stick

NOW BOOKING

A. H. Sebastian

A GEORGE MELFORD PRODUCTION

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exclusively to his art and eliminate the suggestive movements and talk. This is a neighborhood house playing to a personal and a child audience and his offering was anything but entertaining. Miss Ring followed with "The Girl," a stupendous stage spectacle winding up a 75 minute presentation.

Business was near capacity for the first show Tuesday night, with "Is Love Everything," the feature winding up the presentation. It was much presentation and not enough variety to make it interesting for the spectators. The more speed would have created a better impression.

SENATE

Chicago, March 12.

Harry Gourfar, production manager for the Lubliner & Krin houses had but two short effective presentations as the specialty feature for the current week. The first was "Coming Through" and "our gang" comedy acting as the principal screen attraction. The second was a weekly filling in. The entire program runs two hours and is entertaining enough to keep the audience. The last presentation adding a touch of atmosphere to the performance.

At Kahn and his Columbia Recording Artists are a "hot" combination and will survive as an attraction on the stage or in the pit anywhere. This week's overture, a conglomeration of popular melodies gives the cornet, trombone and saxophone a chance for a solo. The boys display their capability as soloists and get over solidly with their audience. Missing the overture at this house is missing one of the important features of the program. The Peist office was represented in the overture with two boys throwing in a plug from the program.

"On The Road to Mandalay" displayed a colorful background with Edward Mulcahy and the Sonora Four contributing good support towards the ultimate presentation with their vocal ability. The Cross Word film and Topics occupied about 10 minutes.

"Butterfly Fantasy," featuring Guilan and Marguerite offered a pretentious bit of entertainment that was well received. The scenic and electrical equipment showed good taste forming a picturesque appearance. A male singer opens with a ballad which is followed by a new "Spring" dance which is introduced by four Abbott girls, who display ability along the terpsichorean lines. The featured team introduced some novel adagio with several original dance steps. The music was well received. The feature followed the specialties, with an our gang comedy "Fast Company" making an excellent closer.

METROPOLITAN

Los Angeles, March 13.

Creators' imposing rendition of Biset's "Carmen" and a decided novelty in the shape of The Melvito Photograph, described as a stage illusion, comprised the outstanding features of the Metropolitan presentation this week.

The Melvito Photograph is nothing more or less than the old shadowgraph effect with a new twist. The audience is provided with a red and blue glass through which to watch the effect. The result causes screams and shriek: from all parts of the house as the actors behind the white curtain throw bricks and shoes and what-not which seem coming with great force to within an inch of one's face. There are probably a dozen people used in the act, including half a dozen chorus girls who are disrobing number, hurling their clothes, apparently, into the audience as each piece is removed.

This same idea was worked out about a year ago on a film and caused a great deal of comment and mystification.

Creators' "Carmen" from his own special arrangement, is a thoroughly impressive musical event. Besides using his full orchestra he calls to his aid the huge organ in the heavier passages of the selection. The reverberations of the deep notes coupled with the volume of the other instruments gives one a genuine thrill.

The only other musical number on the program is that furnished by Marguerite Zender and James Burroughs, who offer a singing duet in a pretty garden setting. Both gave excellent voices and scored effectively in an all-too-brief offering.

Besides the feature there is a two-reel Mack Sennett comedy called "Love and Kisses" that was mildly funny.

MISSOURI

St. Louis, March 15.

Advance notices and the publicity gave the impression the Missouri was going to have its first double feature program, as Harry Langdon in "His Marriage Wow" was the only film advertised on the street and was played up ahead of "New Wives for Old" (Betty Compson) in the daily ads. It developed, to the common disappointment of nearly everyone in the audience, that the Langdon comic was only

a 2,000-footer. This comedy packs more laughs in those two reels than most "super-comedies" do in their five or six. It's a cinch Harry Langdon is a comer—if he has not already landed.

"The Only, Only One," a three-minute organ solo by Milton Slosser, opened. It was followed by the overture, "Tannhauser" (Wagner) by the orchestra, led by Joseph Littau. The trombone interlude was a feature of this nine-minute number. Six international news shots comprised the Missouri magazine that took up the next seven minutes.

"The Web of Enchantment," described in the program as "a musical cocktail," was the presentation. And one of the cleverest and prettiest ones seen at this house in some time. It employs one man and six girls. The setting, in full, is a huge silver-on-black spider web. In a window, left, stands a horned Satan. "I Am Jazz," he explains in an unaccompanied monologue. Warning that he will get some more victims, he commands, "On with the music!"

A casement on the right frames a violinist, who obeys with a short number. Spotted in red, a dancer comes on next and steps about on her toes and closes by "diving" center. A daughter of "Jazz" enters via a slit in the web curtain. Her "hot" dance peeps up the prostrated "Swan," and both girls conclude with a duet. And the Miss Jazz leads her new friend into the web. At the window "Jazz" laughs coldly.

The Russian dance, next, interpreted by Anna Shadkova, is truly a knockout. Miss Shadkova literally brought down the house.

Farewell to "The" sang by two girls in Hawaiian costume who plunk uses for their accompaniment, also registered. Their duet repeated and they did an encore. After "Jazz" (still at the window) has announced he has a "prise," the Swan and her partner do another fifty double. The violinist, this time full length on the outside of the web in Oriental dress, solos a selection, and then plays the accompaniment to a dance specialty by the "Russian," that is also great. For the finale, "Jazz" himself comes on, wearing a black, orange-lined cape, and sings as the girls dance. Dancing, dancing, dancing—and all of it first class—and this stage attraction went over big. Eighteen minutes.

"New Lives for Old" is one of the best of the Compson pictures. The Missouri audience last (Saturday) night enjoyed its 87 minutes of war-time scenes—about which, strangely enough after such a flood of them immediately after the war, one does not feel the same way as in 1919. "His Marriage Wow" and a four-minute trailer closed, the two-hour show.

Reed.

Distinctive will release their next production, "Wildfire," through Vitagraph. The film is now in the making, with T. Hayes Hunter directing.

NEWMAN

Kansas City, March 14.

Although a drop from the several imposing stage showings of the past few weeks the presentation this week at the Newman is much above the standard usually seen in picture houses for 50 cents. "New Lives for Old," Paramount, was the screen offering. The show runs over two hours and there is not a dull moment in the program, even the trailer for "The Great Divide," the following attraction, being full of thrills.

Getting just as far away from the frothy jazz stuff in the "Song Hits of 1924" of the preceding week, Leo Forbstein and his Newman concert orchestra opened with the overture, "Quo Vadis," a heavy classic, which pleased those who understood it. While the cash customers were getting seated after the overture a reel was run on the inaugural ceremonies. Five minutes of this and then Ted Snyder, composer and Fred Hughes, tenor, entertained for 10 minutes. Mr. Snyder was well received when he played a number of his well-known melodies.

The Newman Magazine followed for eight minutes, and then an original presentation of Milton Felds, "When You and I Were Seventeen," with Leroy Mace, tenor; Ruth Elliott, soprano, and Jules and Josie Walton, dancers. The act opened with the singers before a gauze drop

for the first part of the song, going full stage for the dancers, who appeared in the measured steps of a minuet. This style of dancing is entirely out of the Waltons' class, and they appeared at a disadvantage. The act, however, was neat and pretty, but did not create much enthusiasm.

Next the patrons were given the film feature for more than an hour, followed by a Harry Langdon comedy, "The Sea Squawk," which started the laughs.

The Royal Syncopators, that jazzy bunch from the Newman's other house, was called in for several hot selections, which completed one of the most entertaining, if not the biggest bill, seen at the house for some time.

Hughes.

FILM WIPING SUIT

Los Angeles, March 17.

Alleging that the Rothacker-Aller Laboratories, Inc., were infringing on a film wiping device patented by them which is used in picture studios and by manufacturers of films and cameras, Grace Seine Thompson and Chester Bennett Film Laboratories are seeking an injunction and accounting through the filing of a complaint in the United States District Court.

—going like the
sensational it
really is!

now in its—

6th week in Boston

5th week in New York

3rd week in Philadelphia

"Made for your amazement"

First National Pictures Inc.
presents

Sir Arthur Conan Doyle's stupendous story—

The LOST WORLD

By arrangement with Patterson R. Rothacker—

with

Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes.

Research and Technical Director Willis H. O'Brien—

Under the supervision of Earl Hudson



A First National Picture

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

SALLY

First National presentation, Colleen Moore starred; directed by Alfred Green, from the Ziegfeld musical show of same title, book by Guy Bolton, music by Jerome Kern; running time, 72 mins.; seen at Strand.

Sally.....Colleen Moore
Blair Parquet.....Lloyd Hughes
Duke.....Leon Errol
Pope.....Don Mason
Ed Hooper.....John T. Murray
Eula Lafayette.....Eva Novak
Jimmy Sevelin.....Ray Hailer
Narda.....Myrtle Stedman
Parquet.....Capt. E. H. Calvert
Miss Jella.....Louise Rader

Rarely does a musical book, even a grand opera, make a good film. "Sally" makes a beacat. Maybe some more of them would, too, if Alfred E. Green directed them. Colleen Moore romped through them. This Green has a human understanding which is colossal as applied to screen expression of a theme, a plot and a story. The program does not credit the scenario adapter, who may share some of the result, but there can be no doubting by an experienced observer of projected material that the director in this instance is the motivating influence. And in this instance he has done a super-job.

The story is well known. But few suspected its depths and breadth until it hit in its present form. Starting with "the alley," it works up a profound rapport with Sally which carries her through the hysterical

drama and low comedy episodes to follow, the two threads going along, intertwined at times and each alone at times, but never snapping and seldom straining.

Miss Moore reaches the high peak of her young career, an actress of versatility, charm, talent that knocks at the door of genius, and that greatest and rarest of inspirations—fidelity. With her face smeared with tomato as a founding brat or covered with royal jewels and regal gowns as the spurious international vampire, she gives the very life of life, itself, to the famous native Cinderella.

It is dubious whether Marilyn Miller herself could have approached her in the role, despite Miss Miller is one of the most exquisitely pulchritudinous creations of the Almighty and Miss Moore, while pretty, is far from being a ravishing or intoxicating beauty. She is only a youngster, half matured.

As a character comedian, however, the limber-footed Errol is no important contribution to the gallery of the screen's elect. Where the production calls for splendor, "Sally" as just that word itself. Otherwise it is in the character of the story, and it could be, with no straining of the narrative to let in expensive displays just to show that the producers are well off. It is a fine film, an expensive and amusing and affecting and im-

the apex of Broadway, most of the time in the gingham rags of an asylum orphan, as a dishwasher, as a topsy in whiteface.

Leon Errol is an interesting experiment. Usually the application of stage "originals" to screen roles has not been crowned with orchids. In this case it was a dancing comic whose only camera experience had been luckwardly rewarded some years back in a series of indifferent two-reel slapstick.

Errol is famously limited, being funny from the knees down, principally. In the musical show his dancing got him by powerfully. Here he does none, as it was show dancing and not plot dancing. Miss Moore has to dance as did Miss Miller, but Errol doesn't have to dance as did Errol.

His falls and gutta-percha antics get a big laugh the first time and some laughs all the time. Some other stumbling business is excellent. As a character comedian, however, the limber-footed Errol is no important contribution to the gallery of the screen's elect.

Where the production calls for splendor, "Sally" as just that word itself. Otherwise it is in the character of the story, and it could be, with no straining of the narrative to let in expensive displays just to show that the producers are well off. It is a fine film, an expensive and amusing and affecting and im-

pressive film. Green and Miss Moore should be proud of it, and so should Bolton and everyone who had a finger in it. And it will make money as well as friends; that is as certain as human nature is natural and human, for it has all the components of healthy appeal.

Lett.

SEVEN CHANCES

Buster Keaton production released through Metro-Goldwyn-Mayer. Presented by Joseph A. Schenck and made from the Red Cow Negro farce, dramatically produced by David Belasco. Screen version by John Haver, Clyde Bruckman and Joseph A. Mitchell. Reviewed at the Capitol, New York, week March 11, 1925. Running time, 70 mins.

Buster Keaton.....Duster Keaton
His Partner.....Roy Barter
The Lawyer.....Ruth Dwyer
The Girl.....Ruth Dwyer
Her Mother.....Fannie Raymond
Hired Man.....John Cowley
The Clergyman.....Herwin Connolly

A chase, probably one of the best ever screened, is the big thing of Keaton's latest release. It may seem this chase stuff is as old as the first motion-picture comedy, but it is done here with a novelty touch which makes the picture stand up as something exceptional.

The plot concerns a man who must marry by 7 o'clock to inherit \$7,000,000. His own girl turns him down when he pulls an awkward proposal. The hapless partner is within him into a hotel dining room. Asking him

how many girls he knows, the comic says, "Seven." But one of one they are crossed out and things look tough, until the partner comes the afternoon newspaper to find them tearing stating that the first girl in town to arrive in the church by 5 o'clock will win the prize. From the far sections they come scurrying—and the church is mobbed. So is Shannon, when they get a flash at noon newspapers to find them tearing the third man of his girl's family tells him that the girl has rejected him and if he can get there by 7 o'clock, getting married will be a cinch.

But the outraged dames start a chase that carries far into the country, through and in rivers, over hills and down them, until at last one dislodged boulder sends hundreds of other boulders chasing the fleeing bridegroom. This boulder stuff is magnificently done. Large ones are wedged, small ones scare him to death, but, with all his troubles, the fadeout happy ending gets around. It's paper mache, of course, but

Keaton works straight here, minus tramp clothes and low-comedy methods. The picture is a gem in the early part of the film. But once it all gets underway—and the plot is really developed with celerity—laugh follows laugh in rapid succession.

"Seven Chances" doesn't look like it cost a million to make. Nineteenth of the scenes are exteriors, and the interiors aren't expensive looking. Keaton himself directed. Where the comedian draws regularly this one will satisfy. Considered by itself, the film is first-run material. Sisk.

Dressmaker from Paris

Zukor-Lasky presentation. Paul Bern production and direction. Story by Adelaide Neilson and Howard Hawks. Screenplay by Miss Hillborn. Paramount release. Running time, 77 mins.; seen at Rivoli, New York, week of March 11.

Leatrice Joy.....Ernest Torrence
Joan McGreggor.....Ernest Torrence
Joan McGreggor.....Ernest Torrence
Joan McGreggor.....Ernest Torrence
Joan McGreggor.....Ernest Torrence
Joan McGreggor.....Ernest Torrence
Joan McGreggor.....Ernest Torrence
Joan McGreggor.....Ernest Torrence
Joan McGreggor.....Ernest Torrence
Joan McGreggor.....Ernest Torrence

A spotty picture, great in some respects and undergrade in others, but destined to do big business. The producer, Paul Bern, who right now is being nursed as a De Mille in the making by the Zukor-Lasky co., comes out with a picture. What price the glory set them back may be answered by a considerable figure. The fashion show in "The Dressmaker from Paris" is as prodigious a scene of its type as the screen has ever revealed.

The cast is a costly and a large one, with a mob scene of hundreds and no end of locations, ranging from Paris (on the level) to Chicago, California, etc. A flock of models wear an orgie of furs, lingerie and gowns that must have cost the price of a studio. With all that, this screening leaves much to be wished for, mostly in the story, which starts excellently and turns into rapid porgycock with as thin and abrupt a "happy ending" as ever insulted an audience. Beginning with the romanticism of a midwint and an American shavetail, it veers to a boob mid-west burg with small intrigues, hokum comedy and red business. It has an absurd foundation for the gigantic and gargantuan clothes-fash, turns to rank melodrama, peters out to a finish and fades away on "One Year Later," with a cooling baby for "sympathy."

Leatrice Joy, a year back one of the most startlingly attractive personalities in films, has unfortunately grown fleshy, her face is lined and she seems to have prematurely returned to the camera after her recent domestic blessing—motherhood. She cannot stand close-ups, or could not when they were shot for this feature. Miss Joy will doubtless be restored to her bestie freshness, probably by now he has been. But she did this film too soon.

Torrence, out of the character or any other character, gets laughs as the rube Scotch keeper of a small-town store where the Paris dressmaker inappropriately comes to turn the place upside down and win back the flout, who helped her in those days during the war, since which, in seven years, she has become the leading gownist of the world (it can't be done), and has been the subject of many similarly absurd inconsistencies, many much more racy.

However, the women will want to see those clothes and the men will eat up those models, one of whom, unprogrammed, is as beautiful as anything that ever was projected. Especially with the Gimbel-Paris Fashion Parade at the Rivoli, the week should be a hummer. Lett.

CROSLAND'S 3 FOR WARNERS

Los Angeles, March 17.

Alan Crosland, who recently completed his contract as Paramount director to become a free lance, has been added to the Warner Brothers payroll to make at least three pictures.

His first will be "Why Girls Go Back Home," featuring Marie Prevost.

10 FACTS.

1. In the Season 1924-1925 Metro-Goldwyn with its offering of fifty pictures established a record for consistent money-making at the box-office that has never before been equalled by any company at any time.

2. Backing up the verdict of the box-office is the report of the National Committee for Better Films which in its nationwide survey of motion pictures has listed Metro-Goldwyn first with ten out of every forty films selected as the best of the Year.

3. Three world's records were established by "HE WHO GETS SLAPPED" at the Capitol Theatre in its two weeks run. First: it broke the record for any one day with a business of \$15,040 on November 9, 1924. Second: it brought in \$71,500 during its first week, thereby establishing the world's record for one week. Third: it made a new world's record for a two week run by a business of \$121,574.

4. "HE WHO GETS SLAPPED" broke records in many theatres scattered over the country. It was acknowledged as one of the very biggest money-makers of the year. At the Aldine Theatre, Pittsburgh, receipts were the largest ever taken in by this house. In Providence, at the Victory Theatre, the box-office was compelled to stop selling tickets night after night during the run.

5. Second only to "HE WHO GETS SLAPPED" was the historic engagement of BUSTER KEATON in "THE NAVIGATOR" at the Capitol Theatre, which brought in \$113,454 during its two week run, starting October 18th.

6. REPEATING its success of the East, "THE NAVIGATOR" equalled or broke records in the West. At the Warfield in San Francisco. At the State in Los Angeles.

7. At the Stanley Theatre, in Philadelphia, business done on "THE NAVIGATOR" was so phenomenal that the picture was held for an extended run. Reports from every section of the country confirmed the tremendous box-office results obtained on this production.

8. "HIS HOUR" broke the house record of the Tower Theatre, St. Paul, and was held over. The triumph of Elinor Glyn's production was nationwide, establishing new attendance records, playing to tremendous business. In Los Angeles at the State and Rialto Theatres. In St. Louis at the State. In Detroit at the Capitol. In Chicago at McVicker's.

9. Following closely in point of achievement were "EXCUSE ME!" "THE RED LILY," "SINNERS IN SILK," "CHEAPER TO MARRY," "WINE OF YOUTH," "THE SNOB," "LADY OF THE NIGHT," "SO THIS IS MARRIAGE!" Each of them an outstanding money-maker, whose performances at the box-office are acknowledged facts in the industry. "THE GREAT DIVIDE" in its early runs is proving to be one of the big money-makers of 1925. At the Capitol Theatre it did standing-room business. At Balaban & Katz' Chicago Theatre the lines were four abreast at the box-office.

10. These are business facts for 1924-1925.

No list of Metro-Goldwyn-Mayer's achievements would be complete without mentioning the rise to prominence and stardom of Norma Shearer and John Gilbert.

Metro-Goldwyn
The Talk of The Industry

ADVERTISING ON THE RADIO

9 STATIONS SIGN OFF; 4 NEW ONES

Broadcasters Are All in Class "A"

Washington, March 17. The past week had four new broadcasting stations licensed by the Department of Commerce, with nine stations "signing off" permanently.

The list follows:
Commercial limited broadcasting stations:

Class	Frequency	Wave length	Power
WHYY, N. Y. Carroll, Portable Station, (1508 N. American Bldg., Chicago, Ill.)	"A"	1290 233 720	
WHYY, N. Y. Carroll, Methodist Church, 314 Ave. and 31st St., St. Petersburg, Fla.	"A"	1160 258 10	
WHYY, N. Y. Carroll, Summer St. R. I., (1508 N. American Bldg., Chicago, Ill.)	"A"	1300 231 50	
WHYY, N. Y. Carroll, 101 Main St., Johnston, Pa.	"A"	1170 256 10	

*Not exceeding.
The nine class "A" stations that "closed out" were:

WRAC, St. Louis Radio Service Co., St. Louis; KFPL, Knight Campbell Music Co., Denver; KFQD, Chovin Supply Co., Anchorage, Alaska; WBBD, Barbey Battery Co., Reading, Pa.; WBBP, E. Budd, Portland, Ore.; WJAB, American Electric Co., Lincoln, Neb.; WOAR, Lundskow, Henry P. Kenosha, Wis.; WOAV, Pennsylvania National Guard, Erie, Pa.; and KFQE, Dickenson-Henry Radio Lab., Colorado Springs, Colo.

Indianapolis Station

Indianapolis, March 17. Indianapolis has a first class broadcasting station again. Station WFBM, operated by the Merchants Heat and Light Company was formally opened with the Gus Edwards orchestra, playing regularly at the Indianapolis Athletic Club as the principal feature.

The station plans to use Indianapolis talent and attractions almost exclusively. It has no studio, music and speeches being relayed from the distant microphones by Bell telephone wires.

Fort Benjamin Harrison station also has started broadcasting programs three times a week.

RADIO CONFERENCE

Washington, March 17. The State Department was granted the \$75,000 asked for an international radio conference by Congress and plans are now going ahead to bring the conference about here in Washington in September.

Everything, however, is dependent upon the world telegraph conference to be held this summer at Paris.

The United States will not be officially represented at the Paris conference, as this country is not a party to the convention.

ZIEGLER EXTENDS BOOKINGS

Fort Dodge, Ia., March 17. The C. F. Ziegler Carnival, which wintered here, is being overhauled and prepared for the season, which will open in this city April 25.

Mr. and Mrs. Ziegler, owners, arrived last week from Kansas City. The show will take to the road with five cars. The show has extended its bookings to the Grain Belt Circuit of county fairs, opening the circuit at Bottineau, N. D., June 16.

APPARATUS EXPORTS DOUBLE

Washington, March 17. Radio apparatus exported in January, 1925, were more than twice that of January, 1924, according to a preliminary report on exports of electrical goods as issued by the Electrical Equipment Division of the Department of Commerce.

JAPAN'S RADIOING

818 Apply for Receiving Sets—Sales Encouraging

Washington, March 17. Radio broadcasting, with temporary equipment, was scheduled to start in Japan, March 1. A total of 818 applications for receiving sets had been received up to Feb. 20.

Sales of radio sets and apparatus continue to be encouraging, cables Acting Commercial Attache Frank Rhee, Tokyo, to the Department of Commerce.

6,000 Radio Sets Claimed For Lansing Residents

Lansing, Mich., March 17. Michigan's radio boom is on. One year ago the state had three lonely broadcasting stations. Now it has seven air plants operating, with fully a half dozen more planning to open within a few weeks.

The follow-up now have stations or are preparing to operate them shortly: Detroit, three; Lansing, two; Cheesing, Grand Rapids, two; Flint, Pontiac, Jackson, Owosso, etc.

This city claims to have 184 dealers in radio business and more than 6,000 actual fans with sets.

REFORMERS ARE COMPLAINING OF RADIOISMS

But "Interference" Just Now Biggest Problem for Sec. Hoover

Washington, March 17. It was stated in Variety last week that an attempt to review the broadcast programs from Variety's New York office had to be abandoned because of the interference which made it impossible to get anything outside of New York City.

It is just this condition that constitutes the biggest problem to yet be solved. Herbert Hoover, the Secretary of Commerce, under whose direction radio broadcasting is carried on in this country. It is hoped as soon as it is possible to get throughout the United States with each owner of a receiving set asked to help find the answer to the perplexing riddle.

The department cannot refuse to license the new broadcasting stations, which qualify under the law of 1912, nor can it censor programs. It was thought that it would be possible to diminish the radio in a certain district to use a single wave length by dividing it. Authority, however, was not given Mr. Hoover or his department to classify stations as to their respective value as to programs and efficiency, so it has been necessary to treat all stations alike.

There is published in Variety each week the new stations licensed. Recently it was stated by your correspondent that the department was swamped with applications from new stations. Mr. Hoover shortly afterward said that the ether was literally filled and that no wave lengths were available. This did not stop them, however. Application seemed to increase rather than to diminish, it being evident that the broadcasters wanted to get "on the air" before Congress would wake up and give the secretary of commerce power to control the situation.

That the reformers are now attacking the radio—as they have the stage—is evidenced by the ever increasing number of letters received at the department here pointing out alleged salacious matter sent over the air. No action, other than to forward the letters to the station mentioned is taken on these letters.

COMMERCIALISM IS REDUCING INTEREST

WEAF Most Prominent in New York—WHN Favored by Cafes and Song Pluggers—Nationally Advertised Business Names Used in Radio Titles—Six or Seven Land Lines Linked—\$400 Per Hour or \$100 for Ten Minutes—But Can't Afford to Pay for Entertainment, Radio Says

FAST RADIO INCOME

A survey of "advertising accounts" that are regular features of the various broadcasting stations in the metropolitan area gives an idea to what extent the radio-advertising proposition has developed. A glance at the WEAF list, alone, with its revenue of \$400 per hour per night broadcasting, or \$100 for 10 minutes for the use of the station, shows how vast an income is derived from the advertising arena, of the radio enterprise conducted by the American Telephone & Telegraph Co.

WHN, with its limited resources for relaying and comparatively inferior technical transmission, also more than pays for itself with its average charge of \$75 per week for two or three half-hours in the course of that time for the use of the various radio advertisers to see exploit themselves. WHN is controlled by Loew's, Inc., and was primarily taken over as a Loew technical enterprise exploitation medium, which it still serves.

WEAF, the Majestic hotel radio station, is another of the "commercial" class, selling "time" to cafes and roadhouses, although making a particular play for "health talks" by medicine, who buy time to exploit themselves and their institutions.

Radio Claim Nullified

The cry by such stations as WEAF and WHN that radio cannot pay for talent because there is no direct income is immediately nullified by a resume of some of the various advertising "clients." WEAF, however, while it does not pay the radio talent directly, has been the means of opening a channel for a certain limited few professionals, who are remunerated by the companies availing themselves of the station's "time" and service for self-exploitation.

Thus, Billy Jones and Ernest Hare, phonograph singers, are the Happiness Boys, regularly appearing on the air on behalf of the Happiness Candy people. Earl Rickard, another singer, is one-half of Gold Dust Twists.

Radio Advertising Titles

Some of the other regular radio features on WEAF, which are self-explanatory by title, since they represent more or less well-known commercial enterprises, are "Four in a Packard 4," "East Neutrodyne Trio, Atwater-Kent Radio Entertainers, Eveready Battery Entertainers, Silvertown Cord Orchestra (representing the B. F. Goodrich Silvertown tire), Cushman Entertainers, Atlantic & Pacific Tea Co., Gypsy Ensemble, Spasmint Furniture Co., United Synagogue of America mid-week services and others.

Where WEAF relays its feature with other stations (sometimes as many as six or seven are linked by land wires), the toll to the advertiser probably increases considerably.

WEAF Most Popular

WEAF is the most popular station, according to its advertising accounts with some genuinely meri-

LOPEZ'S RADIO LECTURES

Instructing and Demonstrating on Dance Music

Vincent Lopez is expanding his radio activities. In addition to playing for the "mike" from WEAF every Thursday and Saturday nights, he has hooked up with the U. S. School of Music to become a regular feature every Wednesday evening, starting March 25, for a half hour instruction in the art of playing jazz music.

The music instruction idea, is an innovation for radio. Lopez's orchestra will amplify his lessons by demonstrating instrumentally.

WRC's New Announcer

Washington, March 17. Ellsworth Everett Tompkins started last night as the new announcer at WRC, the Radio Corporation of America's local broadcasting station.

Tompkins succeeds Feland Gannon. The Silvertown Cord Orchestra under Joseph Knecht's direction is probably the most popular national radio band coming through the ether today. Being an "advertising" position, WEAF is relayed with six other radio stations throughout the country which gives the band national representation.

The reason for the exceptional reception is accounted by Knecht's painstaking efforts in his arrangements for the radio which are scored similar as for phonograph recording. As a result the transmission via the microphone is exceedingly fine.

WHN, addicted to song pluggers in the afternoon, carries the plugging ideas through in a brash manner with all its paid accounts. The inconsistency of the sales chatter via the ether is what makes this station more or less of a gag with the wiseacres and the average layman. The Low station has four haircraze in its books and thus when the announcer is broadcasting from the Roseland, Roseland becomes "the most beautiful dance palace in America." Other same superlatives are applied to Clover Gardens, Crystal Palace and Cinderella when the radioacting is done from any of these dance halls.

The cafes are strong for the WHN broadcasting, direct returns in trade being traced to that form of advertising. The cabaret managements figure this is the only advertising to so much daily newspaper space, would not fetch a fraction of the attention that the radio form does. The Richman Club, Parody, Club Morley, Connie's Inn, Janssen's Hof-Brau, Silver Slipper, Mirador, Wigwam, Strand Roof, Everglades, Alabam and Hotel Alamac are some of the "advertisers." The Littman's are the most prominent. The other, and a "storage battery" company still another.

WHN is paradoxically the most entertaining to some and the greatest nuisance to others. The extreme of the alleged comedy hits the average layman right, but is so much drivel to those a little above the moron classification.

Lessening Radio's Influence

The advertising adjunct to radio is lessening the influence of the air serving waves becomes more pronounced steadily. Substantial people led on by lecture, comment or music to find at the finish an advertising "plug" become disgusted and permit the set to remain idle except for important news events. The advertising is not only on the air from the metropolitan stations—it is all on nightly—and daily all over in all sections of the country, so much so and in the majority that all radio can hardly expect to be accepted with any other description at present than commercial.

The same complaints by radio listeners-in, the same trickery of exploitation and the same tired feeling by the person at the set may be heard and seen all over the country.

COMMERCIAL BAND'S TOUR

Silvertown Cord Unit Under Auspices

The popularity of the Silvertown Cord Orchestra, a regular radio feature from WEAF and seven stations throughout the country, had created a demand for a concert tour by this organization. Concert managers have been communicated with the B. F. Goodrich Rubber Co., of Akron, O., for the orchestra's personal appearance or the strength of their radio popularity. The Silvertown Cord band is a radio exploitation unit on behalf of the rubber companies' tire products.

Joseph Knecht, the Waldorf-Astoria hotel orchestra conductor, who also leads the Silvertown organization, will travel with the unit. The tour will be under Goodrich auspices and will be the first time that a commercial exploiting unit has been booked as a regular concert attraction.

The Knecht organization under its various names is the most prolific radio band in the country. It is on the air no less than 15 times each week. As the Silvertown orchestra, it is nationally known because of the linking up with the other stations which is unlike the Lopez or Bernie bands which only reach a limited area via WEAF.

Knecht's band also officiates for the Atwater-Kent radio people during their hour of radio "advertising."

Besides, as the Waldorf-Astoria orchestra, they play dinner music nightly from WEAF and also afternoon and tea sessions from WJZ and other stations.

Land Wires From

Philly for Specht

An unusual distinction accorded Paul Specht's orchestra at the Pandora Cafe, Philadelphia, is the attention by the Radio Corporation of America to run lanes from New York to Philadelphia in order to pick up the Specht band's music for broadcasting "through WJZ and WGY, and from there, by relay, via WRC, Washington, and WGY, Schenectady. It's the first time Philly has been accorded such wide radio representation.

In conjunction with Specht's current radioacting from WCAU, Philadelphia station, he was met with considerable protest by several clergymen, who threatened to complain to the Federal authorities. Specht stayed off the air two nights, but "fan" letters prompted him to resume March 16.

Warners' Coast Station

Los Angeles, March 17. Warner Brothers opened their new radio broadcasting station here to be known on the air as KFWB, with elaborate ceremonies. KFWB was completed in the record time of six weeks, and is located at the Warner Brothers Studios in Hollywood.

RADIO'S HEALTH CLASS

Arthur E. Bagley, gymnast, will conduct "the largest health class in the world" when the Metropolitan Life Insurance Co. starts functioning with daily morning radio exercises.

The setting-up drills will be broadcast from the health studio in the lower of the Metropolitan's building, through WEAF, WCAP and WEIL.

SCHWARZ ON WEAF

An unusual radio feature March 19 will be the radio debut of Joseph Schwarz, the eminent baritone of the Chicago Civic Opera Company, over WEAF.

The importance of the engagement may be gleaned from the elaborate hook-up of radio stations to cover the entire country.

UNCANNY RADIO TEST AT 2 A. M. SUNDAY BETWEEN CINCINNATI AND DAVENPORT COUNTRYWIDE RADIO REVIEW

Dr. Love Guides Dinner Guests Throughout the Nation Via Air—Emma Roldan, Singing in Havana, Made Hit—Announcer at Omaha Kids Ranch Men, Also Sticks in New Gag for Listeners—Southerners Don't Think Much of WFAF Shutting Up Shop at Midnight in New York

By O. M. SAMUEL
(Correspondent for Variety at New Orleans)

(These weekly reviews of radio entertainment and features are written by Mr. Samuel through the courtesy of Dr. W. A. Love, in whose home this dandy radio instrument is located)

New Orleans, March 15. The last part of a radio party is the best part after all. That was the way last evening when Doctor Love regaled a party of friends at his handsome home here with an osonic and gastronomic feast incomparable.

At two o'clock this morning WSAI, the U. S. Playing Card station at Cincinnati, and WOC, the experimental station at Davenport, Ia., held an uncanny test conversation in which the words of the speakers registered clear and unmistakable. At 2:20 a. m., when signing off, the announcer explained the speakers had used the same length of the playing card company in the station to station intercourse and thanked the listeners for their attention.

It made a great exit to a remarkable stateless evening during which the air tingled with vocal, musical, comical and oratorical bon mots.

Guests Voted for Orchestra

At dinner Doctor Love queried as to which orchestra his guests would prefer with their course. The vote was for the Westinghouse ensemble, KDKA, Pittsburgh. Their selections were splendidly rendered. Tuned into WIAS, the Louisville station in old Kentucky at 7:40 to hear the Presbyterian Male Quartet. An excellent band of male singers with a striking baritone.

A few minutes later that wondrous mezzo-soprano, Emma Roldan, bade the very ether farewell while she sang "A Maria" from FWX in Havana, Cuba. WEBH, the Edgewater Beach, Chicago, is always a safe bet, and when tuning in, Pat Barnes was singing in a resonant baritone. Elinor Gilmore, who followed Barnes, disclosed rare tonal qualities as she sang. A fine soprano.

In Chicago a crite later at WQJ those two New Orleans lads, Harry Ferrier and Joe Verges, fairly rent the circumambient asunder as they thundered out a pop song. The announcer was particular in stressing they had been assisted by Flanagan and O'Hara. Lots of applause at the station when they concluded.

St. Louis Orchestra Praised

The surpassing orchestra of the evening was the St. Louis symphony, broadcasting from KSD in the Missouri metropolis. Their harmony was little short of eloquent. A baritone from the Metropolitan was their soloist. He did two numbers successively, the last, "Evening Star," given with an almost perfect command and elasticity. Great demonstration from the station as the band rendered "Melodiansinger."

It was Requested, Night on the plains. At Omaha WQAW was trying to satisfy people in Nebraska, Iowa and Kansas who had telegraphed in for their favorites. The announcer would state before each selection it was dedicated to Mrs. John Jones, of Hastings, Neb., or to Bill Smith, of Independence, Kan., or to some other. Then, Arthur Hayes, who played in a masterful manner, WFAF announcer, too. Prefaced with comedy especially

aimed at the ranch owning listeners. Before the Hayes number he said: "The next will be entitled, 'She Purchased Cheap Stockings and Got a Run for Her Money.'" High up in Denver, which isn't far from Omaha, KOA was presenting Joe Mann and his Rainbow Lane Orchestra, crack harmonists. At 10:30 one of the boys contributed a piano solo. Just previously KFI, Los Angeles, projected an earnest talk on the importance and place of the newspaper in American life.

College Boys at Memphis

Down in Memphis (Tenn.) the University of Tennessee Doctors were having a royal evening from Station WMC. Joseph P. Plazola was not half bad in his violin solo, "Kiluwak," but the Tennessee boys are great football players and can't be expected to do everything well. Miami is still ablaze and telling the world about it radiowise. Irene Marberry had the dinner at the Fleetwood shaking the tables after she sang, accompanied by the Radio Serenaders.

The Willard Battery Station, WTAM, in Cleveland, was rulling the waves of Ohio in the early hours with Ev Jones' orchestra. It's a powerful broadcaster. At CYB in Mexico City at exactly 10 p. m. a baritone and soprano sang matches from "Aida" beautifully. WFAF went to bed early, as usual. They signed off punctually at 12 o'clock after the orchestra had intercolated strains of "Auld Lang Syne" in its final selection.

Hot Springs Stayupallnighter

As New York bade "good night" KTHS at Hot Springs, Ark., was tuned into and found to be very much awake. The New Arlington Hotel orchestra was keeping the jaded people who had come down for their spring-time baths animated and zippy.

The station at Oakland (Calif.) KGO, was dominating the Golden State after midnight and shutting out Connie Talmadge's radio party in Hollywood. Henry Halstead's Intercolate was supreme in the air along the western coast with their musical repeats easily digested. The piece de resistance was a piano solo by George Munson, who played with a show of feeling.

After Munson's solo came that radio conversation from Cincinnati to Davenport happened easily. It transpired everything else that had gone before.

LEAVING CINDERELLA

Harman Will Tour Dancehalls—Ballroom May Become Restaurant

Dave Harman and his orchestra leave the Cinderella ballroom, New York, in two weeks to resume as a dancehall attraction.

The Cinderella may be renovated into a restaurant. The dancehall management contemplated a Chinese restaurant venture but because of being housed in a film building (1400 Broadway), this idea was vetoed. A supper club is being considered.

Whiteman's Old Home Town Turns Out

Denver, March 17. This is Paul Whiteman's home town. His father is Superintendent of Music here and the jazz maestro owns a ranch in these parts which helps explain, in part, the interest evidenced in welcoming Whiteman and his concert orchestra to Denver. Paul was guest and host in turn, entertaining at his ranch in between being entertained. Aside from the festivities and the three concerts Friday and Saturday at the Auditorium, which were sell-outs, the band leader had nothing else to do. Whiteman was host at a lunch to 200 local musicians and later gave his own organization something to remember at a get-together at the Whiteman ranch.

The Brighams' Romance

Boston, March 17. Mrs. Hazel Louise Brown Brigham, divorced wife of Chester A. Brigham, organist at the Boston theatre, has been wooed and won again by her former husband. The marriage will take place soon. Brigham is 33 and his former wife 25.

Their former romance started over the footlights when Brigham was appearing in vaudeville. In reply to a telegram, sent from Vancouver, B. C., Miss Brown joined Brigham there and they were married.

After traveling over the country for several months, they settled in Boston. Later quarrels resulted in a separation.

A Year ago last summer Mrs. Brigham and a man were found together

at Hough's Neck, one stormy night. In the divorce proceedings that followed Brigham obtained his legal separation.

BRYMN HAS SALARY COMING

Lieut. Tim Brymn, through his attorney, Maxwell Laurent, has brought suit for \$2,000 damages against "Shuffle Along," Inc., in behalf of himself and orchestra of ten men who went on the road with the show.

Brymn's claim is two weeks' salary. Solomon Goodson, of the World Tower building, is the legal representative of the show owners.

CLIFF EDWARDS' DISK SHOP

Ralph Wiley, brother-in-law of Cliff (Ukulele Ike) Edwards, will open a record shop in the Chippin' building on Broadway, featuring Ike's records.

To boom it Edwards may do as act there each afternoon.

Vague Starting Date For Radio Investigation

Washington, March 17. Hearings before the Federal Trade Commission on the investigation into the alleged radio monopoly set to open tomorrow (Wednesday) in New York will not commence until May 18, according to an announcement made here last week by the commission.

The original charge of the commission was filed in January, 1924, at which time 30 days was given the Westinghouse Electric & Manufacturing Co., the International Radio Telegraph Co., the American Telephone and Telegraph Co., the United Fruit Co., the Western Electric Co., the Radio Corporation of America, the General Electric Co., and the Wireless Specialty Apparatus Co., which were named as the respondents, in which to answer.

Dave Harman has been granted until over a year has elapsed. It is believed here that even on the new date set further postponements will take place with definite indication as to when the hearings will commence as very much in the "dim future."

Radio Fans, After 5 Nights of Pleading, Finally Raise \$1,100 for Opera Co.

Los Angeles, March 17. Radio fans in the Los Angeles district who several weeks ago

disturbed to the broadcasting of the opera "Aida" by the members of the San Carlos opera company from the Philharmonic Auditorium, after being appealed to by the management of station KFI, to provide funds to reimburse the company for the money it lost on the night of the opera sent in donations ranging from 10 cents to \$5 each, which amounted to a little more than \$1,100 which the opera company felt it had lost on the performance. This money was paid over by the Earl C. Anthony Company operating the station to George L. Smith, manager of the Auditorium and who is in charge of the tour of the company in Southern California.

Following the performance of "Aida," the radio people asked Smith if he would allow them to broadcast another opera as far as the public had manifested keen delight in listening to the first one broadcast. Smith explained to them that sending the notes over the

ether waves had cost the company and houses at least \$1,100. He based his calculations on the receipts of this opera for the performance gross of last year of this opera. He told the radio people that the receipts of the house had dropped \$1,300 below those of the previous evening and that the intake for the night after the radio stunt was only equal to that for the night before. He said he felt the radio really did no good.

The radio people then stated they would try to make up the loss by appealing to the fans, if the opera people would allow them to broadcast another opera. Smith stated that until the loss had been righted he would not discuss the proposition. So the radio people then made 15-minute appeals of each evening for five nights to the fans who finally contributed the amount that was required.

It is understood, however, that the San Carlos outfit figure the radio loss cause as far as the box office is concerned and will in the future refrain from sending out the high salaries notes of their artists over the ether route.

FOREIGN SCHOOL BOYS MAKING RADIO CABINETS

Millions of Feet of U. S. Lumber Going to Waste Here

Washington, March 17.

The great majority of the radio cabinets come from Latvia, where they are made by the school boys of that country, says Axel H. Oxholm, chief of the Lumber Division of the Department of Commerce.

The radio cabinets are made by the school boys in the Technical and Industrial School, at Riga.

It is pointed out that while our country is importing these cabinets, millions of feet of lumber are going to waste here because the lumber manufacturers will not cut such small dimension stock.

Arcadia Management Will Contest Miller's Exit

The Arcadia ballroom management is contesting Ray Miller's cancellation of his contract on the theory the agreement was for three weeks. The Arcadia management's Philadelphia attorneys have notified Julian T. Abeles, counsel for Miller, that they will fight the notification.

Miller opens in vaudeville this week. He did the unusual of going three years' certain employment in favor of theatrical performances.

Here and There

The Century Seretaders under Austin Mack's direction opened at the Trolchs, Chicago, March 16, after a year's run at the Cinderella Cafe.

Paul Whiteman's Piccadilly Players have been booked open May 14 at the Beau Rivage, Sheepshead Bay, New York. Alex Draseln will conduct the combination.

Irving Aaronson and his Commanders will not accompany Elmer Janis' "Puzzles of 1925" when it leaves for England. Another Aaronson unit, probably the Versatile Sextet, will make the trip.

Aaronson's own bunch are at the new Janasen Hof-brau Haus start on a new recording contract shortly.

Art Landry and his orchestra opened at the Brandeis Restaurant, Omaha, Neb., this week for an engagement of 13 weeks. He succeeds Sam Heiman's outfit which opened Monday (March 16) at the Hotel Radisson, Minneapolis.

Lee Morse, songstress at the Parody Club, New York, is recording the "Pat-Perfect Dick." The McCarthy Sisters are also "canning" for the same company.

RADIO REPLACES BAND IN VILLAGE

Watertown, N. Y., March 17.

Enter today municipal radio as a substitute for band concerts.

Theresa, a neighboring village, will introduce the novelty next summer.

Heretofore, the village has offered municipal band concerts as a summer civic entertainment feature on Saturday evenings.

Under the new plan the latest type of radio with the strongest loud speaker obtainable will be installed in a building facing the public square.

Radio concerts will be the rule nightly in contrast to the single band concert, while the cost will be nominal.

Extraordinary Disk

An extraordinary disk offering to be marketed by the Victor will be an ensemble recording by the Eight Victor artists who travel as a road show unit. The disk will be a 12-inch double-faced, featuring Billy Murray, Henry Burr, Monro Silver, Rudy Wiedoff, Frank Croxon, Albert Campbell, John Meyer and Frank Barnes.

Croxon, Burr, Campbell and Meyer comprise the Peerless Quartet on the Victor and the last three named also the Starling Trio, both of which units will contribute harmony numbers on the ensemble record.

BAND LEADER FINED

Rock Island, Ill., March 17.

When F. C. "Dixie" Harrison, proprietor of a local dance hall, made a remark not exactly complimentary about Joe Wright's orchestra and its syncopation, the band leader smote him down. Wright pleaded guilty to the charge of assault in Police Court, paid a \$5 fine and posted \$100 peace bond.

ROCHESTER'S NEW BALLROOM

Rochester, N. Y., March 17. "Fazio," Frederick A. Otto's new ballroom in the recently rebuilt Fay's theatre building, opened this week. It is the largest in the city—3,500 square feet of floor space for dancing.

A built-in orchestra pit is one of the features.

Ballroom Opens in Dallas

Dallas, March 17.

"The May Time Ballroom," the finest thing of its kind in the entire southwest, has opened.

William McKeen of Pittsburgh and J. A. Johnson of Boston are the owners. They have taken a five-year lease.

MacFadden's Physical Broadcasting

Bernard MacFadden, the physical culturist, is getting a lot of publicity through the radio via WOR. The "Early Bird Gym Class," under MacFadden's supervision is a regular morning feature.

ANALYZING RADIO STATION PLUGGING

1-NIGHT'S REVIEW IN NEW YORK

By ABEL

There was little opportunity and less room for anything but the strains of syncopation to assert themselves Thursday night when a four-hour vigil before Variety's rather in the metropolitan district around New York. That represents plenty of territory as the Big Bang in the champ broadcasting center.

The metropolis represents a rather attractive field for other entertainment. The distance limitation is only governed by the strength of the receiving set in tuning in and out of things. The advertising system via radio has reached a high degree of methodic and scientific perfection. The scheme of exploiting some nationally known product is being given careful attention and it truth to the benefit of radio and the ultimate enjoyment of the fans.

When the Silvertones Cord Orchestra does its stuff every Tuesday and Thursday via WEAF and an allied chain of seven to 10 stations, it is not surprising to command the auditor's good will because Joseph Knecht, the director, has given the orchestra painstaking attention in its training and presentation. It comes through with as much finesse as a good phonograph record. As the Goodrich Rubber Co. is not stressed too much, impression is all the more favorable.

Victor's Hour

Thursday's selection for the review happened to be extremely fortunate in view of the Victor Artists' hour via WEAF and 12 other stations. The program, as artist like Henry Burr, tenor; Billy Murray, comedian; Rudy Wiedotto, saxophone virtuoso; the Peerless Quartet and the Imperial Novelty Orchestra under Nathaniel Shilkret's direction, broadcast in one hour, the reaction can't help being favorable.

WEAF, the American Telephone & Telegraph Co., with its system of selling radio "time" and the advertisers' carefully planned programs, is the most popular broadcast in the country. Its programs are judiciously arranged. It may not be the station's fault or credit because the advertisers naturally endeavor to make the best of their hour which are "bought" at \$400 per each.

In its entirety, dance music is the place-de-resistance of every radio program. It is one of the most popular appealing feature of the bills. The would-be sopranos who juggle operatic arias and the lecturers are at best questionable if not of the best. Just as unadulterated or symphonized, nicely scored or cacophonously peddled, always comes through in a manner to please.

In sequence, the Waldorf-Astoria dinner music from WEAF and the Hotel Commodore's hour via WJZ, were bright starters. WGSS had Dave Herman, big band. Dance orchestra dispensing syncopation at a rather early hour but ranking with the best in that style of entertainment. WHN was coincidentally plugging the Silver Slipper, cafe via Jimmy Carr's dance orchestra by direct wire from the restaurant and Ben Selvin's orchestra was pumping the Westminster Inn on the radio way via WFBH with its excellent syncopations.

WFBH immediately preceding had Howard Kirsh, violinist, with Frances Kirsh at the piano, in a pleasing concert program.

Certain Songs and Evenings

With Carr's bunch, a penchant for plugging the song "You and I" fox trot from "My Girl" was commencing to evidence itself. For some unaccountable reason, certain evenings will and certain songs widely done and on almost every station by some band or another. It is probably nothing more than coincidence but where one would look to general variety because of the large number of bands performing over the several different stations. It often happens they all harp on one number and seem intent on plugging it as a plug for one night at least.

Margaret Hamilton's, piano re-

lax was satisfactory but probably limited to its unseen audience because of the band competition from the other stations.

WHN was heralding its attempt to relay a London broadcast. Although music and the announcer's voice came through rather weakly despite the high regenerative amplification on the relaying, the experiment was announced later as a success.

A Pan-American program relayed from WRC, Washington, D. C., was a feature on WJZ. It had the Mexican Ambassador in an address supported by the U. S. Army band in a number as well as soprano and violin contributions by songs.

WHN was whiling away its studio hours before starting its schedule of relayed broadcasts from the various supper clubs with song pluggers, etc. Sir Joseph Olinsburg also intruded and insisted on plugging Willie Howard and "Sky High." N. T. G. refused to do straight for Joe and his Knighthood had to forego the honor of broadcasting that night.

City's Station a Bust

The Municipal Station, WNYC, as a city enterprise, is pretty much of a bust. The entertainment proposition. Its programs are so much blah. The MOM Quartet struggled with some alleged hard-money that wouldn't catch the Pershing Quartet on the Victor program from WEAF to turn green with envy. The College Point sither and mandolin clubs came through badly. The amateur minstrel show by the St. James Players. It may be technical defect in the transmission, however.

WHN switched to the Chateau restaurant uptown. Will Oakland took charge of the "entertainment" of the Chateau's half hour of plugging.

(Miss) Billie Fisher with a piano-log did some tricky piano solos that pleased from WGSS. N. T. G. from WHN pulled one of his service regulations, which may or may not qualify as entertainment.

The Paragon Dance orchestra, from the Loew station sounded well and played sure-fire pops only "Rose of the Evening." (N. T. G.'s new song which he placed with Feist) was given a plug here by Don Roberts, Plantation, the composer, at the piano. Granelund mentioned that already copies and orders were sold on the song because of the radio plugging, and added something that might be the listeners-in would help further towards that farm, etc, rather a brash way of song plugging.

Plugging Florida

WEAF was plugging Florida as a state as part of the travel chapter by G. E. Cooley during the half hour devoted to "Touring in a Packard Eight," another exploitation stunt for the automobile brand.

The Victor of the radio followed and the Silvertones band trailed right behind. Vincent Lopez's orchestra topped it off, making three strong hours of entertainment.

WHN was still song plugging via Don Roberts and others. From WJZ, Dr. Alexander Russell, Wamaker organist, and Godfrey Ludlow, violinist, were dueting. Wright and Desimone's pop songs concluded from that station. The Radio Franks are as smart as ever in their song delivery.

Sidney Hawkins from WHN did several light and not so familiar vocal numbers. He included "Will You Remember Me," and N. T. G. stated he promised Harry Richmond, the co-writer and prime plugger of the radio song, that he would keep off the radio and not "kill" it, but granted Hawkins special permission because of the soloists' exceptional ability. This was a direct contradiction of the radio official that the other plug has its drawbacks for music pluggers.

Tina Fillipponi, pianiste from WJZ, came through nicely. Joseph Evans, contralto, also pleased. The Evans contralto orchestra followed from the same station.

The Picaresque theatre was ex-

plotting itself with a special studio program from WGSS.

LaB Cabaret Musio

WHN had the Hotel St. George orchestra, under Mel Craig's direction, delivering with a fine dance program. Connie's Inn and the colored band; the crack Bennie Krueger band from the Parody Club, and George Olsen's smart music from the Club Moritz, all via WHN, were late offering but unquestionably worth sitting up for. Marion Morgan and Dottie Wilson from the Moritz show did vocal numbers. Miss Morgan is a fine vocalist, but Miss Wilson, making her radio debut as a singer, is unquestionably a fine dancer. That has been noticed by channels other than the radio. Olsen did his "Going Home Blues," and played some corking dance music.

The Knickerbocker Grill orchestra, under Irwin Abrahams' direction, is a good combination and proved it via WJZ.

Criticizing Radio Bands

In summary, a suggestion by several of the regular radio bands that they be criticized individually has limitations. Radio, because of climatic conditions, is a handicap which no band, in justice to itself, should compete with. In other words, a band can only be judged on whether or not it comes through clearly and cleanly; whether its instrumentation is right and if it delivers on the dance music end. The individual numbers don't matter. As far as possible the bands noticed have been reviewed with these limitations in mind.

STANDARD MUSIC CO. SUSPENDS OPERATIONS

Receivers of Bankrupt Firm Forego Hope—Liabilities Reported \$250,000

The Standard Music Roll Company, which went bankrupt some months ago, closed down its plant in Orange, N. J., last week and suspended operations permanently. The firm's liabilities are said to be no less than \$250,000, with the only tangible assets several buildings owned by the company in Orange and valued, it is said, at about \$15,000. The estate of the company is practically worthless, as most of the roll releases have been discontinued.

For a time after the bankruptcy, the receivers hoped to keep the business going, but several contributing factors made them change their minds.

The Standard was one of the old-time roll firms in the business, having been formed 17 years ago from a still older electrical piano concern. For some years they were the leading roll manufacturers, but several years ago were only second to the Q.R.S., but at the time of their bankruptcy just about rated in the first half dozen.

T. E. Dunn, general manager, is reported to be entering the steamship line. Mr. Dunn, who had been with the outfit for 21 years, was one of many, some of whom had served Standard and its predecessor ever longer, to lose their positions.

AL MITCHELL REORGANIZING

Al Mitchell is reorganizing his orchestra to be featured as a versatile combination prepared to play the music of the New England ballroom circuits. Mitchell's former band has been taken over by another leader and will continue in vaudeville.

Representatives on Coast Los Angeles, March 17.

Billy Hall has been sent here by Villa Morel, music publisher of San Francisco to represent them in this territory in place of Harry Hume, who has taken over the representation here for Milton Well.

Ben Black of Villa Morel accompanied Hall here to induce him into the job.

DISK REVIEWS AND INSIDE STUFF ON MUSIC

We Be Found on Page 51

Music Sales in '24 Fell Below '23 in Stores of Four Chain Cos.

Variety Bureau, Washington, March 17.

The contention of the music publishers and retailers in their testimony throughout the recent copyright hearings before the Senate and House of Representatives Patents Committees to the effect that the sales of sheet music were "shot" has at last been reflected in the official reports of the Bureau of Census. The latest figures from this authoritative source clearly indicate the decline in sheet music sales throughout the entire country.

The figures are based upon the reports of the four chain store systems operating. In 1923 these chain companies with 59 retail stores had an average monthly sale of sheet music totaling \$1,026,000, while in 1924 these average monthly sales reached but \$914,000, with the number of stores reduced to 54.

The following table discloses the significant drop in sales. Although a "spurge" is recorded for the final three months of 1924 even those months do not reach the sales of the same three months in 1923.

	1924		1923	
	Sales	Stores	Sales	Stores
January	\$761,000	59	\$850,000	58
February	876,000	57	795,000	58
March	894,000	57	869,000	58
April	795,000	55	834,000	58
May	741,000	55	905,000	59
June	677,000	55	880,000	59
July	652,000	55	745,000	59
August	821,000	55	925,000	59
September	994,000	55	923,000	59
October	1,128,000	54	1,226,000	59
November	1,002,000	54	1,344,000	59
December	1,666,000	54	1,938,000	59

Copyright Agreement Between U. S. and Austria

Variety Bureau, Washington, March 17.

A report was sent out from here recently that a comprehensive reciprocal copyright agreement had been entered into between this country and Austria. However, according to the State Department, this agreement applies only to "Section 1 (a) of the Act of Congress approved March 4, 1909, which affords copyright controlling the parts of instruments serving to reproduce mechanically musical works."

The agreement entered into now protects American composers from having their compositions put on the music rolls made in Austria without receiving royalties from their sale. It also makes it obligatory upon the part of the American manufacturers of music rolls to pay the two cents of the present law for each roll made to the Austrian composers for the use of their works.

This agreement was brought about by President Coolidge signing a proclamation to that effect on March 12, which it was stated was signed by the President after he had received assurances that the Austrian government would give reciprocal protection to American citizens. The President at the same time gave these same assurances to the Austrian government.

Last week's report was incorrectly sent out from Washington to the effect that a copyright agreement had been entered into between this country and several of the South American countries. Inquiry at the State Department brought forth the information that that agreement did not cover copyrights at all, but applied only to patents.

SIoux CITY CONVENTION

Sioux City, Ia., March 17.

Members of the Midwest Conference of Musicians will gather in Sioux City, March 30-31, to hold the second annual convention. The musicians will make the West hotel their headquarters during the convention.

Delegates from the local unions of Iowa, South Dakota, North Dakota, Minnesota and Nebraska, will be present.

KORNHEISER'S TOUR

Phil Kornheiser, secretary of Leo Feist, Inc., is leaving on a month's vacation trip with Mrs. Kornheiser. The itinerary will reach from coast to coast, but the route will be irregular.

The Feist executive will also cover some of the firm's branch offices, although primarily a vacation trip.

KRUEGER REFUSES CUT

Benny Krueger and his Brunswick recording orchestra refused to accept a cut at the Parody Club and was cut out in two weeks. Krueger will go on a road tour under Brunswick's exploitation.

The Oklahoma Collegians, Paul Biese and Paul Zimm, are all reported slated for the Parody Club.

DISC VOICES FOR PHONOFLM

Makers of "Talking Pictures" "Take" Well

The Lee De Forest Phonoflms is booking a number of phonograph recordings stars to appear for the "talking movies." It has been found that the recording artists, because of their specialized knowledge of "canning" on the wax, also take well on the phonofilm. This dissemination and articulation as demonstrated in subjects by Eddie Cantor, Paul Special and orchestra, Rudy Wiedotto, saxophone virtuoso, Monroe Silver, Hebrew songologist and Fred Van Eps, banjoist, lead to that conclusion.

The De Forest company pays the phonograph stars per picture about the same as the record companies per disk.

REASSEMBLING ARMY BAND

Southard Seeking Original Paramount Orchestra Members

Billy Southard, who directs his band at the La Fenice Cafe, New York, is planning to reorganise his original Paramount orchestra which played with Edith Kelly Gould at the Alhambra, Paris, shortly following the war, and was booked at Rector's and the Criterion Roof Gardens, London.

The Paramount personnel was recruited from American army ranks after the armistice, and although the original line-up is at present scattered Southard is reassembling them.

COLUMBIA AND JOBBERS

Bridgeport, Conn., March 17.

One of the first reforms in the Columbia Phonograph Co., under the new management of the British group which has acquired the company and its plants in this city, will be a new policy of trading with jobbers instead of directly to the retailers.

BLACK LINTON AND HIS CADET ORCHESTRA

New, Novel and Entertaining Unanimous Praise by Press and Public.

ADDRESS: CARLOS MONTE LOPEZ 1830 Broadway, New York

TO BALL ROOM MANAGERS FROM COAST TO COAST!

NOW AVAILABLE

NATIONALLY FAMOUS

DANCE ORCHESTRAS

AND INTERNATIONALLY KNOWN. ADDED

**FEATURE ATTRACTIONS
FOR
EXCLUSIVE BOOKINGS**

**ONLY ONE FRANCHISE IN EACH LOCALITY
WEEKLY OR PART WEEKLY**

EACH WEEK A NEW ATTRACTION

CONTINUOUS CIRCUIT

YOUR BALLROOM

CAN DO

CAPACITY BUSINESS

**Week In and Week Out by Using National Attractions
Booking Service**

NATIONAL ATTRACTIONS

**Plan of Booking Service Same as That Used in
Greatest Vaudeville Circuit**

Booking Super-Orchestras and Attractions for 52 weeks a year enables us to deliver them to you at PRICES YOU CAN AFFORD TO PAY.
You have the same show that plays on Broadway, New York.
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NATIONAL ATTRACTIONS OF NEW YORK

INCORPORATED

1650 Broadway, New York City

"NAME" BAND AND LESS ACTS FOR PARKS IN METROPOLITAN AREA

Entry Fee to Dance Hall May Drop Off in Smaller Parks—Preparations for Opening as Park Season Nears

As the summer park season approaches it is evident at this time that the resorts in and near New York will angle for "name" bands for their dance pavilions instead of the usual scrub combinations of previous years.

The plunging on musicians is seen as the harbinger of dropping of free attractions in some of the larger parks, with the smaller ones adopting this method of attracting young folks, figuring good dance music can do it.

The smaller resorts have passed up the idea of an entry fee for their dance halls including the dancing for the single park admission figuring that a number of refreshment gardens offering free dancing as a lure would prove too great an opposition.

Less Free Acts
Another change listed for the nearby parks will be the employment of less free acts, which park managements believe have lost their magnetic powers in cosmopolitan cities, mainly through most

of the performers making stage appearances in local theatres during the winter.

Many of the parks have begun painting and readying their places, although few will open before May.

A number of new rides are promised for Luna, Palisades, Steeplechase, Golden City and Columbia Park, N. J.

83-Year-Old Woman Wins Contest

Rockford, Ill., March 17. Mrs. Elizabeth Hetherington, of Rockford, Ill., 83, won fourth prize in the national lyric contest conducted by Gus Edwards on his tour of the Orpheum circuit.

Manager Bert Damon of the Palace presented Mrs. Hetherington a check for \$25. The title of her lyric is "Mother-in-Law O'Mine."

Vanderbilt Hotel Orchestra On Air
The Vanderbilt hotel dance orchestra makes its radio debut March 21 from WGBS. The band will have an exclusive WGBS feature. Josef Strossoff is the director.

RAMBLERS' TENNIS COURT

Vincent Richards, the tennis crack, is personally supervising the building of a tennis court adjoining the California Ramblers Inn. Richards and Arthur Hand, director of the California Ramblers orchestra, are fast friends. The inn opened last night (March 17).

It is the intention of Kierkeby & Hand, operators of the Pelham road-house, to stage afternoon tea tennis matches during the coming season.

NEW BALLROOM CIRCUIT HOPES FOR 60 WEEKS

Nat'l Attractions Inaugurates May 30—Expect 30 Weeks on Coast

The "ballroom circuit" being promoted by the National Attractions of New York, Inc., starts functioning May 30. From present indications, 21 weeks are already lined up, with several others still pending.

The idea is to establish a system similar in operation to a vaudeville circuit for the booking of feature dance orchestras as well as other added attractions which the ballroom managers, whose places are spokes in the circuit, can advertise and feature as added attractions.

George F. Barlight is secretary of National Attractions, Inc.; L. O. Beck, the Cleveland dance hall operator, is president, and J. E. Horn, vice-president and booking chief. Hides was formerly affiliated with the Keith office in its booking operations.

30 Weeks on Coast
The western branch of the circuit, covering the Pacific Coast territory, will have at least 15 weeks in operation, with about 30 weeks by summer. It is hoped to establish a tour

BAND and ORCHESTRA REVIEWS

ISHAM JONES' ORCHESTRA (13)

Rue de la Paix, New York
Isham Jones' second invasion of New York (and it is his second), should see him definitely established in the Metropolitan district. The previous visit was some years ago at the New Amsterdam Hotel roof, then known as the Zigzag Frolic. Jones failed to linger over long at that stand with various rumors afloat as to the reason for that brief stay. Some say Jones neither liked the assignment nor New York and fled it back to his Chicago.

Since then the western leader has taken up golf and procured himself plenty of musical talent which, between the suburban courses and a dance loving public, should see him around this locality for quite some time to come. Jones is possessed of a great dance band. As to that statement there can be no doubt. The question around here is whether the New York mob will "go" for Jones' emphasized, sometimes boisterous, choruses and the fast rhythm he is in the habit of injecting in at least one out of every three numbers. They revel in that fast tempo in the Loop but how it will be received in the east is the basis of speculation by the skeptics.

The pestle and ball is in a beautiful room and has a picturesque setting into itself in the center of an oval inset at one end. It's a "class" atmosphere which Jones was vitriol in the Coliseum. This is another bone of contention which the "mourners" proffer—that it's too much "tone" for this combination's brand of orchestrations. If that's a handicap you can tank on that the \$250 cover payers (33 Saturdays and Sundays) can't get in to hear Jones on week nights unless the regulars for the boys in black and white and the girl friends are hatless. That's another thing Jones didn't have in the Sherman cellar.

If the Paix does enough business and becomes definite discrimination as to the mode of dress (it's an attempt right now), and the

The present unit is made up of two pianos, two trombones, cornet, tuba, violin, banjo, drums and a battery of four saxophones, including a soloist on the clarinet. The players double on violins and it is noticeable that the western representative in utilizing this complement more often than was customary further west.

As to the requirements Jones is meeting it may be said that he is about equalling his Chicago habit of rendering lengthy dance interludes with not overly prolonged intermissions. Besides which he is playing a 45-minute floor show, and doing it extremely well.

Jones' dance rhythm is ideal for the Broadway mob. Right in their corner. They chuckle, chortle and come as close to "Charlestoning" as it's possible for a couple to do without bringing down the wrath of the remaining floor navigators. But that's Sunday nights. The rest of the week the establishment is catering to and trying to draw the carriage trade from east of Fifth avenue. Therein lies the problem. If the "dress" stipulations are waived Jones is in a world of trouble. As a professional and professional looking sufficient to assure that, besides which the show, with an undress number, is a draw in itself. It's two to one he has had a crowd as large as leave them come in with overalls on but the "class" management has drawn the line. It's now a question if it's place can "break" with the society elite. The vaudeville attraction reactions, which absolves Jones from all responsibility if it does blow up.

Jones is serving corking dance tunes and maintaining his former reputation of being a dance inducement. They get up on their feet when he starts and that, after all, is the answer. He will undoubtedly follow the crowd that is present when playing, auting the selections to the predominating sect in the clientele or mixing it up. They do it every place else, so why not Jones? Certainly the band is versatile enough.

The psychology of the 5th Ave. set is that they are not going to let anybody else in their own crowd, when they're not hiding away, but Jones' proverbial and financial ac in the hole is that he doesn't need the society elite if they don't like him use it, and especially with the race track season so very far off.

And in case that "class" thing should be in need of a stand-off it might be information that the Ritz-Carlton is after Jones for following ten dances. *Ship.*

ROTHSCHILD SYNCOPATORS (9)

Musio and Singing
19 Mine, Full (Special)
Lincoln, Chicago

As a straight musical combination it possesses all the requirements essential in furnishing first-rate dance music, but as possible contenders for better grade vaudeville circuits, it will never survive. The head of the organization, who none of the orchestra bears, is one of the original members of the "Five Kings of Syncopation." Rothschild conductor and plays the fiddle, displaying capability along both lines.

Opening in front of a pretentious set, the boys unwork a routine of fast "hot" numbers with several novelties of their own devising. The novelties do not disclose anything original, as they have been presented before by similar organizations. The boys sing fairly well with a dance orchestra in.

The current attraction was built for vaudeville, but will have to bolster their program unless they do not anticipate playing the first-class cinema grade vaudeville theatres. It will survive in the intermediate houses if the salary can be agreed upon.

PHIL ROMANO

Who Directs His Crack Orchestra at the New Kennedy Hotel. He is a member of the Famous Band Leaders Who Acknowledge their Recognition and Appreciation of GOOD MUSIC. ROMANO is a vaudeville act and is a member of the "FLORIDA" group. He is a vaudeville act and is a member of the "FLORIDA" group. He is a vaudeville act and is a member of the "FLORIDA" group.

FLORIDA

By GILLEN and GREEN
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Victor Recording Orchestra
Playing Cinderella Roof and
DOUBLING THEATRES
LOS ANGELES

MEL PEDESCHI AND HIS
MONTMARTE ORCHESTRA
MOVIELAND FAVORITES
HOLLYWOOD, CAL.

BEN POLLOCK
and ORCHESTRA
Venice Ball Room
Venice, Cal.
(for a long time to come)

ACE BRIGADE
and His 14 Virginians
MONTE CARLO RESTAURANT
Broadway and 51st St., New York
Exclusive Management Joseph Friedman

The Commanders
Elsie Janis' "Puzzles of 1925"
Fulton Theatre, New York
HOF-BRAU HAUS
53d St. and Broadway, New York
Direction IRVING AARONSON

The Original Memphis 5
ON DANCE TOUR
Direction BERNIE FOYER
1674 Broadway, New York

Worcester's Band Festival
Worcester, Mass., March 17.
Worcester, mustn't plans to do something big this summer. A June band festival is proposed. The event will be under the auspices of the Worcester Musicians' Association.

DISPLAY OF NAME IN ROUTES FOR ORCHESTRA OR BAND

Display of names of Orchestras or Bands in these Routes with permanent or temporary address (weekly) can now be ordered. Address may be changed as frequently as required.

A single name and address in full faced type with the name in capitals is \$25 yearly, prepaid. Other and larger display is pro rata, up to one inch (14 lines) single column. The single name full faced display is considered one line, although with the address two lines may have to be used.

Band and Orchestra Routes are printed in Variety about 20 times yearly. This may be increased. The Routes afford prominent display for ready reference, besides acting as a reference guide for booking and theatrical managers, show and vaudeville producers, dance promoters, cabaret proprietors and dance hall managements, agents and others, including private entertaining agencies.

When forwarding name and address for display, if for one line, send present address and remittance of \$25 (for one year). If for larger space with amount unknown through indefinite number of lines, address Variety, New York, for particulars. Or any Variety branch office at Chicago, Los Angeles or London.

of from 50 to 60 weeks ultimately. The booking of the bands will be done from New York. Actual booking starts April 1.

Franchises will be allotted to ballrooms in various cities, none conflicting in the same locality. The propaganda will endeavor to attract family trade to the ballrooms through novel entertainment features. The officers of the enterprise believe that dance halls do not attract all the attention they are entitled to.

Frank Jones Opens Resort Season
Lansing, Mich., March 17.
Frank Jones and orchestra, playing all winter at the Grand Danant, Cincinnati, have been engaged as the musical and dance feature at the Casino, Round Lake Park, near here. This will be the first outdoor resort to open the season in Michigan, starting March 21.

Jones unit keeps playing to dolled up couples between the decorations and the counting Jones may have to jump west every so often to get in touch with the "sawdust" situation and keep his boys from taking to perfume.

Jones is underfoot to be here without four or five men that he had with him in Chicago. It's known that he's minus his western cornet player and drummer. And this is the absence of that trumpet blowing fiend is a loss, there can be little question. He would have been sensational in this locality, comparable to the furor Lyman's (trumpet) caused. However, the fireworks are gone in that respect there's still dynamite in the trombones, and Jones is carrying two. A characteristic Jones number had this pair forward, introducing "hot" effect that had the dancers looking and the friendly corner standers waxing enthusiastic.

CABARET MEN GET TOGETHER FOR FIGHT

12 Meet but Nothing Positive Accomplished—All in Danger of Padlocking

A meeting at a 6th avenue cabaret is said to have been held Friday night through an invitation sent out to all of the cabaret men involved in the recent wholesale distribution of padlocking summonses by the new U. S. Attorney Duckner.

About 12 of the owners are reported to have attended the meeting. Its purposes were to devise ways and means to combat the prosecution by the federal authorities that will close their places. The means end of the gathering was to secure funds to make the fight. Nothing has leaked out as to what the meeting accomplished. It is understood an adjournment was taken, for a fuller convention at an early date. Some of the padlocks are due to go to the federal court the end of this month.

One of the owners about to loose his present location is said to have rented a house across the street and will continue his restaurant business.

Restaurateurs not affected by the latest edict from "downtown" have no comment, but some do say that had the cabarets in New York gotten together long ago when the padlocking attempt was first put over (on Reisenweber's) they could have obtained a high court decision and had their status defined by this time. Just now from appearances cabaret men believe they hold no right of appeal.

"If you can't fix, blow," one man inelegantly summed up the situation.

RAZZED PANAMA

The first Panama hat of the season bobbed up here unexpectedly and got the razz. Its wearer was suspected of being a prohibition agent.

R. C. Gunter, Washington, D. C. hit the main stem with the summer headpiece. Kidding on all sides became a tempest.

RAIDING IN WASHINGTON

Washington, March 17. Meyer Davis' Le Paradis was raided last Saturday night last, this by Harry M. Luckett, Federal prohibition agent, who made two "raids." Both were lawless.

Each took a ride and the district coffers were \$120 the richer.

MONTY LANE'S RESTAURANT

Monty Lane denies Jimmy Thompson is interested in the Piccadilly Restaurant, recently purchased by Lane.

Colored Moulin Rouge Girls

Of the original placement of nine colored girls in the show at the Moulin Rouge, Paris, five have returned to New York, with the management retaining the services of Emma Matland, Aurelia Wheelright, Ellen Meadows and Teresa West.

Marian Werth, prima donna, has been booked in for a repeat engagement with the new revue at the Folies Bergere, Atlantic City, having gone in last week.

The Billy Burton orchestra, gold medal winner of the recent radio popularity contest, is going to open at Peter's Blue Hour.

Eve Darion, a French songster, is at the Beaux Arts, New York.

Bacon & Day SILVER BEAN BANJOS

New Catalog—Just Out
THE BACON BANJO CO., Inc.
GROTON, CONN.

KUHN'S NEW DANCEHALL

Plaza Royal, K. C. Ready in September

Kansas City, March 17. Contracts have been closed for a 99-year lease on property at 23rd street and McGee trafficway which will be occupied by Eddie Kuhn's new dance hall. The building will occupy a lot 115 feet and will be known as the Plaza Royal.

The architects' plans provide for a dance floor to accommodate 2,500 couples. A mezzanine and balcony with a capacity of 1,000 is also planned, and the building is being designed for use for concert and entertainment purposes if desired. This will be the largest dance hall in this part of the country and is expected to be completed by September.

CABARET REVIEWS

FRIAR'S INN, CHICAGO

Chicago, March 14. Billy Rankin produced the new floor show at Friar's Inn which opened March 10. He is to be credited with a new job. Eight good looking girls form the chorus brigade, who have been skillfully handled and trained, and are effective. There is pep and speed to the entire show. The opening was greeted by a substantial attendance.

Julia Lyons was a clever and shapely dancer while the work of the other two women principals, Violet Eaton and Edna Lindsey, was competent and well modulated. Fred Shilt, a singing comedian, was well liked. He has a nutty, irresponsible delivery. Steve Savage danced twice to good returns in his last number, wherein he depicted a dope fiend in all the agonies of the condition, and was so grotesque that many of the women were observed to purposely avert their eyes. It is exceptionally well done, but a doubtful entertainment policy.

Friar's Inn has a pair of likable klidders in the two Masters of Ceremonies, Sid Erdman and Jack Irving, who are big and fill in between their last number, wherein he personally acquainted with large sections of the crowd. Lowly Dumpy was juvenile. The Humphy-Dumpty and League of Nations numbers were about the best in the series of reviews. The continuing was by Lester, Limited.

Friar's Inn was redecorated and made over not long ago. The color scheme is black and red. The dancing floor is elevated a few inches above the rest of the stage, making it easier for the performers.

The orchestra is okay except in the overdoing of the changing of tempo in the midst of dance interludes. This calls attention to the band's versatility, but it's a strain on the patron dancers, who are obliged to change their style with the orchestra.

PRINCES RESTAURANT

(LONDON)

London, March 7. The fifth edition of the Princess Restaurant, Privately owned and produced by Percy Athos, was presented March 2. More correctly speaking, there were two productions, as the first show, which begins at 9:30 p. m., differs entirely from the midnight performance. Some of the artists appear in both performances, but the costuming, scenery and entertainment is altogether different.

Athos has gathered together a lively group of chorus girls and the costuming and lighting effects do credit to his taste.

In the first part is a team of girls, Adelle Wesley and Hebe Hanbury, who sing with a uke and attempt an act along the lines of the Foochies Sisters. They fared better when dancing. Edna Leslie and Fred Dixon got much out of a knockabout dance, attired as costers. Another team of dancers, along wholly different lines, is Peggy Holland and Frank Adey. Probably the star of both shows is Mlle. Terpsichore, a continental dancer who combines Oriental, classical and acrobatic dancing in a single specialty. Then there is Doris Bransgrove, who sings in pajamas, and the Walkways Troupe, a large company of Russian singers and dancers held over from the previous show, doing a new act entirely re-costumed for the midnight show. Percy Athos and Bella Avalon do a sensational roller skating act, which is claimed to be the first skating act ever introduced on any cabaret floor in London.

A very smart entertainment, splendidly received. Jolo.

Alice Ridnor joined the show at the Parody Club, New York Sunday, in a series of single dances and is leading numbers.

"CUTTING" RYE

Rye at \$70 a case (13 bottles) has been reported in Variety and often of doubtful quality with the paper quoting good rye as around \$95 a case. That information came from boot-leggers.

A sample of how rye has been "cut" leaked out the other day. This is the method, according to liquor handlers who know.

Rye taken out of bond and consigned to a foreign port is delivered at the foreign port, but it doesn't have to remain there. On its way back here it is "cut."

A case of good rye of 12 bottles represents three gallons of whiskey.

On the return trip every gallon of rye, through addition of alcohol and distilled water, is increased to two cases of rye (of 13 bottles each).

This method of "cutting" reduces the strength of the genuine rye 33 per cent.

In future, the case of genuine rye that may have cost the original purchaser \$34 is increased to six cases, eventually sold at around \$70 per case, netting the last seller \$429.

3 L.A. CAFES SHUT TIGHT

Police Investigation Revealed Doings

Los Angeles, March 17. On the grounds that conditions rivaling the wildest days of Tonopah, Goldfield or Mexicali have existed in three well-known dance halls and cafes, the Police Commission has rescinded the licenses of the following establishments: Red Mill, 651 North Broadway; Humming Bird Cafe, 1143 East 12th street, and a dance hall at 401 North Main street.

Commissioners Thomas Foss and L. W. Brumbaugh went on a tour of personal investigation. They stated they found girls lined up along the wall in the Red Mill, where they were picked out by youths who paid the price of admission just as on the big saloons and dance halls used to be operated south of the border. At the Humming Bird it was asserted that men and women were mixed promiscuously. Dancing girls, the commissioners reported, did shimmy between the tables, and the liquor laws, they alleged, were flagrantly violated. They also stated that girls did dances on the tops of tables.

In the North Main street place the commissioners found, they said, that white girls sold dances to visiting Mexicans, Japanese and Filipinos and that conditions were "atrocious."

Retraining action was taken by the commission without notice. The proprietors of the places under investigation were given no warning.

HENDERSON BUYS SHIP CAFE

Venice, Cal., March 17.

R. H. (Bob) Henderson, owner of the Ocean View Hotel in Ocean Park, has bought the Ship Cafe of this resort. "Commodore" Ward McFadden, formerly connected with the Ship, is to return to that establishment and take personal charge for Henderson.

Music will be furnished in the Ship by Walter Lyons' Ship Cafe Orchestra.

Scared and Quiet

Since the Buckner padlocking rampage, the cafes are scared silly. The entertainers complain that the nerve and the spirit of the evenings' proceedings is lacking and that things proceed in too even a tempo.

The general fear of imbibing is not encouraging come-againists either, and as in the case of Bobby Watson at the Parody Club, he left because of the general lethargic atmosphere. Watson was in for two nights and quit.

OBITUARY

ANDY PRICE

Andy Price, with "Let's Go" (Columbia Wheel) passed away at the American Hospital, Chicago, March 15 from a complication of disease. The deceased was 36 years old and has been identified with the present firm for two years, acting in the capacity of stage manager and playing bits. Price had his end in show business he was interested in missionary work, traveling through the State of Vermont lecturing on religion.

MONUMENTS

MAUSOLEUMS—HEADSTONES
ERECTED ANYWHERE IN THE WORLD
THIS OLD AND RELIABLE
CHAS. C. BLAKE CO.
See us in La Salle Street, CHICAGO
Send for Free Booklet, "MONUMENTS"

ligion. His three surviving brothers are ministers. He made his home with the latter during the summer at Malden on the Hudson, N. Y. The remains were shipped to Sagerties, N. Y., where interment will be made in the family plot.

CHARLOTTE CARTER FLATHER, who played in "Turn to the Right," committed suicide Friday by drinking poison. She once wrote scenarios for Famous Players-Lasky and collaborated in "The Devil's Garden." Later she had been writing for Features Syndicate, Inc. Friends say that the dead girl had completed a book, could not sell it, was despondent and suffered nervous breakdown.

JO PAIGE SMITH

My Pal—My Husband

MARCH 24, 1924

breakdown. Four years ago, then known as "The best dressed girl in New York," Miss Flather attempted suicide by drinking veronal mixed with opium, but prompt action by the house physician saved her life. At the time she insisted that Reginald Vanderbilt be called to her side, declaring she was a failure in love and in her work.

VIOLA BANCROFT

Viola Bancroft, 62, a resident of Gilman, Ia., for the last four years, died at the Deaconess hospital, Marshalltown, Ia., where she was taken. Death was caused by complications. She was formerly an actress. Her mother, Mrs. Sarah Mitchell, lives at the Soldiers' Home.

Mrs. Bancroft was born in Tipton, July 1, 1861. She was married to her first husband, Jack Cutter, in Minneapolis.

MYRTLE L. GOODYKOONTZ

Myrtle L. Goodykoontz, 55, head of the dramatic department of the Alhambra, Cal., high school, and has been a member of the Oral Association of Southern California.

Chas. W. and Mabel Fale Ritchie take this means of thanking the many friends for the letters and telegrams of condolence and love at the passing of our dear little son "Buddy."

JOHN WILLIAM RITCHIE

died in the Pasadena hospital, March 6, after an illness of several weeks.

The community theatre movement in Alhambra is said to have

Washington's L'Aiglon a Bust for Second Time

Washington, March 17. The L'Aiglon, a supper dance place in the residential part of Washington, has again gone bust. It has been in the hands of bankrupt Charles R. Ruff, president of the place on its latest revival, filed a petition, stating that L'Aiglon owed \$2,467 and had assets of but \$1,738. This is the second bust staged in less than two months.

been the outgrowth of a class in dramatic work which she supervised. Her mother and two brothers survive.

ABBY A. CHOUTEAU, JR.

Abby T. Chouteau, Jr., former general manager of the Interstate Circuit (Theatre) was killed March 15 while playing polo at Ft. Worth. A more extended account of his death appears in the news columns of this issue.

GEORGE A. HEBING

George A. Hebing, leader of Hebing's Artillery Band for the last 28 years, died March 8 at his home in Rochester, N. Y. He was a member of the Musicians' Protective Association, Local No. 66.

In Everlasting and Loving Memory of My Beloved Son AL MAYER

Who passed away March 21, 1924 (I cannot say and will not say that he is dead, he is just away; think of the Musicians' Protective Association in the love of there as the love of here). I think of him still as the same, I say, he is not dead, he is just away.

MOTHER

GEORGE BLANKMAN, 48, veteran picture actor, died March 13 in Los Angeles while working on the latest Douglas Fairbanks production, "Don Q."

Blankman has been fighting tuberculosis for several years, and was very weak while working in the picture. He is survived by his widow. Burial was Sunday at Forest Lawn Cemetery, Los Angeles.

Mrs. Melville H. Hudson, 77, wife of the theatrical manager who, for many years, managed the Grand theatre and the Costes opera house, Kansas City, died March 11 in Los Angeles. She is survived by three daughters, and a son, M. H. Hudson, president of the Kansas City Heart Hospital Co. Death was from heart disease. Her husband, who died 18 years ago, was one of the most widely known theatrical managers in the country.

The funeral will be held here.

The wife of John H. Carmody, well known Sioux City theatre man, died after a long illness. For over

IN MEMORY OF OUR PAL

AL MAYER

who passed on March 21, 1924

SISSIE AND BLAKE

30 years Mr. Carmody has been connected with Sioux City, Ia., theatres.

Mrs. George T. "Mother" Lay, who died last week, removed a woman known to thousands in the theatrical field. For 14 years Mrs. Lay operated a theatrical boarding house in Syracuse, N. Y. In the days of the old Keith's Grand, practically all vaudevilleans playing Syracuse lodged with her. Mrs. Lay was native of England. Her husband survives her.

The father, 80, of John Robbins, the vaudeville agent, died March 14 in New York City. The deceased

A loving tribute to the cherished memory of my beloved husband

BARNEY BERNARD

Whom God took away March 31, 1924
May his dear soul rest in everlasting peace

ROSE FRANCES BERNARD

was a retired Street Cleaning Commissioner of New York.

The father, 72, of Joseph Rosenthal (professionally known as Al Rossey, who collaborated with Albert

IN MEMORY OF

a devoted son and brother

BARNEY BERNARD

Who passed on March 31, 1924

Von Tiltzer on a number of songs died at his home, 31 West 81st street New York City, March 11.

RIDES WANTED BY FAIRS AS ATTRactions

More of Them and Novel-
ties, Less Shows, for
Carnivals

Chicago, March 17. Rides will probably be the main attractions sought by fairs and carnivals this year, according to all indications. Carnivals making a specialty of giving their audiences plenty of rides and mechanical shows are the most in demand.

Showmen are realizing this factor too. There is less inclination on their part to pay out large money for shows, except those that have real novelties and pretentious productions, as the overhead on these eats up all the profits, except at the biggest dates. The cost of carrying them through the season up to the fair dates offsets the money they make at the fairs. There will be fewer water shows, those shows that require a big company of women experts, and attractions that carry a big weekly salary will be considerably less.

Some few shows playing the biggest fair dates will continue their roster of features for the fairs, relying on a smaller show, that is to say, a less expensive show for the still time between the opening and the fairs. At the same time, to say the state fairs in particular, competition has grown so keen this year will probably see the best attractions ever exploited on a fair ground exhibited in many parts of the country. Three shows at least will strive to outdo each other, their goal being corraling the crowds for 1926 at the next convention.

There will probably be the greatest rivalry among the large carnivals of the country for pre-eminence; it will most probably produce the best offerings ever presented in the outdoor amusement field.

All New Canvases. One show will go into the fair season with new canvases for all attractions, something almost unheard of. In addition, the show will sport a new gold leaf front of 120 feet, in length that will be unique in carnival annals. Another will have no less than 20 riding devices, probably more, in an effort to offer the big feature of the others.

Year by year the carnival business is becoming a question of financial standing, as competition among the giants of the business demands more and more money to operate. The man with the most elaborate equipment or the long list of riding devices carries home the bacon when state fair contracts are made out.

With the state fairs each year resembling miniature world's fairs as far as their midway features are concerned, and carnival owners concerned for talent, the latest novelties and the most up-to-date rides, the business is becoming one that calls for immense sums of money to operate.

Circus People Marry

Cincinnati, March 17. A romance that had its inception under the big top of the Sells-Floto circus culminated in the marriage last week of Mack Welsh, clown, of Cincinnati, to Catherine Jenkins, aerial performer, of Louisville. They were married by Judge Read of the Kenton County Court of Covington, Ky.

The bridegroom is 30 and the bride 22. The couple will honeymoon in the east, after which they will join the circus.

Haines Quits Circus Life

Chicago, March 17. William Haines, former local contractor Hagenbeck-Wallace and Al G. Barnes, circusman, has gone to Waco, Texas, to represent the Cusack Posing Co.

Fred Wagner at Hawthorne

Frederick Wagner has been given a place at the Hawthorne race track here. He will remain in Chicago until the opening of the racing season.

ILL. LICENSE BILL

Chicago, March 17. A number of showmen want to know if any steps have been taken to defeat the bill passed in the Indiana House of Representatives raising the license for carnivals in the state from \$5 to \$100 per day.

It was passed on March 4 by 72 to 12, to be introduced in the Senate.

ASKS DIVORCE FROM TIGHTROPE ASPIRANT

Soil Tiller, Says "Farming and Wife Too Old Fashioned"—
Would Join Circus

Kewanee, Ill., March 17. "He's a strong, able-bodied man and would be a successful farmer if it were not for the fact that he has an ambition to become a tight-rope walker and join a circus."

On the only delegation contained in a bill for divorce filed at Princeton, Ill., by Mrs. Margaret M. Palaschak against George M. Palaschak, husband.

Mrs. Palaschak explains that her husband "has rented a hall and for some weeks past has been spending a large part of his time away from home, practicing tightrope walking."

He avers, in truth, that the "occupation of farming and his wife are both too old-fashioned for him."

All Kinds of Circus Acts

With John Robinson Show

Chicago, March 17. The John Robinson Circus—always the pet of the officials of the American Circus Corp.—will take the road this season the epitome of circus perfection.

It is entering its 102d year, making it one of the oldest white-top organizations in the road. The program of 1925 will offer acts of all kinds, as did the older circuses, and when circuses were considered an institution more than they are now. This will include the talking clown, which can be used to advantage in a smaller show, and which has always been a well-liked factor in circus programs. Two seasons ago, when the show took the road with a diversified program; it had one of the most successful years of its life. This year it is hoped to repeat the success.

Sam Dill will manage the show. The International News Reels will carry pictures of the John Robinson Circus taken at West Baden, Ind. The show's winter quarters. It is the first gain in the publicity campaign. Robert E. Hickey, general press representative of the show, has planned for the coming year. He will handle the Chicago publicity of the Sells-Floto circus, after which he will devote his entire time to the John Robinson circus.

WILD WEST IN ORIENT

Los Angeles, March 17. Charles Hugo, of the Hugo Brothers who operate carnivals and theatrical attractions in the Orient, arrived here this week to assemble a Wild West Show of 30 people for a six months' tour of Shanghai and the Orient.

His brother, Victor, who has been handling affairs in China, claims things are again flourishing there.

Robbins' New Steel Cars

Granger, Ia., March 17. The Robbins' Brothers circus, owned by Col. Fred Buchanan, has received a train of new steel cars for the 1925 season. The train includes a new special private car for Col. Buchanan to be used as his office and equipped with kitchen, bath and lounging room. The Buchanan car has radio equipment. A dozen grey-white monkeys from Java arrived this week for the Buchanan circus, banded up and nursed with greatest care. The animals are known as the Rhesus variety and were secured through Louis Ruhe, importer.

CHOOSE CHECK ON CONCESSIONS BY LICENSE DEPT.

Inside Tip Around and
Owners Providing Them-
selves 'Out' in Contracts

With the opening of the park season looming up comes the tip that the New York License Department will give concessionaires greater scrutiny than has been customary, to weed out the gyps during the coming season.

The drive will especially be centered upon concessionaires operating games of skill against whom reports were lodged during the tail end of the past season.

Merchandise houses are reported as working in co-operation with the authorities on a check-up of the amount of merchandise disposed of and, where the output is below normal, the license agents will give special attention to these dealers to ascertain whether or not the concessions are being run legitimately.

A special detail of inspectors is now being provided for the resort season with instructions to give questionable concessions daily inspections and to make arrests where matters are not according to regulations.

Those leasing stands have evidently got an inside tip on the proposed activities of the License Department and are inserting special clauses in leases demanding that the leasee agree to engage in a legitimate business which would give the owners an "out" to sublet the stands should the prior tenant be "banned" for cheating, thus bringing the renters a double revenue.

Shriners Reject Offer To Sell Circus Tickets

Chicago, March 17.

An attempt was made here by the Sells-Floto circus management, to enlist the aid of local Shriners during the circus' Coliseum engagement, beginning April 11. The offer was unanimously rejected by the Shriners.

The plan, laid before the fraternal order, called for selling tickets among its members, friends and family. These tickets—the plan further outlined—when presented at the Coliseum box-office window, would be exchanged for regular box coupons. A profit was to have been given the Shriners on each ticket sold.

Another offer was that different nights in the week would be known as "Shriners' Night" and the show and house would belong to the order.

The Chicago Shriners is perhaps the strongest fraternal order in the city.

An attempt was made by the Shriners when passing on the proposal to determine how many people they could induce to attend the Sells-Floto circus. A conservative estimate placed the number at 500,000. When it was shown that this many people were influenced directly by the Shriners it was decided to pass the proposition by as that many people giving all their money to the Shriners, instead of dividing it with the circus. A profit was to have been given the Shriners, which could all be kept in the Shriners' coffers.

CIRCUS ROUTES

Sparks Circus
Apr. 9, Macon, Ga.; 10-11, Gastonia, N. C.; 13, Danville, Ga.; 17, Petersburg, Va.

Ringling-Barnum-Bailey
Mar. 28, Madison Sq. Garden, New York City.

OAKER WITH BARNES

Los Angeles, March 17. Detective Ed Oaker of the police homicide squad and noted for many battles with thugs during his score of years on the police force, has retired. He will accept a place as head of detectives for the Al G. Barnes Circus, and will travel with the show throughout the country.

ZEIDMAN-POLLIE REUNION

H. J. Pollie Back on Lot as Gen'l. Mgr. for Coming Season

Spartanburg, S. C., March 17.

Henry J. Pollie will again function as general manager of the Zeidman and Pollie shows this season. The organization was founded by Pollie and William Zeidman 12 years ago, but for the past year Mr. Pollie has not been connected with the show, having been interested in other branches of the business.

Up to the present time Mr. Pollie has been acting as general agent and has booked up the entire season with the exception of a few open weeks here and there.

Mich. Billboard Tax

Lansing, Mich., March 17.

In a bill just presented in the Michigan House of Representatives here by Representative Joseph C. Armstrong, Detroit, billboard taxation and State supervision are proposed. The measure looms up by far as the most important of any introduced at this time wherein theatricals and amusements are concerned.

A tax of five cents per square foot of billboard space is proposed, the tax to be paid by the owner of the board. The State Department of Public Safety would have supervision of the playing of all billboards, and none could be placed within 300 feet of any highway or railroad crossing.

A \$10,000 bond would be required of all billboard advertisers, under the provisions of the bill.

A fine of \$50 or six months in jail or both forms the penalty clause of the measure.

Show men claim the tax would make this form of outdoor advertising almost prohibitive. Thousands of dollars worth of billboard equipment would have to be removed if the bill carries and the clause governing location of billboards is unchanged.

Oxnard's First Show

Oxnard, Cal., March 17.

Oxnard will hold its first lemon and products show in May. The plans are about completed for the inauguration of a miniature fair.

It is to be a show which has been engaged to manage the event and is holding meetings with members of the Chamber of Commerce. Charles Bagley, local merchant, is general chairman of the body which is to have charge of the show. He will be assisted by William Rosa, manager of the Oxnard Citrus Assn.; Ed Gill, agricultural displays; Chas. Donlon, citrus exhibits from outside Ventura county; Fred Noble, horticulture with the exception of citrus fruits, and F. G. Laubacher, dairy products.

The show will be housed in a tent 150 by 400 feet. There will be entertainment throughout the week and an attendance of 15,000 is expected.

Cal. Jubilee State Fair

Los Angeles, March 17.

This year the State Fair at Sacramento is to be known as the Diamond Jubilee State Fair, according to the plans laid out by the Board of Directors of the State Agricultural Society.

They have also decided to allow the original dates set for Sept. 5-13 to stand this year.

The capacity for a request in change of dates was the intention of San Francisco to hold the Diamond Jubilee there, Sept. 6-12. However, after much discussion on the matter with respect to conflict, it was decided to name the first day of the fair San Francisco day, and give the jubilee its start and allow San Francisco to do the best it could with its celebration.

STARK COUNTY'S NEW BLDGS.

Canton, O., March 17.

Directors of the Stark County Agricultural Society, meeting here last week, decided to erect a new building at the fair grounds to house the exhibits of the boys and girls clubs, a two-story office building for fair officials and executives, and to increase the grandstand seating capacity by building bleacher seats in front of the present stands. Plans are under way for the 1925 fair.

"COL. HOOGE'S MIGHTY MOTORIZED CIRCUS"

Wm. Hoogewoning's 2nd At-
tempt—18 Motor Trucks for
Traveling Overland

Ottumwa, Ia., March 17.

A traveling overland circus, recalling the days of long ago, will soon be started on the road from Ottumwa, according to an announcement made here by William Hoogewoning, who will operate the circus.

"Colonel HooGE's Mighty Trained Wild Animal Shows," as it will be called, will be modernized. The manager and owner says he will have 18 motor trucks for transportation.

The trucks were recently purchased from a local dealer and are now being painted in typical circus colors.

Ottumwa will have the show first.

The menagerie is composed of a dozen monkeys, two lions, two bears, two Siberian wolves, three West Indian goats, 14 Shetland ponies, three wolf-hounds and "January," a bucking mule.

A calliope is expected within a few days to be installed upon one of the trucks.

This show marks the second venture of William Hoogewoning into the circus business. He started a circus a number of years ago and later abandoned it.

OUTDOOR DATES

Charles E. Miller will again direct the annual Cayuga County Fair at Moravia, N. Y. He was renamed president of the fair association at a meeting last week. The 1925 exposition will be held early in September, dates to be fixed later. De Alton Smith is secretary.

CIRCUSES AND CARS

Chicago, March 17.

Number of cars used by the circuses this season is again topped by the Ringling-Barnum-Bailey Circus with 181. The John Robinson Circus is outfitted with 25 cars, while the Sells-Floto and Sparks each have 20. This is about the same as last season.

The Johnny J. Jones-Exposition Show (carnival) will travel in 49 cars this summer.

PASS RACKET

Grift Shows Stand Off Placed Paper by Charging for Children

Chicago, March 17.

Several grifting shows that played the small towns in Illinois flooded the community with passes, thus crowding the lots with people but entailing on getting away by means of the short change route. They also cut the entire evening for children brought along by the parents who, possessing one or two of the passes, would naturally bring the youngsters.

Particular pains were taken to place the complimentary tickets in families where there were children.

A reserved seat coupon was tacked on the price for children for the passes, and the bulk of the seats were reserved, financial results from this source were not at all bad.

League's Get-Away Dance

Chicago, March 17.

The Showmen's League of America held its usual weekly meeting at the club, 177 North Clark street, Friday night. The chair was occupied by Edward A. Hock, second vice-president.

Reports were received from Zebble Fisher, who sold quite a number of tickets to the members during the evening for the get-away dance to be held in the Tiger Room at the Sherman Hotel, March 25.

The Ladies' Auxiliary held their meeting with Mrs. Ed. Hock as guest, the entire evening was given over to sociability.

Redwood Co. Chapses Dates
Redwood Falls, Minn., March 17. The Redwood County Agricultural Society announces that they have changed their fair dates from Sept. 21-26, to Sept. 28-Oct. 2.

FORT WORTH RODEO

By STEVE STEVENSON

Fl. Worth, March 17.

Although no records were broken, the Fort Worth rodeo was conceded by all concerned to have been the fastest and best of any ever held in the United States.

The rodeo started March 8 and was concluded on the 14th. Contests were held in the afternoon and night of each day. The first day, the fastest and best of any ever held in the United States, was declared winner of the broncho riding championship by a clear margin, and his victory was a popular one. Nowata Slim of Lenapah, Okla., was second and Bryan Beach of Fort Worth, third in the broncho riding contest. The purse was divided \$300, \$200 and \$150.

With a total of 113 2-5 seconds on seven calves, Hugo Strickland, Fort Worth, won the calf roping title. Allen Holder of Stanton, Texas, was second with 120 4-5 seconds, and Dick Merchant of Carlsbad, N. M., third, with 124 4-5 seconds, having one-third of a second better time than Elmer Jones of Midland, Texas, who took fourth place. The purse was cut \$350, \$250, \$100 and \$50.

Ryan's Bulldogging Title
Paddy Ryan, with an aggregate of 151 1-5 seconds, carried off the bulldogging title. Ryan, judged world's champion cowboy at the last New York rodeo, lives at Miles City, Mont. Dee Bibb, Las Vegas, N. M., with 154 4-5 seconds, and Jim Massey of Snyder, Texas, third, with 241 1-5 seconds. This purse was divided \$300, \$200 and \$100.

The steer riding championship was carried off by Jonas DeArman of Fort Worth. Bob Askin took second place and Bryan Beach third. The winners were paid \$100, \$75 and \$50.

All of the contests were of real championship caliber and live stock well worthy were chosen by the management. The bulldogging event was particularly strenuous and stubborn. Dee Bibb, with a fall in 4-5 seconds, made low time in this event of the entire show in the concluding round.

Displaying the gameness which has placed her in a class by herself as the world's sole woman steer wrestler, Fox Hastings displayed her ability during the show and threw the toughest steers that could be obtained for her.

The broncho riding was perhaps the high spot of the program. Peeler, whose names and fame are known in all parts of the country, and a pretty girl rider, while draped across the back of a racing pony, with her head pendant, near the arena wall, swerved the horse and head struck the arena, stunning the girl to the tankard and was borne from the ring. She recovered from the shock a few hours later and rode during the balance of the show with her head swathed in bandages.

Narrow Escapes

During the rodeo three notable narrow escapes from the morgue were made by participants. The first was when a cowboy, riding a pretty girl rider, while draped across the back of a racing pony, with her head pendant, near the arena wall, swerved the horse and head struck the arena, stunning the girl to the tankard and was borne from the ring. She recovered from the shock a few hours later and rode during the balance of the show with her head swathed in bandages.

The next escape from death was made by F. E. Stedwick, who was hurled on his head, by a skunk of nitroglycerine called "Gatan," in the broncho riding contest.

Buck Lucas, the final cowboy to escape death by an eyelash, was twice pinned beneath a rolling steer, in the riding contest and only through the quick efforts of attendants was he extracted from underneath. At first it was thought he has sustained internal injuries, however, after a physician's examination the fact was disclosed that his injuries were slight. Lucas participated in the balance of the show. However, a slight limp was noticeable in his leg as he continued his efforts in the various contests.

The trick roping event was participated in by the best performers. The management contracted for the services of Chas. Ryers, and recognized world's champion; Bobby Calen, Tommy Kirman, Hank Darnell, Cleveland Kelly and the remarkable trio of rope spinning kids, R. D. Blatherwick, his sister, Mary and Little Bobby Chandler.

Participants in the equestrian and equestrienne acrobatics were the best stars of the country; both the men and the women. In this event were listed the following performers: Calen, Kirman and Darnell, Buck Stewart, Louis Tindall

and Little Dick Griffith, the world's champion juvenile cowboy. The women's list included: Bea Kirman, Mabel Strickland, Elaine Heffey, Toots Griffith, Ted Lucas, Florence Fenton, Velda Calahan and Ruby Roberts.

In addition to the men's broncho riding contest, Opal Weed and Ethel DeArman, two of the acknowledged best women "broncho" riders in the world, gave an exhibition contest which brought the spectators to their feet.

Rodeo Clowning
The rodeo clowning of the most hilarious sort was dispensed by the world's famous buffoons of the arena, Red Sublette, and Joe Hietzer, side-splitting dwarf clown. Sublette's trick mule and Little Joe's celebrated "wild and woolly" jack rabbit, the two clowns to clean the laughs from the customers.

Thirty wild Brahma steers from the ranch of Preston Tom, at Flowerville, Tex., and 19 untamed bronchos from the Ed McCarty ranch, at Chugwater, Wyo., furnished the material on which the cowboys manifested their ability.

The steers and bronchos had never been rodeo contest and were just as wild as the blood-thirstiest rodeo fan could demand. It took one hundred rodeo hands to handle the animals and they had to be held a time to groom the bronchos and steers for the contest as the participants had to ride or throw 'em.

FAILURE OF MUNICIPAL FERRY HURTS CANARSIE

Project Pigeonholed — Golden City Park and Terminal April Openings

Canarsie, L. I., March 17.

The proposed municipal ferry from Canarsie to the Rockaways will not materialize this season as anticipated, due to the passing over of the project by the Board of Aldermen. The new ferry service had been calculated to boom business at this resort, and the pigeonholing of plans by the city has proven a great disappointment to connoisseurs and amusement men with interest here.

Despite the disappointment, Goldstein Brothers are going ahead with their plans for Golden City Park and will have it in readiness for opening at the latter part of April, making it one of the earliest openings for eastern amusement resorts. Shapiro and Hart, operating the Terminal for the past five years, have renewed their lease for a similar period and will reopen April 15 for Saturdays and Sundays only until the real warm weather sets in.

Several additional cabaret and dance pavilions have been constructed on the water front by Henry Marcelle, contractor, but none have been leased as yet. Marcelle has also taken over additional property that will be parceled out to concessionaires.

Bill in Canada

St. John, N. B., March 17.

A sequel of the prosecution of wheel operators at an indoor fair at Windsor during the early winter opening of the Canadian House of Commons of a bill designed to place churches and church organizations within the pale of the anti-gambling law.

Under the bill, if it becomes law, churches and church organizations will be prohibited from operating wheels and other games of chance, or renting these privileges to professional concessionaires.

Introducing the measure is L. Martell of Windsor.

McCLELLAND MANAGING LUNA

Los Angeles, March 17.

Fred McClelland has been appointed managing director of Luna Park at Annapolis, Md., remaining at home during the interim.

McClelland formerly acted in the capacity of manager.

Princeton and Wyoming Out of T. & P. Circuit

Kewanee, Ill., March 17.

The conflict of dates of Princeton and Wyoming on the Central Illinois Writings and Pacing circuit has resulted in the withdrawal of both towns from the circuit and their affiliation with the new C. B. & Q. P. Racing circuit organized last week at Mendota, with Aurora, Princeton, Mendota, LaSalle, Wyoming and Sandwich holding membership. The dates for the circuit are:

Aurora, Aug. 21-23—Central States Fair.

Wyoming, Aug. 25-28—Stark County Fair.

Princeton, Sept. 1-4—Bureau County Fair.

Sandwich, Sept. 8-11—Sandwich Fair.

LaSalle, Sept. 15-18—LaSalle County Fair.

Mendota, Sept. 21-25—Mendota Fair.

C. L. Stinson, Sandwich, was elected president of the new circuit; John S. Skinner, Princeton, secretary-treasurer. The new alignment leaves the Central circuit with only Alton, Cambridge, Kewanee, Joliet and Knoxville.

The Princeton squabble with Kewanee over dates precipitated the Central circuit split, Kewanee grabbing the Princeton date, which promoters of that event claimed had been traditionally Princeton's since the last quarter of century and refused to relinquish it. Princeton argued that it had a secret pact with the weather man to protect during the last week of September and though others of the circuit were raised out and suffered calamities by man and nature, the heavens beamed on the Princeton date the last week of September, such as the Central states bunch could deprive it of its week. When the Central association stood firm, Princeton quit and Wyoming expressed its devotion to the supernatural by leaving, too.

San Diego Zoo Shipping

Annual Animal Surplus

San Diego, Cal., March 17.

The annual exodus of animals generally two by two as in the old days of the Ark, is under way at the local zoo, following the custom of shipping out the surplus each spring the surplus specimens, resulting from births, purchases and trades throughout the year.

Two kangaroos, two dingoes, two koobabaras, two Australian birds and two pennant parrots, surplus from a large shipment recently brought to the local zoo from Australia, will travel alone to Kewanee, where they will be sent to Hamburg, Germany, where they will be trained for exhibition in the famous "Tierpark" of Karl Haggenback. If they survive the trip, 20 more will be sent next spring.

EARLY BILLING BATTLE

Ringings' Advanced Start to Offset 101 Ranch Posters 7 to 10 Days

Chicago, March 17.

The Ringling, Barnum & Bailey brigade No. 1 is now billing the east. The brigade has been put to work early to combat the 101 Ranch Show, which, in a great many cities, is a week to 10 days ahead of the big show.

The extreme early start of the Ringling and Barnum & Bailey makes it look as if some regular circus opposition will be inaugurated with the start of the 1925 season.

Coast Showmen's Ball

Los Angeles, March 17.

Pacific Coast Showmen's Association held its third annual ball at Cinderella Roof Monday night. Over 2,000 in attendance, with Charles W. Nelson, chairman of the event. A number of picture players who had been in the outdoor field prior furnished the stage entertainment and specialties.

The dance music was provided by Herb Woodford and his Brunswick orchestra and Glen Oswald's Victor aggregation.

Variety Bureau, Washington, March 17.

"Radio and jazz aid commerce" is the theme in which the Department of Commerce heads the announcement this week covering the "wants" of the world for American made goods. From the Canary Islands (Canada) and Egypt come requests for radio apparatus. Ireland is in the market for jazz band instruments including pianos. This list, as well as many that have preceded it, clearly demonstrates the vast amount of business that awaits amusement in all parts of the world.

It is necessary in replying to address your communication to the nearest branch office of the department, a list of which was but recently published here, giving the name of the country, the commodity and the code number, in the same order as listed above. A prompt reply is guaranteed by the department if these instructions are followed.

Purchasers
Among the current list of those desiring to purchase outright are the following:
Canada, radio sets and parts, such as loud speakers, phonograph units, and battery eliminators (14205), gloves (14140), knit dresses, sweaters, scarfs and gloves (14140); Canary Islands, radio broadcasting apparatus and equipment, also monks cloth for radio broadcasting.

Small Spectacles Grow

In Favor Among Fairs

Chicago, March 17.

Small spectacles are becoming more popular than ever in fair circles, and the county fairs are turning out just plain fireworks display are going in for them. Although in a way they cost considerably more money, the drawing power of the spectacles to the night show is so infinitely superior to the ordinary displays that fairs are being "sold" on the proposition every day.

Heretofore it was only possible for the big state fairs or those with big attendance to stage the spectacles, on account of the large number of people employed as supers, the immense amount of scenery and the corresponding expense in their portrayal. Fireworks manufacturers, however, have gone more thoroughly into the question and the season of 1925 will see a number of the small fairs staging spectacles, where the cost of setting up is reduced in size, although not enough to spoil their attractiveness, and where the local talent employed will not necessitate a big outlay.

By introducing the free acts during the run of the spot, it forms a splendid background for the performers and makes a continuous program. One particular firm has been making three separate productions for large, medium size and small fairs, of a spectacle called "Pioneer Days," depicting the historical events of the particular section of the country where it will be displayed and containing this local interest, with local people portraying the various characters, it is proving a most popular offering.

Buckeye Circuit Fairs

Bucyrus, O., March 17.

Seven fairs comprise the Buckeye Fair Circuit this year; they are: Tiffin, O., Aug. 25-28; Norwalk, Sept. 1-4; Upper Sandusky, Sept. 5-11; Marion, Sept. 14-18; Mount Pleasant, Sept. 21-25; Bucyrus, Sept. 29-Oct. 2; Attica, Oct. 5-9.

W. F. Wieland of Mt. Pleasant is circuit president and Jay W. Haller of Bucyrus, secretary.

BARKER'S FOX FARM

Chicago, March 17.

Fred Barker, last season press agent of the John Robinson circus, has started a silver fox farm at Beardstown, Ill.

Barker will not troupe this year.

Drop in Park Device Exports

Washington, March 17.

A decided drop in the quantity of amusement devices exported is reported for January, 1925, as against that month in 1924.

According to the Bureau of Census there were 72,130 pieces with a value of \$2,750,000 exported in January, 1925, against 123,252 pieces valued at \$21,499 in January, 1924.

stations (14126); Egypt, radio apparatus (14176), 3,000 to 5,000 tin bottle tops or caps (14176); France, cheap automobiles (14183); Germany, cigar lighters, match cases, combination pencil and fountain pens, pocket tools (14132); India, automobile accessories and parts (14170); Ireland, woollen and cotton hosiery and underwear (14145); Japan, band instruments, also pianos (14137); Netherlands, automobile accessories (14193), tennis rackets (14131); Australia, lamps, automobile lamps, vacuum and auto lamps (14175); New Zealand, perfumes in bulk (14165).

Selling Agents

Those desiring to act as selling agents only include the following:
England, button, gloves, hosiery, notions, ribbons, tapes (all 14154); Egypt, boots and shoes, also electrical supplies (14155); medium priced hosiery (14141 and 14143), silk and cotton hosiery (14155); Germany, automobile accessories and novelties (14154); automatic pianos (14135); New Zealand, automobile specialties, books, fancy goods, novelties, toys (all 14165); South Africa, watches and clocks, especially cheap alarm clocks (14134); Spain, hosiery, toys, real and imitation, other goods, toys and, novelties (all 14139); Sweden, hosiery and underwear (14148); Uruguay, balloons and other rubber toys (14260).

PARADISE PARK REOPENING

Despite Residential Opposition, Park Will Resume May 14

Rye, N. Y., March 17.

Having overcome opposition from wealthy residents via a court decision, Paradise Park will reopen again this season, and Manager Fronty is ready for opening on May 14.

Since the opening of the park there has been considerable trouble with wealthy residents against its operation, which culminated in the court decision refusing to grant an injunction against operation of the amusement resort.

Fronty is arranging to increase the number rides and amusement devices for the coming season and has acquired additional space in which to install these new features.

MERCER COUNTY NIGHTS

Aledo, Ill., March 17.

Three night shows will be given at this year's Mercer County Fair, according to a decision of the board of directors. It will be the second year in succession that fairgoers will have been provided with evening entertainment.

However, the night fair this year will not include fireworks or a pageant such as was staged in 1924. Special attractions have been secured for the three nights this year, the Orpheum players, a musical revue company of 13 that have been at the Terrace Gardens, Chicago, having been signed to furnish the entertainment.

JONES SHOWS' REPEAT DATE

The Johnny J. Jones Shows

played St. Petersburg, Fla., for the benefit of the American Legion, the week of March 2. There has been a ban on all tented amusements in the city since the time the Jones organization being the first to exhibit for over a year, when the same organization played the last tented date within the city limits.

His business was provided all the week. The show went to Palm Beach following the St. Petersburg engagement.

Frink to Work in East

Chicago, March 17.

F. J. Frink, assistant, C. W. Finney, general agent Miller Brothers' 101 Ranch Show, now home in Oxford, Penn., will take up his duties when the show reaches Washington the first part of May. He will assist in routing the eastern territory.

Maine Dates

Skowhegan, Me., March 17.

The Somerset Central Agricultural Society will hold a summer meet July 4.

The Mt. Skowhegan fair will take place Sept. 14-17.

INSIDE STUFF ON THE OUTSIDE

Long Delayed Fair Meetings

Variety is in receipt of a communication from a prominent firm catering to fairs in the line of amusement, in which they voice their strong disapproval of a condition that exists at many fair meetings, whereby booking agents, fireworks companies and other representatives of amusement are put to great additional expense and trouble, much of which could be avoided if matters were arranged differently.

They cite two instances of recent date. The first at a meeting at Jacksonville, Fla., where, at the request of the local fair management, three booking agents and eight fireworks representatives were present. The meeting was called for 7 p. m. and did not convene until 9 p. m. The three act people were first heard and took until 11 p. m. They then began to call the fireworks men and the meeting ran on till 2 in the morning. When they had heard all the fireworks representatives they advised the agents that they would take the matter under advisement and settle the question at a later date. The complainant says that in many instances such as this, the total expense of the large number of agents called in for a small fair meeting is as much as the entire fair spends with one of them for the program.

The same condition existed at Kewanee, Ill., last week. The meeting at Kewanee opened at 2 o'clock March 11 and closed at 5:30 p. m. No possible chance for the agents to get out of town till the following day. The fireworks contract in this instance again was not let, as some of the members of the board having left there was no quorum, as the secretary would not assume the responsibility.

Barnes' Term to 'Association'

Before or after Fred M. Barnes left the World Service outdoor booking agent in Chicago he is said to have placed a proposal before the Western Vaudeville Managers' Association (agency) and also of Chicago, which has an outdoor booking department.

Barnes wanted to connect with the W. V. M. A. He asked for a 10-50 split of all work delivered through his own bookings or through the fairs he brought into the W. V. M. A. and also asked that his stock in the World Service be taken over by the W. V. M. A. at Barnes' own appraisal of value, \$25,000. In return, Barnes pledged a certain amount of business through him for the W. V. M. A. and agreed to pay him own expenses traveling and out of pocket Barnes' annual expense account with the World Service was always reported as over \$20,000.

The W. V. M. A., affiliated with the Orpheum Circuit, did not give Barnes an immediate answer, nor is it known if the association as yet has given an answer. The surety, however, with which Barnes submitted his proposition may be accepted on the fact that he guaranteed to bring into the W. V. M. A. with him the three star salesman of the World Service—Fred Kressman, Guy Baldwin and Billy Collins.

What booking plans, if any, have been rounded out by Barnes for the future, New York does not know. In New York, though, it is claimed that Barnes has no intention of returning to the World Service under any conditions, while Caruthers and Simpson are with it.

Outdoor Showman's Florida Control

Two of the leading outdoor showmen are said to have a considerable control in Florida. They are John Ringling and Ed Ballard. The Ringling interests mostly center at Sarasota, while Mr. Ballard's are at Palm Beach as the principal point.

Ballard is of Mugivan, Ballard & Bowers, the circus firm with three of four circuses. Ballard, however, is concerned in many ventures outside of the circus lot and is a strong figure in national politics.

The Ringlings (John and Charles) are reported to have made about \$12,000,000 so far in their Sarasota investment, which is a really development. It is claimed the Ringlings will make \$20,000,000 more before they are finished with that Florida settlement founded by them.

ROBINSON OPENS MAY 2

Chicago, March 17.
Arthur Hopper, general agent, John Robinson Circus, is in Chicago. He will remain until the opening of his show May 2, Marion, Ind. If the Coliseum, Cleveland, can be secured, the show may open about the middle of April, which is still very uncertain.

JONES' \$4,000 JUMP

Chicago, March 17.
When the Johnny J. Jones Exposition Show makes its jump April 20 from Jessup, Ga., to Washington, D. C., the transportation charge will be \$4,000.

The Jones shows travel in 40 cars.

Will Repeat Nice Carnival in London

Nice, Mar. 7.
Eustace Gray, English theatrical man, has purchased from the Nice carnival committee 250 papier maché heads which were used here this season in the procession through the streets in February.

Gray is going to reconstitute the Corso Carnival in London during the summer, probably at Wembley, for which purpose he has secured the caricature figures.

FAIR DATES

Dates for the City county fair next fall are Aug. 25-28.

Dates for the 13th 'latonia, Tex., fair, Sept. 1-4.

The Boone County fair, Belvidere, Ill., will be held the first week in September.

The Shriners at Indianapolis have contracted for a big fireworks pageant at Broad Ripple park, Indianapolis, Aug. 27-29.

BARNES OPENING MARCH 21

Los Angeles, March 17.
Barnes Circus opens its season at Hollywood on March 21-22, playing two locations there and coming to Trueman park the following day for seven-day run.

It will feature the "Pocahontas" spectacle as it did last season.

NEWS OF THE DAILIES

NEW YORK

(Continued from page 14)
12, from Cleveland. It is charged he lured the Fennell boy from home with glittering promises and made the lad a star vaudeville performer.

Dorothy Gates, former Winter Garden girl, has dropped the suit against her husband, Philip Herrman, son of wealthy parents. She had asked \$12,700 for support and back alimony. A satisfactory agreement had been reached out of court. It was stated. Herrman is living in Reno, Nev., and has filed suit for divorce, it is said. His wife had been served with the papers.

For the first time in five months, Irene Franklin walked Friday. She has been confined to a bed in the Neurological Hospital, New York, since she was 18 months old. She manifested itself while the actress was playing in Australia. Miss Franklin hopes to leave the hospital in another month.

The City of New York must pay \$3,000 for making the "Big Standing Room Only," ordered by the Transit Commission in 1922 to show crowded conditions on the city's transit lines. The makers, the Baumer Film Company, assigned the work to the Continental Guaranty Corporation. After a verdict the trial justice set it aside. The Appellate Division decided in favor of the city by a vote of four to one.

"The Complex" has changed from special matinees to regular performances at the Princess, New York, and as an added attraction the show "The Complex" gives a 15-minute talk on psychoanalysis at every performance.

Rehearsals have started on "The Garden of Mystery" with the author, Charles Wakenfield Cadman, supervising. The play, which was taken from Nathaniel Hawthorne's "Rappaccini's Daughter," will have as its stars Helen Cadman, Yvonne de Treville, Ernest Davis, Hubert Lincoln and George Walker. The orchestra is the American National, with Howard Barlow conducting.

Zoe Atkins has completed a new play, "Fardon My Glove."

Glenn Hunter has signed with George C. Tyler for next season.

Just to prove that her costume was not immodest, Frankie Lloyd, chorus girl, wore her black tights and "frocks" in Flatbush Court, Brooklyn, N. Y. Frankie's employer, Michael Almbinder, proprietor of the Tavern, Ocean parkway, had been summoned to court by the police and charged with permitting the exhibition of indecent exposure to women. Magistrate O'Neill looked at the costume and reserved decision.

The Messrs Harris, owners of the Capitol, Pasaic, N. J., have brought suit for \$250,000 against Harry Stein, principal owner, and several other stockholders of the new Monmouth theatre in Pasaic. Stein is charged with an unlawful conspiracy to injure the reputation and business of the Capitol, and to deprive the Messrs Harris of their property. Stein is the owner of the Bradford, Newark, and the Regent, Paterson, N. J.

The newest and probably the littlest Little Theatre has opened in a apartment store (Meyers), in New York, with seats for 36. Tony Sarg and his marionettes give performances every half hour to juvenile patrons.

Marie Gaspar, vaudeville dancer, won a separation decree from Laurence Schwab, producer, in New York Supreme Court Thursday. She was granted \$100 weekly for the care of her young child by Justice Aaron J. Levy, who, deciding against the man, rebuked Schwab for "his iniquitous conduct in trying to escape his obligations."

A sensation had been introduced into the trial by the testimony of Arnold Rothstein, sporting man. That collusion had been agreed upon in the presence of William J. Fallon, attorney for Miss Gish. Fallon later informed Justice Levy he had been guided throughout in the handling of Miss Gish's affairs by the highest ethics of the legal profession.

March 23 has been set by Federal Judge Goddard as the date for hearing the injunction motion prayed for by Charles H. Duell, film picture producer, to restrain Lillian Gish from acting for any other motion picture concern. At the same time the court denied a motion for a preliminary restraining order pending trial, with the proviso that Miss Gish does not

enter into the employ of anyone else.

Wallace Eddinger has been picked by the Harvard Theatre-goers to announce details of the new organization's \$5,000 scholarship for the graduate of each coming senior class who has shown himself the best actor. This will allow the graduate to study abroad for two years and take up a stage career.

"The Good Hope" and "The Enchanted Prince" have been picked to open the Intimate Playhouse, 105 West 18th street, Bronx, during Easter week. Director Sidney Slavov announces a policy similar to the Provincetown Playhouse and the Neighborhood Playhouse.

The Vanderbilt, New York, is to inaugurate a permanent policy of annual musical productions, according to Lyle D. Andrews.

Curt Taucher, German tenor, plumped 20 feet from the stage to a platform during a performance "Siegfried" at the Metropolitan Opera House Wednesday night. Taucher, a big, burly, heavily swollen wrists and many bruises, Taucher continued singing the lead role, using his sword as a cane. This led to the accident to singers at the Metropolitan this season. The others were: Madame Jertitz, soprano; "The Song," soprano; Larsen-Todsen, kicked by a horse during rehearsal, and Michael Bonner, sprained ankle during another rehearsal.

Eddie Cantor, at Cambridge, was guest of honor of 300 undergraduates at Harvard Union and told the students that those determined to act should enter the business via the chorus. "Regiment men are going in for chorus work now," the comedian told his hearers.

Jeanne Eagels stopped off in New York Thursday morning to deny that she was engaged to Edward Coy or anyone else; declared she was suffering from acute colitis, a serious intestinal ailment, had eaten nothing but soup for a month, and was going to Washington for special medical treatment. She had left "Rain" at Cleveland.

Evidently Richard Bennett will not contest the divorce suit of his wife, Adrienne Morrison. The papers were served on Bennett in February. The time limit to file an answer has expired.

James Rennie, husband of Dorothy Gish, was dismissed on a charge of disorderly conduct by Magistrate McAndrews in Yorkville Court. He had been summoned by Charles H. Duell, head of the motion picture firm bearing his name, after a dispute in front of Duell's office, February 19.

The Magistrate told the men to avoid each other pending a suit Duell has started against Lillian Gish, Dorothy's sister, to restrain the former from breaking a contract.

For 17 days a policeman was on guard over a safe in the office of Loew's Victory Theatre, Third avenue and 24th street, and the uniformed men, working in relays of eight hours each, stayed several feet away from the money box. Said safe was "loaded" with dynamite, neatly inserted by burglars who were preparing to blow the strong box when frightened off. The suspense was ended by officials of the bomb squad and the Bureau of Combustibles deftly extracting the dangerous "soup" from the safe.

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CHICAGO

Playing their fifth engagement of
the season and their third within a
period of four weeks, Van and
Schenck are again headlining the
Palace this week, demonstrating
that neither time nor constant re-
petitions can dim their remarkable
popularity. The Sunday matinee
crowd only allowed them to beg
off after they had given 12 num-
bers. The bill was replete with
singing from Dixie Hamilton, on
number two, to the closing act. De-
spite the heavy load of songs, the
show has lots of comedy and plenty
of speed.
Roy Cummings was the laugh hit

Interest in his methods of project-
ing on a screen he was good for a
number of laughs.
Sketches by Elaine Stern.
As sketches go it is very good, with
a strong emotional ending which
vividly affected many members of
the audience, not all of them wom-
en, either.
"Test," a skit running about
three minutes with the frantic and
monosyllabic actors metamorphosed
into a jazz orchestra for the second
half was original. Ballard MacDon-
ald wrote the skit and the dialog
is all "Yes" and "No." Jack Rich-
ards, Tina Glen and Billie Stout

having undergone extensive altera-
tions. The theatre is under the
management of Abe Cohen, who
operates the Midway hippodrome.
The house is being booked by Billy
Diamond, of the Gus Sun office here.
The policy will consist of six acts
and a two reeler with four changes
weekly. A 40-cent top is charged.
Eight acts comprised the opening
bill. It ran smoothly. The Versatile
Five, pretentious for a house of this
calibre, were the flash turn, prov-
ing the weakest. It is a singing turn
employing two pianists with a
serim drop displaying living pic-
tures with werc clamber. The idea
is big but it lacks talent.
DeLorto and Sheehan and Milton
and Graham split the honors for
comedy. The latter held down No. 8
with the former the next-to-clos-
ing turn. Both turns registered
solidly.

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless
otherwise indicated.
The cities under Correspondence in this issue of Variety are as
follows and on pages:

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of the show. He is the ne plus ultra
in syncroptic hokum.
Burt Shepherd, Australian whip
manipulator, proved a pleasant
opener, holding the boards just long
enough. Dixie Hamilton went over
big, somewhat surprising in view
of her rather ancient published show,
repetitive. Henry Bergman, with
his able assistants, Lou Handman,
and the Sisters Crisp got over in
good shape more by reason of ex-
pert showmanship than by any extra-
ordinary merit in the act. Moore and
Freed, two snappy boys who
make odd noises on odd instru-
ments, qualify as top-notch enter-
tainers and were favorite.
The outstanding novelty of the
bill was Bert Levy's cartooning. He
was well liked, and apart from the

were individually effective in the
unconcocted follow-up. The act
closed and held all save a very few.

There is not sufficient vaudeville
entertainment in the first half of
the Majestic show to warrant call-
ing it a good program. The bill is
poorly arranged, with all of the
sure-fire comedy turns slanted in the
second half. A change in the run-
ning order of the bill would have
helped. Wood and White changing
places with Burr, Mayo and Renn
would have injected the substantial
comedy punch which was essential
in the forefront of the show despite
the fact that the team is capable of
holding its position. As it was, the
first real intimation that there was
a comedy act on the bill did not occur
until the fifth turn.
The "Seven Flashes," a rural
school offering, is embodied with ex-
ceptional good talent, captured com-
edy honors. The singing and com-
edy are above the average, with the
dancing also standing out. The
latter was handicapped somewhat
due to the preceding act employing
a similar routine. Stutz and Bing-
ham, in a late spot were another
bright comedy turn, with the man
procuring innumerable "howls"
through the manipulation of his
troupe, who have a tendency to
lower themselves automatically. The
team displayed good voices and are
capable of bringing down a spot in
the better hours.
Jack and Jessie Gibson opened
with an exhibition on the unicycles
intermingled with some talk. It is
a good turn for the position. Phil
Davis, with the assistance of some
comic and a pair of white gloves, dis-
pensed some "mammy" numbers.
Davis was determined to use the
eight numbers he talks about and
overstayed his welcome. Barr, Mayo
and Renn were too quiet an offer-
ing for the Majesticites. This turn
hasn't changed a line in five years,
and their present vehicle is passe.
Moscow Boyan Singers didn't
mean a ripple and it is hardly a
suitable vaudeville attraction. It's
a ten-people combination with but
four fair voices. The other six act
merely as a background. Wood and
White showed the first signs of life
with their grotesque comedy sing-
ing and dancing. The Seven Flashes
followed and were succeeded by
Stutz and Bingham. Fleckards' Chi-
cago Syncopation closed with a
novel musical combination that re-
lated solidly. A detailed report
will be found among the bands and
orchestras' reviews.

The Chateau had a satisfactory
show the last half with Al H. Wil-
son scoring heavily. An exhibition
of daring perch balancing was given
as an opener by the Powers Duo.
The act qualifies as strong enough
to play pretty near anywhere. It
ought to be a great outdoor attrac-
tion, as it is flashy.
Warren and Hayes, mixed team.
No. 7 were weak. There is a
eternity of drab talk that should
be rigorously slashed. They finish
with a clown dance, good but not
(Continued on page 52)

The show got under way with the
Freddie Brothers, a hand-to-hand
turn in "one" that scored. Sammy
Clark, with songs and chatter,
found it easy sailing. Clark is a
younger who possesses personal-
ity plus a smart delivery. Hull and
Dormer, mixed English, sufficed in
the trey spot. The man is a good
storyteller, but his delivery is a
woman offering little assistance.
Milano Four, musical and singing
combination, will hardly survive as
a vaudeville attraction. Milton and
Graham, Versatile Five, and De
Lorto and Sheehan followed. Ros-
coe's Midgate closed with the two
filliputians doing some fair work in
the line of balancing and boxing.
Corking good opening show for
this house.

The Chateau had a satisfactory
show the last half with Al H. Wil-
son scoring heavily. An exhibition
of daring perch balancing was given
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(Continued on page 52)

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Jack and Rochelle had their
dressing room ransacked while play-
ing the State-Lake. The burglars
entered through a window that
leads off the fire escape into the
men's room. Breaking a panel in
the door they gained admission to
the locked dressing room. Their
loot consisted of \$450 in cash, man's
diamond ring valued at \$200, a
ring valued at \$50, wrist watch, \$75,
and two fountain pens.
Gregory Kelly, who plays the cor-
respondence school detective in
"Badges" at the Garrick, undoubtedly
disposed of all his badges when he
failed to run down the vandal
who entered his and Miss Ken-
nedy's dressing room and made off
with their stage and street apparel.
Lubliner and Tring will move
their local executive offices from the
Kimball building to the new Bell
building on Michigan boulevard, oc-
cupying the entire 21st floor.
The Willard opened Friday, after

HOUSE STUFF

On Music

Several of the music publishers have declared that the so-called "inside" stories on the music business told to the public through the pages of magazines, have had a bad effect on the music line. It is claimed that the occasionally real but often exaggerated figures of how songs sell and of the quick money to be made in the "alley" have led dozens into believing that here is a "get-rich-quick" business for anyone. As a result, whenever these stories have created wide attention, there have been dozens of individuals throughout the country who jump right into publishing or writing songs. While few of them succeed in the slightest degree they make it harder for the established music firms by tying up local dealers and trade temporarily. With public attention centered on "millions of copies" and such things, the song sharks find easy pickings. It is pointed out that the work of these scavengers has always been most harmful after the articles about Tin Pan Alley have been most numerous and convincing.

Aside from those evilly the publishers have found that such accounts of their business bring them all sorts of nuisances. A recent example was a scene in one of the offices to which an elderly woman had come all the way from Boston to sell a song. Her imagination fired by recent articles concerning a great popular composer and his meteoric rise wanted a cool \$10,000 for her number. That might be expected if the woman had been a fanatic on the subject, but in reality she was a perfectly normal person, believing that the publishers only dealt in that sort of figure and that if the song were a winner it would bring her hundreds of thousands of dollars.

The next batch of Columbia record releases will prove a surprise to the trade and public alike. The disks are surprisingly smooth and free from technical defects, as a review of the records discloses, and reflects to the credit of Arthur Bergh, the new recording laboratory head at the Columbia.

Bergh analyzed the situation when he first came over from the Okeh (General Phonograph Corp.) as being a factory pressing defect because the "masters," when they came through for review by the laboratory staff and the recording artists were perfectly satisfactory, well-balanced and without any technical defects. His imagination fired by recent articles concerning a great popular composer and his meteoric rise wanted a cool \$10,000 for her number. That might be expected if the woman had been a fanatic on the subject, but in reality she was a perfectly normal person, believing that the publishers only dealt in that sort of figure and that if the song were a winner it would bring her hundreds of thousands of dollars.

Previous commentation that the Brunswick records were amply represented on Broadway by five recording artists (Isham Jones, Ray Miller, Bennie Kruger, Frederick Fradkin and, up this week, Al Johnson) is further augmented by Phil Charnin, who often, exclusive Brunswick, plus lists in "Lady Be Good" at the Liberty, and the Radio Ranks (Wright and Bessinger) at Loew's Stage, New York, this week. This gives Brunswick a strong Broadway plug.

In addition, the Brunswick phonograph is the "house" machine at the Capitol, Strand, Piccadilly and Criterion theatres. Next week the Mound City Blue Blowers, also Brunswick recordings, are the Mark Strand, New York, doubling from the Wigwam (cafe) where they "blue" nightly.

A storm is brewing between two of the large publishers as a result of two new "rain" songs with very similar titles. The first of these is "Let It Rain," a tune by the famous Willie Howard (aka "Sky High"), and one of the new plug numbers of the house. The other is "Let It Rain, Let It Pour," by Walter Donaldson and Cliff Friend, one of the leaders in the firm's spring catalogue. As Harms is not a member, the M. P. P. has been powerless to prevent the conflict in titles.

The clouds are heavy as both firms are particularly anxious to "make" their songs and all musical precedent has shown that in such a case only one of the two tunes usually pans out successfully.

The theory anent radio and its harm to the music business has resolved itself into the promise that radio's danger is not so much because of its "plugging" of popular songs as the fact it consumes too much of the public's spare time. Thus, the more attention in the form of music, so occupies the public's spare time there is little thought left for the purchase of records, rolls and sheet music.

As a recent publishers' conference, the complaints were aimed at radio as the only explainable cause for "rot" business. Music executives testified that the number of song hits last year, the revenue therefrom was hardly enough to make it worth while. The cause, therefore, was blamed on radio.

It is interesting to note that after the long interim following the initial radio craze and the wide discussion pro and con anent radio as a popularization factor for pop song material, that Henry Waterson, who has not produced one big hit, while firms like Fox and Remick, with their definite opposition to radio, have been producing sensational smashers.

In justice to Waterson's business acumen, his song material was probably basically satisfactory and can only point to the conclusion that promiscuous broadcasting only helps in "killing" songs.

The other firms, in their conservative attitude of picking and exploiting songs, have produced some big revenue makers.

A peculiar psychology is developing "Hong Kong Dream Girl," a Robbins-Engel song, into a dance hit, explained by the Chinese restaurateur. So many Chinese joints have sprung up all over the country, the publishers report, that despite the number being a couple of years old, it suddenly became revived because of this fact.

The orchestra leaders in the Chinese restaurants aver that their managers encourage the plugging of the "Hong Kong" song because of the Oriental favor.

Radio as a "feeler" to test the merits of new song material is very practical. Some of the lesser publishers broadcast their new numbers a few times to feel the responsive pulse. As has been proved in several instances some music dealers, in cities like Boston and Philadelphia, listen in regularly as part of their business and, if the songs are worthy in their opinion, actually send in small orders to the stations at once with a question mark next to the song titles. These orders, or other inquiries, are usually made by the respective music firms and in that wise a fairly good idea of the songs commercial chances is gleaned.

A casting agent, who is also a cabaret booker, has a very pronounced sense of the aesthetic only as applies to color schemes. When the agent outlined his new apartment, he happened to be passing a book shop. He was accompanied by an attorney and another showman. Both were surprised at the agent's sudden development into a bibliophile when he entered the shop and asked for some books. The shopkeeper inquired whether he was interested in sets of standard works by Thackeray, Scott, Shakespeare, etc., whereupon the agent replied that he was not particular as long as they have red covers to fit the color scheme of my apartment.

When Vincent Lopez and his orchestra played in Washington, D. C., at the opening of the new Mayflower hotel there, they broadcast their "Vocal Medley of Negro Spirituals," which they brought to the

MUSIC

Washington, March 17.

The exports of perforated music rolls, phonographs, records, band instruments, etc., show increases for the seven months of the government's fiscal year that have elapsed.

Music roll exports reached \$35,000 in the current year against \$35,000 rolls last year. Phonographs, 44,800 against 39,700. Phonograph records totaled 2,148,000 for the current year against 1,785,000 a year ago.

Band instruments disclose the biggest increase, these totaling 7,422 instruments in 1924-25 against 4,832 in 1923-24. The greatest number of phonographs went to Canada, with Australia ranking second.

Fisher Files Schedule of Assets and Liabilities

Fred Fisher, Inc., bankrupt music publishers, will file its schedules today in the U. S. District Court listing liabilities of \$60,000 and assets of \$7,000. The debts are chiefly printer's bills, royalties to writers, etc. The assets are the value of the catalog, inventories, notes due, prospective royalties, etc.

The rumor contrary to Fisher's wealth which has given rise to talk about "concealed assets" is denied by Julian T. Abeles, his lawyer. Fisher will continue music publishing on a small scale and also free-lance as a writer.

OPENS IN PICTURE HOUSE

Tex Conroy opened a two-week engagement at the Comox (pictures), Broadway, New York, Sunday (March 15).

Conroy and his orchestra are Victor Recording artists. The Riviera is their first vaudeville engagement.

SQUIRES' OWN CO.

Harry Squires, a song writer, has entered the music publishing business on his own. He has taken over the catalog of the Pearl Music Co., which formerly exploited several of Squires' own compositions among others.

for Okeh recording. The number is a Lopez standard and has been for some time, but not until the Washington broadcasting did it meet with adverse criticism.

Several of the colored clergy protested against the alleged desecration of the spirituals by synecopation and one fanatic sent in a threatening letter.

"You Left Me Out in the Rain," a Wilmark ballad, seems threatened with a commercial revival because of its sudden rise in popular favor with band singers. This has resurrected the song, which was never really gone after, having been dormant for several months.

This is explained in view of a Variety vaudeville criticism that the song was antiquated. From the trade viewpoint it has been out quite a while, but because of the Wilmark's reorganization of its popular catalogue never fully exploited. Such attention is now being accorded it.

A cafe-entrepreneur was interested in a site on Fifth avenue for a smart after-theatre club. What struck him most favorably was the fact the proposed cafe adjoined a church. He immediately violated exploitation "copy" that "Patrons can stay all night and drop into church in the morning," but the reality people, when they learned the purpose of the proposed tenant, didn't take to having a cafe on the avenue.

The check-room in the basement of the Times building is getting to be a musician's bazaar. The taxi cab boys daily check their bags of drums and other instruments there, redeeming them nightly for their various engagements.

The musicians represent an important source of regular income to the large parcel checking headquarters, otherwise a transient's convenience.

N. T. G. (Gran'old), the Loew publicist and WHN announcer, is cashing in from other sources, as a songwriter (lyricist), although stopped from making personal appearances on the stage.

Unlike N. T. G., Roxy and his Gang, while also appearing "for revenue only," donate such proceeds to charity on special occasions. S. L. Rothafel appears with his troupe only for their actual expenses, the proceeds go to charity.

"Blues" of the "hot" order, are enjoying another vogue with the public. This is gauged by some of the royalty returns from the "mechanicals" which proved pleasantly surprising as regards index numbers from which nothing sensational was expected. The reason is not particular to music through radio and stage.

A new ballroom on Broadway must have had a great many season passes issued by its former managers, as the new administration has been picking up the gate-crash cards with the result, employees of the place aver, that "business" seems to be off.

This seems to be the era of the small publisher. Moderate exploitation expense makes it interesting all around instead of the \$60,000 or over monthly burden that the big guns must bear because of many branch offices, etc.

THAT SOOTHING MELODY

(Waltz)—Nathan Glantz and Vernon Dahard. (Fox Trot)—Shoemaker, Frank Day. (Fox Trot)—Jack Stillman's Orchestra and George Filton Ballard—Edison No. 51498.

A corking waltz and fox-trot couplet, "That Soothing Melody," like its title, is a smooth melody waltz by Frank Day and Charles Dornberger, which Glantz has "canned" in great style. Vernon Dahard contributed a new rendition after the completion of the waltz instrumentally.

Jack Stillman in "Shoo Me" (Davis-Lewis-Ross) has produced an exceptional recording. The brasses are generally brilliant with the cornet stepping out in great style. The banjo and saxes in solo turns are also meritorious.

NO WONDER (Fox Trot)—International Novelty Orchestra.

BETTY LEE (Fox)—Jack Stillman's Orchestra—Edison No. 19590. A brace of graceful fox-trots, delightfully scored. Nat Shilkret's International Novelty Orchestra has made a fine job of "No Wonder" (Davis-Burke). The saxes are excellent. "Shoo Me" a vocal chorus is also included.

"Betty Lee" (Harbach-Conrad-Chester) is from the show of the name and Jack Shilkret's organization completes an excellent brotherly contribution, back to back.

LAFF IT OFF!—Eddie Cantor.

OH MABEL!—Jones and Harms. A sappy Eddie Cantor contribution with plenty of "ha-ha" interludes in the optimistic "Laff It Off!" vocal solo on the reverse side, the Happiness Boys (Ernest Hare and Billy Jones) duet "Oh Mabel!" in their usual finished style, Jones doing falsetto but explaining in the record that this should not be held against him.

I CAN'T STOP BABYING YOU

(Fox Trot)—Orch. Orchestra. TWILIGHT (Fox)—Gene Rodemich and Orle.—Brunswick No. 2707.

It is only fitting the crack Orle orchestra should "can" "Babying You" in view of its co-director, Rodemich, who has been out of the song with Santly-Kahn. There is some great sax work included in the arrangement.

"Twilight" (Stoverman—Rodemich) is another number recorded by a band which has its leader as co-writer of the composition. The brass is another number recorded by a band which has its leader as co-writer of the composition. The brass is another number recorded by a band which has its leader as co-writer of the composition. The brass is another number recorded by a band which has its leader as co-writer of the composition.

THE ONLY ONE FOR ME (Fox Trot)—Paul Whiteman and Orchestra.

LUCKY KENTUCKY—Same—Victor No. 19884. A smartly scored fox-trot in the ultra Whiteman style. The technique is of the usual high-grade order, the piano, banjo, violins and woodwinds contributing in some extraordinary effects.

IN A LITTLE RENDEZVOUS

FRANKLIN (Violin Solo). COLORADO—Same—Brunswick No. 2771. A couple of popular selections by Franklin, the Piccadilly theatre (New York) orchestra leader. It is one of his sudden rise in popular favor has ever made. The melodious "Rendezvous" coupled with the "Colorado" makes for a nice combination.

BYE AND BYE (Fox Trot)—Nat Martin and his Orchestra.

LUCKY KENTUCKY (Fox)—Jack Stillman's Orch.—Edison No. 51497. The Martin aggregation has made a snappy dance recording of "Bye and Bye." The trombone is particularly fine as is the general brass and reeds. Stillman's version of "Kentucky" (Rose-Dixon-Henderson) is also satisfying and also has Ernest Hare contributing vocally.

DRINKING SONG—Shannon Four

WAY DOWN HOME—Same—Columbia No. 281-D. The "Drinking Song" is from the "Student Prince" (Romberg-Donnelly), and makes good quartet harmony number by the Shannon Four. Walter Donaldson's "Way Down Home" is also harmonized by the quartet in excellent delivery.

DOG ON THE PIANO (Fox Trot)

FIDGETY FEET—Same—Okeh No. 40272. The Arkadia combination is a St. Louis band. "Dog on the Piano" is a Ted Shapiro's piano novelty. It is a brisk fox-trot. Jack Ford directs the Archaids and Eddie Ward contributes the piano solo in the rendition of the number.

"Fidgity Feet" (D. J. LeRocca—Larry Childers) is a "hot" number with plenty of snappy brass in the instrumentation.

PETER PAN (I LOVE YOU) (Fox Trot)—The Yellow Jackets.

BECAUSE THEY ALL LOVE YOU—Same—Okeh No. 40269. Melody foxtrot, also played by the Yellow Jackets in distinctive fashion. The reeds deport themselves in a most contrasting manner. The brasses are also satisfactory.

DISK REVIEWS

By ABEL

O. KATHERINA (Fox Trot)—Green Bros. Novelty Band and Art Hall.

HOW I LOVE THAT GIRL (Fox)—Polka's Clover Garden—Edison No. 51492.

"Katherine" (Richard Fall-L. Wolfe Gilbert), the novelty importation, is excellently "canned" by Polka's Clover Garden Novelty Band. The corking brass and saxes are outstanding in a generally excellent recording. Arthur Hall also tops it off with a vocal refrain.

The reverse (Kahn-Florio) number, as done by Polka's Clover Garden, is also snappy and aggressive on its brass. A hot trumpet is particularly good. The sax section well accounts for itself.

I'LL SEE YOU IN MY DREAMS

(Fox Trot)—Arkansas Travelers. HOW I LOVE THAT GIRL—Same—Okeh No. 40277.

"Arkansas" (Richard Fall-L. Wolfe Gilbert) is excellently "canned" by Polka's Clover Garden Novelty Band. The corking brass and saxes are outstanding in a generally excellent recording. Arthur Hall also tops it off with a vocal refrain. The reverse (Kahn-Florio) number, as done by Polka's Clover Garden, is also snappy and aggressive on its brass. A hot trumpet is particularly good. The sax section well accounts for itself.

ALABAMA BOUND (Fox Trot)

—Ace Brigade and 14 Virginians. A SINGERS' COTTAGE IN CALIFORNIA—Same—Columbia No. 282-D.

This is Ace Brigade's initial Columbia recording. "Alabama Bound" (Henderson—de Sylva—Green) is featured by some corking brass. The trombone and trombone shining particularly. The orchestration is clean-cut and the production quality as one of the best releases on the Columbia label. The railroad effects lend color to the scene. The vocal solo is also interwoven in the orchestration.

SINGERS' COTTAGE (Glee-Olsen)

HIREN-KILFEATHER (Glee-Olsen) features some nice sax harmony. It is a snappy recording and an intrinsically fetching fox-trot, but despite its rhythm and melody, as is "Alabama Bound."

THE ONLY ONE FOR ME (Fox Trot)—Paul Whiteman and Orchestra.

LUCKY KENTUCKY—Same—Victor No. 19884. A smartly scored fox-trot in the ultra Whiteman style. The technique is of the usual high-grade order, the piano, banjo, violins and woodwinds contributing in some extraordinary effects.

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"DAILY EXPRESS"

December 16

REAL COMEDIAN FROM AMERICA

FARCE THAT WILL KEEP LONDON LAUGHING

"A new American comedian achieves a great personal success at the Comedy Theatre last night. His name is Lynne Overman, and in appearance and method he resembles greatly Mr. Joseph Coyne as we first knew him.

"He plays the leading part in a farce of a very ordinary and familiar type and, thanks to his genius, it is quite possible that 'Just Married' will be with us some time."

"DAILY NEWS"

December 16

JUST MARRIED

AMERICAN COMEDIAN MAKES GREAT SUCCESS

"Lynne Overman, an American comedian, captured a London audience last night at the Comedy Theatre."

"THE DAILY HERALD"

"Lynne Overman was earning a reputation with a London audience. He is a natural comedian of the quiet American kind, and he will be entirely to blame if the piece has a run, as I suspect it will."

"DAILY TELEGRAPH"

"Mr. Overman is, a tall young American with a deliberate manner, a pleasant smile, and an air of complete imperturbability. He has also, even when comparatively sober, as he must be supposed to be in the third act, a peculiar blurred utterance which somehow or other does not deserve to be described as indistinct, for it conveys quite clearly what he has to say; and this trick is perhaps the most valuable item in his stock-in-trade. Anyhow he is very distinctly an asset to the London stage, and he carries this particular play."

"THE STAGE"

"Mr. Lynne Overman, a very clever and quietly diverting American comedian, made a great hit at the Comedy on December 15."

"DAILY GRAPHIC"

"The chief success of the piece is due to Mr. Lynne Overman, whose characterization of the bachelor was distinctly clever."

"MORNING ADVERTISER"

"...but they are very indebted to the original acting of Lynne Overman, who gave a most extraordinary and novel performance as a very inebriated young man, who meets with remarkable adventures on board a transatlantic steamer. He managed to give a laughable incident in a statement without being in the least vulgar."

"DAILY MAIL"

A ONE-MAN FARCE FROM THE U. S.

"...the plot and the dialogue matter less than the personality of Mr. Lynne Overman, who is on the stage most of the time and is much funnier than the words he has to say and the situations in which he has to appear."

"DAILY CHRONICLE"

"By far the best comedian was Mr. Lynne Overman, a new discovery to London."

"DAILY SKETCH"

"Lynne Overman is the play and the play is Lynne Overman."

"WESTMINSTER GAZETTE"

"Mr. Lynne Overman will become a London favorite. He took the theatre by storm last night. He has a way with him I can best describe by saying that he blends Mr. Coyne, Mr. Frank Tinney, Mr. Ralph Lynn and Mr. Leslie Henson, adding a charm and polish that belong exclusively to himself. I shudder to think what 'Just Married' would be like without him. With him it is uproarious fun."

"THE ERA"

"'Just Married,' the latest farce to be imported from across the Atlantic, serves to introduce to London a new American comedian, Mr. Lynne Overman, whose style of humor is so fresh and delightfully droll that it is fairly safe to assume that the piece will have a successful run. There is something quite original about Mr. Overman's methods."

"THE REFEREE"

"Mr. Overman gave an impersonation as finished in every detail as it was funny throughout."

"ILLUSTRATED SUNDAY HERALD"

"Lynne Overman, next to its Prohibition laws, is the funniest thing America has turned out for years."

"THE WEEKLY DISPATCH"

"...Mr. Lynne Overman, who plays the part of the drunken man with incomparable skill. Mr. Overman is new to English audiences, though he is, of course, famous in America. Suffice it to say that he could give a lesson to many of his competitors. For though comedy cannot be taught, its technique is often neglected. And Mr. Overman has a perfect technique. To see him fall down the companion way is to see a fine work of art."

CHICAGO

(Continued from page 50)

good enough to offset seven minutes of meaningless chatter. They didn't bother to make a bow, although their dance earned them the right to at least one.

A couple of clever kid troupers, probably brother and sister, and billed as the Arnes Duo, started teddy but built to a strong finish, due to the precocious frolics of the very young girl. She has sense

of comedy and is 100% at home on the rostrum. The boy is too big to be cute but makes a competent lesser half. The kids gave everyone an interesting 15 minutes.

Hubert Kinney Revito is another act that starts slow and builds to a strong getaway. Kinney has five girls, all good looking and all contributing solos. The scenic embellishments are excellent and the costume effective. In the Mexican scene it might be suggested that Kinney dispense with the gilt disc.

It looks effeminate. The last five minutes of the act is a whirlwind of pep with Kinney contributing a kicking dance that got the house. Tom Tucker at the piano worked hard and smiled through, even if no one seemed to notice him.

When Al H. Wilson started to describe an old-fashioned German saloon and to talk and sing and gesticulate in German he had the audience on the verge of convulsions. He has a strong single and kept 'em laughing after the first

warming up period.

Teddy, a wrestling bear, closed and entertained.

The Bert Levey Circuit has added the Rialto, Oregon City, and the Elk, Roseburg, Ore., two days each, and Sunday at the Rochester, Rochester, Minnesota.

The Van Orchestral organization will shortly open a revue at the Marigold cafe, Detroit. Glen Hilly, Keeper and Kewpie, Esther Lash will be principals.

A supplementary tour is being arranged by W. T. Gaskill for his "Shepherd of the Hills," one-nighter which closed recently. The tour will be through Michigan. Practically the original cast has been signed.

Theatre robberies still seem to predominate in the loop. While approximately 1,500 customers were busily engaged watching "Quo Vadis" at the Roosevelt, last Friday a lone bandit followed the cashier and two escorts into the lobby of the theatre and relieved them of the cash box containing \$961. It occurred so quietly the people leaving the theatre did not notice anything unusual, the intruder keeping up a rapid conversation pertaining to the picture and theatre. Having acquired possession of the box and its contents he leisurely walked out into the street, disappearing into the loop crowds.

BALTIMORE

By "T"

Academy—Dark.
Auditorium — "Bringing Up Father."
Ford's—Ziegfeld "Follies."
Lyceum—Dark.
Maryland—Keith vaudeville.
Palace—"Step This Way."
Gayety — Al Reeves "Beauty Show."
Homewood Playshog — "The Man Born to Be Hanged," "The Lady

with the Dagger," "Literature."

The New theatre has a tie-up with a local confectioner whereby matinee patrons whose tickets read an even hundred are handed gratis a coupon for candy.

H. M. Moseller, former Famous Players-Lasky representative here, has been appointed manager of the Parkway, succeeding Howard Jefferson, who has become supervisor of musical attractions for the combined Whitehurst theatres.

Lon B. Ramsdell, who resigned the management of the Baltimore Hippodrome to assume the general management of the Evans theatre chain, has put the town of the late Barbara Frische on the theatrical map. The Frederick "Daily News" now boasts a dramatic page. More, it is embellished with the name of Ramsdell himself as conductor of its "Two on the Aisle" column.

Three perfect shades for three types of beauty

STEIN'S MOIST ROUGE

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We have built and financed more theatres than any other organization in America.

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MARIE MACQUARRIE

and Her "HARPLAND FANTASY"

HELD OVER This Week (March 16), B. F. KEITH'S NEW YORK HIPPODROME

A NICHOLAS ORLANDO Presentation

Direction LEWIS & GORDON

With Appreciation

For all the friendliness and kindness shown me on my return to the stage after seven years' absence, I take this opportunity of heartily thanking the big-visioned, great-hearted men at the head of the wonderful organization, the Keith-Albee Booking Exchange and, Orpheum Circuit, and that devoted and highly gifted friend, Harry Weber. I am deeply touched and grateful for the warm welcome given me by my old friends, the stage personal, and my fellow-players.

CHARLES KELLOGG

NEW ORLEANS

By O. M. SAMUEL

Tulane—Dark.
St. Charles—"Blindness of Virtue" (Saenger Players).
Strand—"A Thief in Paradise."
Liberty—"The Dark Swan."
Tudor—"The Cyclone Rider."

Verily, verily, the Orpheum came back into its own last week with one of the finest bills of the year. The show was good enough to surmount the Lenten bugbear in the matter of patronage, and the theatre was playing to almost capacity evening, with the usual afternoon returns augmented. Quite a few hits were registered and there was a pleasing element in the total absence of bow-stealing and stage clattering.

Rearrangement would have made the performance even better, considering the receptions accorded. Sidney Landfield might have opened, followed by Berk and Saun. Bernard and Townes, next to closing, would have fared better, and Carleton and Ballew could have been

moved down into their slot. The latter pair proved the bill-stoppers, applause redounding to them in veritable gusts.

The initiated received an unlooked-for "laugh" when Liddell and Gibson, those two dainty fellows, who do female impersonating, were handed a bunch of roses over the foot-lights after they had removed their wigs and were standing forth in all their masculine radiance. They smiled good-naturedly, tossing a flower to the leader, prima donna-wise, in departing.


Berk and Saun rose to heights in their dance interlude right at the beginning, especially Miss Saun, whose Indian solo was voted a gem.

Sidney Landfield was particularly affable, doing his best to court favor from the seat-holders. From the recesses of his piano he brought forth a box of candy, which he coyly distributed to those sitting down front. But, with all the kind-applause diodes he barely made the grade. Carleton and Ballew did not promise a lot in inducing themselves, but before their minutes had proceeded far the crowd were reaching for the couple with open arms. They gathered one of the triumphs of the season.




Ota Gygi and Margaret Severn furnished the fans an artistic treat, which they appreciated immensely. Enthusiasm was at a high pitch throughout the running time of the prettily staged, splendidly executed tetrachorean moment, when Miss Severn indulged in those final spins for which she is justly famous, the mob fairly leaped from their seats.

Liddell and Gibson rolled up a handsome score, the comedy member getting a huge quota of laughs, while his aide, the "straight," proved a dominant personage always. They'll hardly forget the flowers, though.

Bernard and Townes tried very hard, but were not quite able to hit it off. Perhaps it was the songs, or it may have been one of their bad evenings; but, whatever it was, they were no wallop, by any manner of means. At best, however, their offering in weak-kneed, and they were following several Simon-pure acts.



Stars and Slippers






I. MILLER

Beautiful Shoes

1554 BROADWAY

Open until 9 P.M.



All along Broadway you meet them and admire them ---the most vivacious and delightful women of the stage, wearing the newest, cleverest and most tempting of I. Miller Spring time slippers.... Truly, an irresistible combination of beauty and charm.

I. MILLER
Beautiful Shoes
1554 BROADWAY
Open until 9 P.M.

Benny Rubin and his "Chauve-Souris" burlesquers went to their knitting immediately, Rubin stepping on the merriment accelerator at will to the smartest travesty of the year. They were yelling in and out of turn, the howls overlapping each other. Rubin and his company sent them out talking, for they were a comedy riot.

The regulars at the Palace welcomed the first-half show of last week openly, the theatre playing to overflow assemblages at all performances. Harry Downing was headlined, with Leni Stengel (New Acts) an added attraction.

Wallace Galvin, opening now, still has the boy and the eggs as the main component of his presentment. The Palace gang had not seen the boy or the eggs, so that made it o. k. for Wallace.

Kirby and Duval got away flying, but were stopping some when they remained too long. Their stuff was reminiscent, but animated and palatable withal. Harry Downing and his entourage ran along pleasantly, although it looked dark for a time when Downing was "roughing it" in his female bit.

Three Regals, an iron-jaw act that rises supreme, transcended all else in the matter of interest. No camouflage here. They held them in to a person.

A popular show for a "pop" clientele would be a veracious summary of the entertainment prevalent at Loew's Crescent last week. There was a Jackie Coogan picture to the fore, "The Rag Man," but it was not giving satisfaction, being ac-

credited locally the poorest the youngster had given his many admirers to date.

The vaude, section was featuring James C. Morton and his family. But the honors went to Adair and Adair, a couple of bar artisans, with one item that must receive attention, and no doubt will. The comic of the duo is shorn of the usual loose, unsightly, and many times, dirty, habitment, that has come to be considered necessary by buffoons. Instead, he has a smart-fitting suit, with a mere red tie and handkerchief for relief, and it does the trick, so much so it would seem well to ban the old, antique and often filthy loose or tight "funny" costumes that have come to be as passe as they are needless, and proven so by this comedy member of the Adairs. Goldie and Beattie, a couple of girly who are "breaking in," had enough verve and zest to slip past. Morton hooked it up in good stead, making a mighty bid for approval. With the members of his household about him he supplied a different angle for the thinkers in front to pore over.

Milo is drifting with the years. His tramp contumling is not very appetizing, and much of his roving is of days ago. For that reason he did only fairly, and though he jockeyed at the end, they would not angle through. Evelyn Phillips suffered by comparison with the many striking dance acts Jake Lubin has sent into the Crescent recently.

Marion Grant, a member of the Saenger company at the St. Charles, has been recruited as feminine lead

by the new stock that is to open in Birmingham.

John McCormack was suffering from tonsillitis after his one concert here, but has steadfastly refused to have his tonsils removed, although local physicians warned him it will shortly be absolutely necessary.

Oliga Petrova is touring the South at present.

Paul Martin is a general understudy for the role of Able for the various "Able's Irish Rose" companies. An epidemic of illness which has hit the juveniles of the Ann Nichols piece from time to time prompted the assignment. At present Martin will remain with the New York company, but will hop out when an emergency presents itself.

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Send \$2.00 for 100 brilliant gems with instructions how to attach same to any flexible material. Our patented method of attaching rhine stones allows for their constant use over and over. Send your shoes to us to be solidly rhinestoned. \$3.00 a pair.
The Littlejohns, Inc. 324 W. 42nd St. NEW YORK

JAMES MADISON
will for the present be located at Hotel Granada, Sutter and Hyde Streets, San Francisco, Cal. Address him there for vaudeville material. Among recent clients are Four Mortons, Sophie Tucker, Jimmy Lyons, Barr and La Marr, Sam Ward, Beaumaf and Grace and George Guit.

STATE, NEW YORK, THIS WEEK (MARCH 16)

THE COLUMBIA PHONOGRAPH STARS

EDITH—WILSON and STRAIN—"DOC"

THE INTERNATIONAL STAR, A HIT AT THE LONDON FASHION AND A HIT AT THE PLANTATION, BROADWAY, NEW YORK, COUPLED WITH A COMEDIAN OF THE FIRST WATER, THAT RARITY—A FUNNY MAN WHO CAN BOTH TALK AND SING. TWENTY-TWO WEEKS AT THE (LUB ALABAM) NEW YORK.

JUST FINISHING TOUR OF INTERSTATE AND ORPHEUM CIRCUITS

"TAKE IT EASY WINNIE"

"TAKE IT EASY WINNIE"

HENRY BERGMAN

ASSISTED BY

DORA CRISP SISTERS—WINNIE

AND

THE POPULAR SONG COMPOSER

LOU HANDMAN

AT THE PIANO

THIS WEEK (MARCH 16), PALACE, CHICAGO

Direction HARRY WEBER

OAKLAND, CAL.

By WOOD GANES

Louie R. Lurie, after 18 months of losing effort to make a week stand out of Oakland for road shows at the Lurie, has disposed of his lease to Gabriel Larkin, musical tab producer of Texas, who will assume charge of the theatre May 1.

This will terminate the engagement of Jack Russell, musical comedian formerly at the Century, and staging a return engagement after a year or more absence at the Lurie. Whether Russell remains until the end of April is problematical, no definite plans having been made as yet.

Although there was no announcement as to price, it is understood that Lurie was given a bonus of

something like \$15,000 to turn over his remaining eight and a half-year lease and has some further arrangement with the owners of the property whereby he may recoup his heavy losses aggregating in excess of \$50,000.

When Lurie took the matter over after Alex Pantages had failed to attract profitable returns, he spent about \$30,000 refitting the front of the house, repainting the auditorium and modernizing the stage equipment.

The road show business, meanwhile, reverts to W. A. Rusco, who plays his attractions at the Municipal Auditorium on a one-night stand basis to profitable, if individually small, returns. Rusco not only plays the touring shows for brief engagements, but has an arrangement with Frank Healy, the San Francisco impresario, whereby the Healy concert attractions are presented under Rusco's local management.

Eddie Brehany, son of J. H. Brehany, general manager for the Lurie theatrical and real estate interests, has bought a third interest in the Newman-Howe Advertising Service in San Francisco, a new concern dealing in small billboards. Charlie Newman, manager, and W. H. Howe of the Curran theatre are the other partners.

Ruth Renick was recalled from her vacation to take her place as leading woman at the Fulton for a couple of weeks. She is playing "Seaborn" and will do the lead in

"Spring Cleaning" next week, in support of Criss Wilbur, whose wife, Suzanne Caubet, a French girl, is not suited linguistically for the demands of the two roles.

Norman Field, former leading man at the Fulton, has replaced Hugh Knox as director of the dramatic school recently inaugurated there by Eugene C. Eney, son of George Eney, owner of the theatre. Knox was unable to attend to the dramatic school work and attend to the production of the new shows being presented during the Crane Wilbur-Suzanne Caubet season.

The Orpheum theatre with its popular price policy, 2,000 seats at 25c for matinees and the same at 50c evenings, is raising rim with the rest of the popular priced houses. This coupled with the fact that Lent is here is blamed for a business depression now being felt all over town. The Orpheum, meanwhile, continues to do a land office business.

Walter Spencer withdrew from the Jack Russell company recently in a pique because Russell would not feature him in the billing. Spencer is a leading man with some following here, but Russell, while appreciating his abilities, could not "see him" from a business viewpoint.

James T. Narbett, architect of Richmond, has been awarded the contract to draw plans and specifications for the new \$200,000 theatre Frank Atkin proposes to erect in Berkeley. The house is to be used for vaudeville, pictures and legitimate attractions.

Jackie Brunson, for several seasons prima donna with the Jack

Russell company, has resigned to go on a three-months' vacation with her husband, Ned Anderson, head of the Russell quartet, which has withdrawn from the company.

John Ivan, character comedian at the Fulton, with Margaret Anglin in "The Great Lady Dedlock," has been engaged to produce "The Pageant of Youth," a big Catholic spectacle planned for next month in San Francisco. Ivan will play the role of Evil in the masque.

Clarence Locan, until recently a member of the press department at Universal City, is now publicity director of the American here.

BUFFALO

By SIDNEY BURTON

Majestic—"Lollipop"; "Be Yourself" next.

Shubert-Tech—"Passing Show"; "Romeo and Juliet" (Jane Cowli) next.

Hipp—"Greed" (film).

Loew's—"Lady of the Night" (film), and Slamese Twins.

Lafayette—"Husbands and Lovers" (film).

Gayety—"Peek-a-Boo" (Columbia).

Garden—"Cuddle Up" (Mutual).

The Main Central Market (Main Street) adjoining Shea's new Buffalo theatre to the south, is reported sold for a popular price picture house with Universal mentioned as purchaser.

Marie Stagg, prima donna, "Lollipop" (Majestic), is daughter of Mrs. George G. Stagg, of this city. This is Miss Stagg's first professional appearance in her home town.

OKLAHOMA

By WILLIAM NOBLE

R. J. Cooper plans the erection of a new theatre, Kirbyville, Tex., this summer.

Roy Kents opens his new Palace, Kirbyville, Tex., May 1.

B. Jones is building a new house in Brownsville, Tex.

George K. Slents is building a new movie theatre in Fort Worth.

The Colonial, Greenville, Tex., destroyed by fire some time ago, has been rebuilt.

New theatres are being constructed in Harwood and Tyler, Tex., and Truman, Ark. W. M. Shields has the Tyler house while R. H. Taylor is the owner of the Truman Grand.

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No. 222

BERT Advises

Jack Conway and Company at Loew's State, New York, this week. A performer of reputation and many year's experience and all these years clothed by EDDIE MACK.

It's a fact, not strange but warranted, that when a performer buys his first EDDIE MACK he'll buy many more. EDDIE MACKS DO give satisfaction for stage or street, ask Jack.

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BILLY McDERMOTT

"THE COUNT OF NO ACCOUNT"

Assisted by TOM JONES

KEITH-ALBEE BUSHWICK, BROOKLYN, THIS WEEK (MARCH 16)

Direction JAMES E. PLUNKETT

MUSIC—SINGING—DANCING—COMEDY—DRAMA—PATHOS—MUSIC—SINGING—DANCING—COMEDY—DRAMA—

B. F. KEITH'S HIPPODROME, NEW YORK

THIS WEEK (MARCH 16)

THE ULTIMATE IN ENTERTAINMENT
A PRESENTATION DE LUXE

A Novelty That Has Enjoyed Success

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HARRY AND ANNA SEYMOUR

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ORCHESTRA

RETURN TO NEW YORK AFTER A YEAR'S TOUR

25 CONSECUTIVE WEEKS ON THE COAST

VARIETY said (March 11, 1925):

HARRY and ANNA SEYMOUR

"Harry foiled for the GIFTED ANNA as ever. Between the two the act annexed a sizable portion of the evening's HONORS."

HENRY SANTREY and his ORCHESTRA

"Henry Santrey and his Orchestra were a REVELATION. THEY ARE A BONA FIDE STAGE ORCHESTRA, featuring COMEDY AND ENTERTAINMENT, SANS ANY EFFECTS other than WELL-ROUTINED BUSINESS. The orchestra impresses as being ONE HAPPY FAMILY in their manner of working, that being GOOD SHOWMANSHIP AND REFLECTING THE SPIRIT OF THE ORGANIZATION. SAX SECTION POSSESSED OF FINE TONE. HARPIST A HAPPY INTERLUDE. SANTREY IMPRESSED WITH HIS BALLAD."

HENRY SANTREY and ANNA SEYMOUR (Afterpiece)

"The afterpiece of Santrey and Miss Seymour is as BRIGHT AS EVER, and tags with the public announcement of their relationship, the first time done in the East. It is GOOD STUFF—and reflects kindly on the other-side-of-the-footlights fraternity."

Special Material by ADOLPH SINGER

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ONE JOYFUL FAMILY EXUDING CONTAGIOUS HAPPINESS THAT SPREADS QUICKLY OVER THE AUDIENCE

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VARIETY'S LOS ANGELES OFFICE

ARTHUR UNGAR in Charge
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Two women were called upon to do the stellar labors at the Orpheum last week. Both made good, with Ocella as "Clay" Loftus in now known having the burlesque talent of headlining and drawing them in and then satisfying them, and with Sylvia Clark taking up where Miss Loftus left off and just "growing" them. It truly was a big moment for both of these women Monday night when each in her respective spot stopped each in her proceedings and had to bow and bow—then do a bit of curtain speaking.

Having been rushed over the counter, and with no rest whatever before she opened, Miss Loftus had one of those colds that artists are so prone to get, and a sudden change in climatic conditions. This did not deter her one bit in her endeavor. She just went out and did her impression, and when she got through many of the customers who were familiar with the working of these mimics really thought that she had been actually before them.

It was a sure fire riot when Miss Loftus did her Yiddish version of the popular song. The singing did not believe their ears and they all shouted and hushed in appreciating her efforts.

Following on the trail of those two youngsters, Weber and Fields, Miss Loftus did remarkable in the headline groove and proved that she had the backing of the audience in sending her across the country to open here was warranted. It is really too bad that Miss Loftus is not among the holdovers, as many who have heard her once would only have been glad to see her again.

The next to closing spot was the one they placed Miss Clark in. She took it in and just had the mob in stitches. Rather surprising in the light of the booking office in sending her across the country to open here was warranted. It is really too bad that Miss Loftus is not among the holdovers, as many who have heard her once would only have been glad to see her again.

Though they only were seen here about a month ago or so the Power's hard of four elephants were in the opening spot. Just why this act occupied that niche cannot be understood, especially after having to follow some song plunger, who for some reason or other managed to cut into the weekly and screech the tune of some ballad which Ted Lewis is to feature during his stay at this house. It would appear from out front that the screeching of the Power's would have affected the audience as though they are used to anything and went through their dancing, playing and posing routine without a hitch or difficulty.

In the "dance" spot were Combe and Nevine, who unbundled themselves of their stock of ballads, character and blue melodies and made a nice showing. Following were Walter Baldwin and Geraldine Blair, aided by three male players in the comedy skit "The Sleeping Porch." The atmospheric setting for the turn, with snow falling and the players wearing ear laps, was enough to get the gang out from laughing, and their dialog did the balance.

Harry Burne, aided by Charles Senna and Carlena Diamond, had his say next. It was all gravy for Burne and his aids. All they had to do was to begin to articulate or

strut their instruments and the cash buyers leaned their way. It was just a plain pushover for the Burne mob, who are staying over for another week.

On the heels of Miss Loftus were the Lorraine Sisters, aided by Roy Sheldon and Billy Taylor, in their singing and dancing turn. The turn is one of the class flash offerings and can step into a feature groove on any of the big bills. When it comes to limbering and raising the "pupples" there are no kickers or hoofers who have anything on these girls, who range in their stepping from the classic to the Charleston strut. They just know that dance alphabet and demonstrate their knowledge most capably.

One act on the bill which stood out in the test was Patterson and Cloutier, who had that super-human talent of closing the entertainment. Odds would have been laid before the act went on that the parade would start when they were announced. But such was not the case for they sang and did so to the finish while Patterson and Cloutier did their singing or solo or double dancing. Their turn is "Three Stages of Love" in which they have the efficient aid of William Reinhardt at the piano. Had he not been placed in an earlier spot on this particular bill they would have been one of the hits of the show judging from the manner in which they were greeted at the Monday night performance.

From the opening act, Joe Reichen and his "Wonder Dogs," right down to the Lang and company in "A Skating Classic," which closed the bill, there wasn't a dull moment at Pantanos last week. The bill was so uniformly good that it was a surprise for this house.

Reichen has three animals, all doing difficult balancing feats. They captured generous applause.

In second place Fitzgerald and Mahoney in "This and That," open rather dull with horsecomedy and then just when one is tempted to slump down in the seat resigned to be bored stiff, they reverse phases at the piano and xylophone, which they use in their act, and swing into a fast, snappy and highly entertaining musical turn. Their playing woke the audience up with a start.

Carvet and Verena, "English Tap Dancers," have a pleasing routine and then just when one is tempted to slump down in the seat resigned to be bored stiff, they reverse phases at the piano and xylophone, which they use in their act, and swing into a fast, snappy and highly entertaining musical turn. Their playing woke the audience up with a start.

The Six Anderson Sisters use a full stage set with silk drapes for their combination instrumental, singing and dancing turn. The girls are rather burlesque, but easy on the eyes, and their versatility is a delight. Their dancing, particularly, brought the house up for several spontaneous bursts of applause. They closed with plenty of approval.

Mastere and Gracey style their comedy turn "A Picnic for Two." The woman is a diminutive comedienne with pep and boisterousness. They kept the crowd snickering and warmed the house up to real laughter before the finish.

At the tail end of the bill Sandy Lang and company, comprising a man and three women on roller skates, will stand up with the best on the big time in their particular field. They combine grace with thrills. Several changes of costume played in the various numbers and

much of the appeal to the eye is due to effective lighting. The whirlwind number, especially, where the man while his partner entirely clear of the floor and spins with her like a humming top, got well deserved plaudits.

John Ford, director of "The Iron Horse," now showing at Grauman's Hollywood Egyptian theatre, will be honored on St. Patrick's Day (March 17) by members of the Motion Picture Directors' Association in their clubhouse. Ford is to be the guest of honor at a dinner and entertainment. Sid Grauman, by virtue of the fact that his birthday falls on that date, will also be a guest. There will be an elaborate entertainment of a distinctly Irish character. Ford's family name, it is said, is O'Farrell.

A new play by George Scarborough, "Guckos," is at the Majestic.

Ed. King, supervising the making of Victor records on the West Coast, came from Oakland to have a series of records. The outfit doing the work are Glen Oswald and his Victor orchestra from the Clarendon road. Eddie Ward and his Blumrose orchestra and Don Clark's La Monica orchestra from Santa Fe are also making six sides of the latest numbers.

David ("Red") Kirby, known on the screen as one of those "wicked villains," sort of lived up to his reputation the other day, when he is alleged to have haled his wife, Mrs. Hallie Chamberlain Kirby, who was on her way to court to prosecute her divorce action against him on charges of cruelty, enticed her into a waiting automobile, made up their differences, and then went to a Hollywood hotel to spend the initial reconciliation period.

Meanwhile, Queenie Chamberlain, 19, daughter of the couple, witnessed the entire doings from the court to the court house. She reported to Judge Gates, before whom the trial was to take place, her mother had been kidnapped. The court at once issued warrant for contempt of court against Kirby, and half a dozen deputy sheriffs were put on his track. They finally located John Kirby, a brother, who was with him prior, and arrested him on suspicion of knowing where his brother had taken his alleged "victim."

The next morning the officers found Kirby and his wife coming out of the Hollywood hotel, where they had been the night previous, arm in arm, and took Kirby into custody. He and his wife explained what had happened. Kirby was taken before the judge, and after explanations were made, the contempt and divorce action were dismissed and John Kirby was released from jail.

On his complaint Kirby was charged with having beaten up his wife on several occasions, and at one time to have gone to the home of mother and daughter, and after being refused admittance, alleged to have threatened to kill them both.

Kolb and Dill, in their latest comedy with music, "In Politics," a modernized version of the late Aaron Hoffman's "The Policemen," is booked for two weeks at the Biltmore, here, currently, in the cast supporting the stars is Mike Dillon.

Charged with violating the State laws, the Motion Picture Producers' Casting Association and the Tiffany Casting Office, both in Hollywood, had their employment agency li-

cencees reinstated by Deputy State Labor Commissioner Barker.

This action was taken following an investigation by Dr. Louis Bloch, chief statistician for the department. He was sent to look into the operations of the agencies by Labor Commissioner Mathewson.

According to Bloch, the agencies in question are alleged to have secured their license under false pretenses. In the case of the first organization mentioned above, Bloch asserted that the agency was incorporated as a voluntary non-profit association when in fact he found it a closed corporation. He further asserted the organization was charging \$10 initiation fee and also collecting \$2 a month from members for the privilege of obtaining employment.

Deputy Commissioner Barker ruled that the law provides that an agency cannot collect a registration fee in advance of obtaining employment for a member or client. Jacob L. Hey, Jack Rose, and Gus Wernick are to be heard by the commissioners in operating this organization.

In regard to the Tiffany Casting Office, it was held that Jerry West, now operating the agency, has done so without the sanction of the Labor Commissioner. It was found, according to report, that he obtained a license under the name of C. E. Beckley, who is now out of the management of the office.

The license of the Union, Belvedere, was revoked this week by the Los Angeles county supervisors following complaint of the county fire warden that the management failed to obey fire prevention requirements. The house operated with a picture gallery and occasionally played vaudeville.

Pacific Southwest and National Theatres, Inc., has taken over the Superba, San Diego, at a reported purchase price of \$150,000. The acquisition of the house gives them eight picture theatres in that city.

George K. Fithur has been retired from the Metro-goldwyn lot for three weeks as the result of an accident encountered this week during the shoot of "Wrath." A falling tree struck him on the head, knocking him unconscious and cutting him about the face and head. He was treated at the studio hospital and sent home.

Katherine Herlihy was awarded a verdict of \$1,000 against Mary Miles Minter, picture star, against whom she brought a \$5,000 action for false arrest. Miss Herlihy was formerly maid to the film actress.

Quick work on the part of the fire department curtailed a blaze last Sunday night which otherwise might have gutted Silver Spray Pier and amusement zone at Long Beach. The fire broke out in the palmist tent of Princess Zenobia and quickly spread to other shacks but was extinguished before making further headway. Several thousand dollars' damage was done to a number of small concession stands.

For failing to make provisions to support his wife and baby, Frank W. Gay, an assistant picture director, was placed under arrest on a warrant issued in Alameda. The complaint attached to the warrant stated that Gay earned \$250 a week but failed to pay his wife \$25 a month as ordered by the court to provide for herself and child. This is the second time within a year that Gay has been taken into custody on the same charge. In default of \$500 bail he remains in the county jail until he can devise some means of paying his wife.

ALBANY, N. Y.

BY TOMMY BURKE

The current week is the biggest theatrical one of the season in Albany. What may be called the leading attraction of the week is the return engagement of Jane Cowl in "Romeo and Juliet" at the Capitol for the first half. Miss Cowl played to capacity audiences during her two-night stay at the Capitol last week. The scale this week runs to \$250, exclusive of tax. "The Swan," with Eva La Gallienne, is at the Capitol for the last half, at \$150.

"All Irish bills" are advertised at Proctor's Grand this week.

"Frisivola Sal" will be the feature at the Leland for the second half. "Lovers Lane" will be screened at the Clinton Square. The Mark-Brand has "Too Many Kisses" for the first half with "Sackcloth and Scarlet" for the last half. "Capital Punishment" is held over from last week at the Albany. The Hall changes thrice weekly, with "The Swan" screened Friday and Saturday last week at the production itself is scheduled to play at the Capitol.

ST. LOUIS

BY J. LOUIS RUEBEL

American-Thurston. Shubert-Jefferson—"Discarded Wives."

Empress—"Girl of the Golden West" (Woodward stock).

Orpheum—Vaude.

Rialto—Vaude and pictures.

Grand Opera House—Vaude and pictures.

Gaiety—"Hurry Up" (Mutual).

Gaiety—Barney Gerard (Columbia).

Grand Central—"Maytime" (film), and "The Company" (film).

Law's State—Mrs. Wallace Reid and "Broken Larks" (film).

Missouri—"New Wives for Old" (film).

Kings—"Bad Company" (film).

Rivoli—"The Company" (film).

West End Lyric—"White Man" (film).

Capitol—"White Man" (film).

Delmonte—"One Glorious Night" (film).

Harold B. Dygert, of Loew's State, Pittsburgh, has been appointed publicity director of the local Loew house, succeeding Ora E. Parks.

Emma Kilpeit, local girl, used in publicity for "Chickie," the girl story running serially in The St. Louis Times, appeared in person at the Missouri Monday night.

"Chickie," assisting Thurston at the American, is tentatively booked at the Grand Central next week.

Maurice Henley, new Times dramatic editor, has sprung an innovation with a full page of stage and screen news daily.

Daily mats and a \$1 top are features of the "Discarded Wives" show at the Shubert-Jefferson.

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WEEK MARCH 22, PALACE, MILWAUKEE

RELEASED! RELEASED!! RELEASED!!!

AL JOLSON has kindly consented to release what he considers his greatest of all songs:

"KEEP SMILING AT TROUBLE"

Al Jolson regrets that unforeseen circumstances made it necessary to hold this song until the present. Now that it is released, we are sure you will want to at once use this "sure-fire" song. It is another "April Showers," and then some.

Call if you can for professional copies and orchestrations. If you can't call, write or wire. State whether for high, low or medium voice.

HARMS, Inc.

62 West 45th Street

NEW YORK CITY

(ARTHUR E. BEHIM, Prof. Manager)

BROADWAY STORY

(Continued from page 19)

seemed very good at \$14,500; "What Price Glory" was around \$12,000; "The Firebrand" was under \$12,000; "Candida," which has had three berths, grossed \$11,500 (one extra matinee), which is good money for the revival; "The Wild Duck" was not far from \$10,000 (also a revival); "The Guardsman" slipped under \$9,000, but is expected to come back; "White Collars" stood still at \$8,000; "Cape Smoke" got \$8,500; "Starlight" around \$9,000; "The Night Hawk," \$6,500; "Processional," not quite as much. The only premiere for next week is "The Little Minister," which follows "The Youngest" into the Globe; "Sky High's" removal to the Garden permits the repeat of "Beg-

gar" and "Betty Lee's" withdrawal from the 44th Street leaves that house open for "Sally, Irene and Mary"; "Hells Bells" moves from Daly's 63d Street to the Cohan, which has been in pictures; no attraction has been named for Daly's; "The Blue Peter" will be offered by an art group at the 52d Street. "Wings of Chance" is mentioned to arrive in town next week also.

Matinee Shows

Of the recent special matinee shows "The Complex" emerged Monday when it took the Princess for regular performances. "In The Near Future" disappeared after three afternoons at Wallack's. "Pierrot The Frodical" at the 48th Street is not listed for night performances.

Jane Cow's week at the Majestic, Brooklyn, was interrupted through injury to the star (broken toe) but "Romeo and Juliet" fared very badly (Brooklyn never did take to Shakespeare); "Peter Pan" at Werba's Brooklyn was easily the best of the subway takings which were off as much as Broadway. "Re: Ward," a new piece (with William Collier), got \$5,000 at the Broad. Newark, but "Plain Jane" was weak at the Shubert, under \$7,000; "Meet the Wife" did fairly well at the Riviera, between \$9,000 and \$10,000; "The Sap," \$5,500 at the Bronx Opera House; "Out of the Seven Seas" got over \$7,500 at the Montauk, Brooklyn, again on the subway list and devoted to new shows. The latter piece will be shown on Broadway soon, recast.

Monday Night the Worst
Monday night witnessed the worst

"schlag" that Broadway has seen this season. Practically everyone of the premium agencies were stuck with seats to the biggest hits in town, and dumped into the cut rates, only to find that even the cut-rate bargain-hunters wouldn't buy.

As an instance, there were seats for "Rose-Marie," at the Imperial, on sale. These seats, with \$5.50 box office on them, were offered at \$5 for the pair, but there were no takers. "Rose-Marie," however, wasn't the only one of the hits that went begging at bargain rates. For "Louie the 14th," "The Police," "Fuzzies of 1925," "The Student Prince," "They Knew What They Wanted," "Music Box Revue," "The Harem" and "Old English" were also offered, without any takers.

In addition to this there were 32

shows listed among the regulars in the cut rates by five o'clock on Monday afternoon. This was more than 50 per cent of the attractions that are now being presented on Broadway.

With the advance in the number of shows offered at cut rates there was a shrinking in the number of attractions at the premium agencies, they dropping from 31 the week previously to 18 for the current week.

Buy for "Fall Guy"

Of the new attractions of last week "The Fall Guy," at the Eltinge, was the only one that received a buy. The agencies took 250 a night for four weeks, with a 25 per cent return. The complete list of buys now running includes "The Harem" (Belasco); "Starlight" (Broadhurst); "The Love Song" (Century); "Isa Zai-

So" (Chanin's); "White Collars" (Cort); "Louie the 14th" (Cosmopolitan); "The Fall Guy" (Eltinge); "The Dove" (Empire); "Fuzzies of 1925" (Fulton); "Rose-Marie" (Imperial); "The Student Prince" (Jolson's); "They Knew What They Wanted" (Klaw); "Lady, Be Good" (Liberty); "Ladies of the Evening" (Liberty). (Continued on page 58)

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

MISS

CECILIA (CISSIE) LOFTUS

"IMPRESSIONS OF STARS OF TODAY AND YESTERDAY"
ORPHEUM, LOS ANGELES, WEEK OF MARCH 9

LOS ANGELES TIMES:

An excellent bill this week. Cissie Loftus is the bright particular star, and her imitations are real characterizations. She looks lovely—much prettier than the last time she was here—and has the same completely charming personality.

LOS ANGELES EXAMINER:

MISS LOFTUS GETS ROUSING RECEPTION
Famous Impersonator Back with All Her Uncanny Charm

Her gift of mimicry is uncanny. The audience yesterday gave her a rousing welcome and "said it with flowers" in bouquets and baskets at the end of her act.

LOS ANGELES EVENING HERALD:

The inimitable Cissie Loftus . . . so marvelously catches the spirit of the stars of yesterday and today that after each impersonation the audience catches its breath as it realizes it has in reality been listening to Cissie.

LOS ANGELES EVENING EXPRESS:

CROWD SAYS IT WITH

POSES TO CISSIE LOFTUS

Flowers over the footlights and persistent applause that forced a little speech of thanks . . . proved that Cecilia Loftus, the occasion for the demonstration, is loved for personal qualities as well as admired as one of the greatest artists of the stage. The fineness of touch that she gave to a varied line of imitations denotes deep intelligence and the long schooling of histrionic endowments. . . . a flash of the greater powers of the artist in her spoken song, first in French and then in English, the soliloquy of an Apache girl done in character. Although the most serious effort of the afternoon, it brought the largest volume of applause.

SUNSHINE CARDS from the SUNSHINE GIRL

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AT PUBLIC AUDITORIUM, CLEVELAND, OHIO.

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SHAVELESS SHEIKS OF

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Played to Packed Houses at
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UNBARBERED MAGICIANS OF

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Address **HOUSE OF DAVID, Syncopet Serenaders**

410 EAST 153D STREET, NEW YORK CITY.



STATE

(Continued from page 12.)

and says: "Back up, brother, or I'll broadcast you." The house roared. A timely homer. Incidentally Edith Wilson and Doc Strain scored one of the legitimate hits of the evening.

While especially commenting upon this turn, some of the "teams," particularly the man-and-woman combination, that go in for songs, would do well to watch the way this elongated individual and "high-yaller" partner put over a number. They don't jump into it the usual way and depend on its strains, musical accompaniment or success that has come to it through others rendering it on the "musicals," but they lay stress upon the interpretation and characterization.

While their routine is short numerically the act makes up for it in putting the songs over. As a result of the comedy try and the

comedy obtained, the Wilson and Strain "team" qualifies anywhere anytime.

Unusual interest was attached by many who go in book, line and sinker for the radio in the vocal duos of Wright and Beesinger, billed and known as the Radio Franks. Notwithstanding their popularity as other entertainers, the boys give satisfaction in vaudeville, with a routine that is tuneful and impressive and presenting voices that are both harmonious and syncopated.

There was a big "flash" at the finish in Yvette and band, syncopators or whatever one cares to call the eight musicians who assist the little woman in her act. Not only does Yvette add class and artistry to the bill but the dresses it up where it needs dressing. At first some of the folks, who didn't know that Yvette was an accomplished musician, thought she was fiddle grating just as a make-believe, but later she showed she is a wizard with the reined bow.

By way of starting the show off auspiciously, the orchestra, led by Joseph Jordan, played a series of "Echoes of Erin," which drew hearty applause.

The first act was Bernd and Partner, who have been at the State before. A good act. The woman does some remarkably good contralto, "topnotch" and much of the success of the turn depends upon her equilibristic skill. The man handles himself and partner well. A few of their tricks are both showy and amazing.

Murray and Irwin are a couple of boys, stilling wearing the Eton jackets but having a routine that needs rearrangement. Their songs didn't hit the grade expected, due perhaps to the hoarseness of one who had the better pipes. Too much emphasis is laid upon the vocal work, and the act stops short following what speed had been hit up through the dancing by a solo by the boy who wasn't hoarse.

Wilson and Strain scored an emphatic comedy hit, and Jack Conway and Co., with Jack revealing a very green ribbon on his hat, Conway's decorative indication of St. Patrick's Day on the morrow, kept the house in an uproar with his

drunken pantomime. Jack Conway has been doing this souse bit a long time, but it is doubtful if he has ever clicked as cleanly as on Monday night. Conway carries the whole act.

The Radio Franks whammed a bang-up hit all the way. They work fast, going through song after song without either man leaving the stage. The audience demanded encores and the Franks gave them some of the numbers that have made them favorites. The radio plus their Brunswick records have made them popular, and vaudeville is certain to add to that score. They are pleasing workers with pleasing voices and pleasing songs. They could stay a week perhaps longer at the State and the audience would not tire of their music.

After Yvette and band came "The Monster" (Metro-Goldwyn).

Mark.

FIFTH AVE.

Two amateur acts were at the 5th Ave. Monday night. One was unbilled and occurred before the vaudeville performance started. The other was the regular Monday night "Charleston" dance contest, closing the show.

As a sample of how a good Variety reporter can duck a review when he's hungry and must eat, this is it, for the elucidation of those of the staff who have ducked reviews without eating.

A genuine amateur group made up the preliminary event. It was composed of three little boys who had been caught climbing up the fire-escape on the 25th street side of the theatre in an attempt to steal into the gallery and see the performance. One of the attaches caught them, driving the kids into the manager's office and calling a policeman to give them a fright for their escapade.

When the officer arrived he questioned the boys, finding they were respectively 10, 11 and 12 years of age, not neighborhood kids, as thought, but from Passaic, N. J. Asked how they had gotten to New York for Passaic, one of the boys replied they "had hopped an Erie

freight." They informed the little assemblage they crossed the ferry by "beating it over."

Jocularly the policeman said to one of the boys:

"Have you got a gun?"

"Not me, cop," the kid replied.

When told by the officer all of them might get 10 years in the House of Correction the three kids burst out laughing.

In reply to a question also jocular, whether they were hold-ups, one of the boys, the only truthful one apparently, said that they only stole pennies and candy. The boys went certain they would reach home that night. What their parents might say did not seem to concern them.

They were led to the corner and allowed to go.

A stand-up audience watched the "Charleston" contest of about 10 couples with no ringers. It's a repeat contest, the first "Charleston" having ended last week with the winners receiving a loving cup. The "Charleston" runs for four weeks, each Monday night, concluding on the final Monday. It has been a business getter at the 5th Ave and is the only contest outside of the conventional amateur or Opportunity Night to have been immediately repeated.

On the bill were seven acts in this running order: The Duponts, Russian Master Singers (New Acts), Redmond and Wells, Thos. E. Shea and Co., Westony and Pontony, Avon Comery 4, Seibitz's Illusions, with the feature film, "Those Who Dare."

Simc.

BROADWAY STORY

(Continued from page 87)

(Lyceum): "Music Box Revue" (Music Box); "Follies" (New Amsterdam); "Old English" (Ritz), and "Sky High" (Shubert).

The only attractions that escaped the fall on Monday night were "In Set Set," "The Pig Guy," "The Dove," "Lady Be Good," "Ladies of the Evening," "The Firebrand" and "Wet Price Glory," the latter two because they were not represented either as buys or cut rates and with the premium brokers not carrying those seats there were none to dump.

32 Cut Rates in 55 Shows
On Monday at 5 p. m. there were 32 shows listed on the cut-rate board. Last week one night there were 34 shows listed. The unusual thing about it was that, while the bulk of the seats were not represented by buying Monday night jammed the place, they favored the regulars above the bargains that came in late from the agencies that they could have gotten real bargains in. The 32 shows offered were "Mrs. Partridge Presents" (Belmont); "The

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AN APPEAL

All of the show business is invited to contribute toward the Building Fund of the Northway Home, to found an institution at Saranac, N. Y., sufficiently large to take care of ALL patients afflicted with the mental disease who may wish to avail themselves of the privilege. This Sanitarium will be non-sectarian. A patient once enrolled may remain within its homelike walls until pronounced cured, without charge of any kind, form or nature.

It is hoped to make the Home at Saranac a monument to the American Show Business that will attract attention of the world.

The show business takes care of its own

Do your bit. Send anything you think you can afford. It's for all of us and for the people of the theatre.

Make All Remittances Payable to
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B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (MARCH 16)

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ROONEY

"UP IN THE AIR"

Vaudeville Bookings—ED RESNICK, of Aaron Kessler Office.

Open with Bingley Bros.-Barnum & Bailey Circus (March 28)

Mr. John Royal says: "Jennie Rooney is the prettiest girl of the big circus."

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! 8TH WONDER OF THE WORLD !

DAISY and VIOLET

HILTON

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SIAMESE TWINS

BORN Joined Together

Assisted at the Piano by RAY TRAYNOR in an Act by TERRY TURNER

**! SMASHING
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RECORDS!**

INCLUDING DEMPSEY, MIDGETS OR ANYTHING

"WEATHER-PROOF"

AND A

SURE-FIRE DRAW

FOR ANY PHASE OF THEATRICALS

SEE FOR YOURSELF

AT

LOEW'S STATE

ENTIRE WEEK OF MARCH 23

NEW YORK CITY

MYER MYERS — Manager

SIAMESE TWINS

Songs, Music, Dancing
12 Mins.; One and Full
Loew's State, Newark

The greatest draw 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 isn't offered 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 act goes to full stage with the announcer at the piano. He accompanies on the instrument and does a straight, introducing the specialties of the twins, docted with bits of crossfire.

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 girls are fond of music, which cues in the sax duet. They also have seen the Duncans. A bit of showmanship here puts it up to the audience to request the number and also alibis 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 wow and a real novelty. The routining 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 on the week and blocking traffic in front of the house with long lines, patiently waiting for the house to empty. It's one of those draws which happen once in a lifetime, and in addition is real vaudeville. It could be played in any vaudeville theatre in the country regardless of the clientele and will duplicate its pulling power in any spot on any bill in America.

Ray Traynor is the announcer and pianist, and the act contains nothing repellent or gruesome.

Con.

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Now is the time for all wise, all-dressed women to let Claire aid them in the selection of their Spring outfit. Ensembles without comparison—beautifully tailored. Afternoon frocks, for the "Debs" and small woman. Stage costumes a specialty. We are the last word in the art of creation. DON'T MISS OUR NEW SPRING DISPLAY OF EVERYTHING TO CREATE THE SMART WOMAN. CATERING TO TYPES OUR SPECIALTY.

CLAIRE

130 W. 45th Street, New York City

DETROIT NEGLECTED

(Continued from page 21)
here that tends to reassure the monied interests that are considering theatrical investments in the success of the Bonstelle Playhouse, located fully a mile from the business section. Also the Majestic theatre, a half-mile further out than the Bonstelle, has been operating with the Woodward Players, a high-class dramatic stock company, for the last three years with splendid success. Orchestra Hall, the home of the Detroit Symphony Orchestra and the theatre devoted to most of the high-class concert attractions, also belongs to the group of amuse-

ment houses built away from the downtown business district.

All of this indicates that the Detroit public is wise, even eager to find its entertainment under comfortable and tasteful surroundings, even if it has to go far up the main stem to find it.

Long Runs Possible

Few of the dramatic attractions on the road stay in the city for more than two weeks although there is ample evidence that many of them could remain longer. The longest run of a dramatic road show on record is "The Fool," which on its first visit at the Garrick last season remained four weeks. It could have remained longer but previous bookings took it away. Musical shows have been known to run six and eight weeks at a stretch.

This city is fortunate in location, on the direct line of travel between New York and Chicago. Most of the attractions leaving Broadway for Chicago break the jump here.

Sometimes they stay a week, sometimes two. Frequently they could remain longer but previous contracts require them to move on.

Suburbs, Factor

Another factor to be reckoned with in Detroit's increasing importance as a theatrical center is the increasing suburban population and the increasing facilities for bringing that population in and out of the city. A rapid transit commission has just finished an exhaustive study of metropolitan transportation needs and already its recommendations are being put into effect. Super-highways for fast motor car travel are being built, commuters' train service will soon be established, while bus routes, jitney routes and surface car extensions are mapped out pending the construction of subway and elevated lines. These things will bring the vast suburban population closer to the city and enhance the city's theatre properties, giving Detroit the same advantages in this respect that have long been enjoyed by Boston, Chicago, Philadelphia and

other cities that have had large populations over a longer period of years.

Gillmore Staging in London
William H. Gillmore will stage "Little Miss Bluebeard" for Gilbert Miller and E. Ray Goetz when the piece goes on in London next month. Irene Bordoni will star in the vehicle across the water.

Guid Play Rehearsing
The principals of the Theatre Guild's forthcoming production of "Caesar and Cleopatra" is in rehearsal, indicating that the New Guild House will be ready, as promised, by April 6.

Eastern "Jessie James" Closing
The Eastern company of "Little Jessie James," one of two which Joseph De Milt had on tour this season, closes Saturday in Springfield, Mass. De Milt's other company has been routed over Southern territory.

"WHITE CARGO" SPLIT

(Continued from page 1)

of all moneys he earned in royalties past and present.

Miss Simonton's lawyers feel that Gordon is entitled to something for his dramatization and Carroll for his dramatization and his services and knowledge as a theatrical manager. The authors had the power under court order to shut down the show, which would have necessitated a new dramatization and a new production.

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wisting—Sixth and final week of "Abie's Irish Rose," next week, first half, dark; Thursday, Polish Symphony; Friday, Saturday, "Now Listen," musical comedy, produced by Timbourn and Bones of Syracuse University.
B. F. Keith's—Vaudeville.
Temple—Pop raids, pictures.
Strand—10th anniversary, "Excuse Me," film.
Robbins-Eckel—"The Red Lily," film.
Empire—"The Dixie Handicap," film.
Crescent—"North of 36," film.
Rivoli—"The Cloud Rider," film.
Savoy—"The Beloved Brude," film.

For the first time in its history, Tambourine and Bones of Syracuse University will give the premiere of its annual production out of town. "Now Listen," this year's piece, will now at the Grand theatre, Auburn, March 25.

The old Baird Music Hall, a landmark of old theatrical Syracuse changed hands during the week. Mrs. Emma Baird disposed of the property to Mrs. Mary Tuel.

James B. Doyle, veteran Syracuse

NEW YORK THEATRES

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LEON ERROL in LOUIE THE 14TH

WEST 40th St. B'way, at 23rd
Mats. Thurs. & Sat. 2:30

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"A MASTERPIECE" in MUSIC BOX REVUE

Staged by JOHN MURRAY ANDERSON
MUSIC BOX Theatre, 46th Street
Mats. Wed. & Sat. 2:30

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DAVID BELASCO presents
LENORE ULRIC in
"THE HAREM" supported by
Ernest Vajda. Adapted by Avery Hopwood

THEATRE, W. 45th St. B'way, at 23rd
Mats. Wed. & Sat. 2:30

ANNE NICHOLS' Great Comedy "ABIE'S IRISH ROSE" in THIRD YEAR

THE PLAY THAT PUTS "UP" IN HUMOR

EMPIRE Theatre, W. 45th St. B'way, at 23rd
Mats. Wed. & Sat. 2:30

DAVID BELASCO presents HOLBROOK BLINN and JUDITH ANDERSON in "THE DOVE"

A Mediorama by Willard Mack

MARTIN BECK Theatre, W. 45th St. B'way, at 23rd

CHARLES K. GORDON presents
THE MYSTERY SUPER-THRILLER
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JAMES BENNETT SMITH SHEPLEY
New B'way Prices: Eva. Best Seats \$1.50
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ROBERT MILTON presents THE DARK ANGEL

A new play by H. B. Trevelyan
- Cast of Exceptional Distinction

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Mats. Wed. & Sat. 2:30

MARK STRAND presents "A NATIONAL INSTITUTION"

Direction.....Joseph Flannery

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ELTINGE Theatre, 42d St. B'way, at 12th
Eva. 2:30. Mat. Wed.-Sat. At Last! The Great American Comedy!

FALL GUY

By JAMES GLEASON (CO-AUTHOR OF "IS ZAT SO?") and GEORGE ABBOTT with ERNEST TRUAX

newspaperman, associated in the old days with the "Courier" and "Telegram" and later managing editor of the "Herald," died suddenly Friday from a heart malady. He was 46. At the time of his death Doyle was editor and publisher of "The Catholic Sun."

The annual May Music Festival here has been definitely abandoned for the year. Instead the Music Festival Association will support a music day in connection with the Syracuse Centennial Exposition and will also throw its aid to the Syracuse Civic Symphony, which is struggling to overcome a \$4,000 deficit.

A. J. Sardino, who, with the Ca-hilla, is interested in the Temple and Crescent theatres here, and W.

PIGS

LITTLE THEATRE

WEST 44th STREET. Evens 8:30

Mats. Wed. & Sat. 2:30

VANDERBILT in "MY GIRL"

A SHAMING HIT
The Greatest, Most Popular Musical Play in Town
With HARRY ARNONE'S ORCHESTRA

FULTON Theatre, W. 46th St. B'way, at 23rd
Mats. Wed. & Sat. 2:30

ELSIE JANIS in "PUZZLES OF 1925"

With JIMMY HUSKEY

"One of the superlative entertainments of the season."—Osborn, Eve. World. "Ibsen's 'The Wild Duck' with Actors' Theatre cast at 48th St. Theatre. Evens 8:30. Mats. Wed. and Sat.

Arther Hopkins presents "What Price Glory"

"A True and Stunning War Play" by Maxwell Anderson and Laurence Stallings

PLYMOUTH Theatre, 46th Street West of Broadway
Evens 8:30. Mats. Thurs. & Sat. 2:30.

TIMES SQ. Theatre, 42d St. B'way, at 7th

GRACE GEORGE

"She Had to Know"
A comedy by Paul Gessly with BRUCE MORAS
"Grace George at her best."
—Harvard Brown, World.

PLAYHOUSE 49th St., E. of B'way

Mats. Wed. & Sat. 2:30
STEWART & FRENCH present
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B. F. KEITH'S Super Vaudeville BIGGEST SHOW AT LOWEST PRICES

MAT. DAILY. EVERY NIGHT (incl. Sun.) 2:30 (incl. Sun.) 3:30
1,000 SEATS 5c 1,000 SEATS \$1.00

D. Marks of Old Forge have purchased the Thomson theatre in Old Forge, one of the most modern and pretentious theatres in the North Country. The same men have taken over the Casino, but will operate it as a dance pavilion. The Thomson theatre will be operated as a vaudeville house during the summer season. Otherwise it will have a film policy.

The Olympic. Utica, the new W. H. Linton theatre, will open March 26. Films.

William Davies Halsey, member of the first quartet ever organized at Ithaca, died March 14. He was 78.

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One of the best opportunities ever offered. Will want \$250,000. A 50-50 split. Capitalist gets his investment back first. Strictly legitimate investment institution for summer and winter. No split until the \$250,000 is paid back first. He is to act as treasurer under bond and handling all money. The concessions pay all expenses, taxes and interest.

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PRESENTING HIS

"ANATOL'S AFFAIRS OF 1924-1925"

THIS WEEK (MARCH 16), B. F. KEITH'S PALACE, NEW YORK

IN PREPARATION

"ANATOL'S AFFAIRS OF 1925-1926"

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Howard Mary
Hughes Fred
Iverson Fritz
Jackson Anna
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Keate Harrison
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Labers Emil
McKnight Hugh
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Marshall Geo
Martella Tom
Miller Geo
Moody Marion
Moore Dot
Morette Sisters
Morris F J
Novack Chas
Prose Flo
Rich Irene
Roby Gus
Rosenberg Mr
Rudolph Ruth
Samwick Betty
Simpson Geo
Smak Paul
Stephen Murray
Stephan John
Stokes Helen
Stuart Marion
Tall S D

Tane Mack
Wellington Sylvia
Western Helen
White Helen
Whiting Lawrence
CHICAGO
Avalon Bob
American Carnival
Browers Emmerson
Bright Fern
Bottomley Harry
Burke Minnie
Chambers Ward
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Christine John
Chastillon Fernand
Collins Wm J
Dunn J H
Doran Jack
DeLane Dixie
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Edwards Gu
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Early J G
Embler Chas
Fejer Joe
Halt Lisle
Hays Ed
Lyda & Revedo
Left Nathan
Williams & Western
Wilson Viola
Woods Margaret
Young H H
Leonard & Barast
Morris & Lane
Myette Miss
Most Wm N
Marie Rita
Moore & Shy
Merrick Jerome
Mayo Flo
Moore E J
McCrone E & J
Otto Harry
Otto Sam K
Patrick Harry
Phillips Maybelle
Pork Jack
Pearce Frank A
Pym Fred
Poster Gili
Raymond Hip
Robb Frank
Riley Joseph
Stuart's Revue
Vall Arthur
Wilson Geo P

SAN DIEGO, CAL.

By LON J. SMITH

Spreckels—Olga Petrova in "Hurricane."
Colonial—"Getting Gertie's Gar-ter" (musical stock).
Savoy—"The Man in the House" (dramatic stock).
Pantages—Vaudeville.
Balboa—"Love's Wilderness" (film).
Cabaret—"Forty Winks" (film).
Plaza—"The Deadwood Coach" (film).
Mission—"Go Rig" (film).
Superba—"Fifth Avenue Models" (film) and fashion show.
Rialto—"The Gaily Girl" (film).
Broadway—"Circe the Enchantress" (film).

San Diego's season of grand opera will be given at the Spreckels Oct.

3 to 10. The repertory will include five or more operas.

Colin Kemper, of Wagenaus & Kemper, accompanied by Mrs. Kemper and his son, is here on a pleasure trip.

Among the recent attractions at the Spreckels were the Roman Choir, which did a fair business, and the "Hound of Heaven," an oratorio by Dr. Humphrey J. Stewart, San Diego organist, which packed the house.

The Balboa, which went into a receiver's hands some time ago, is standing them up nightly with feature films and a bill of Western vaudeville acts. Julian Ellings is said to be booked at the house as a special feature, his appearance here to follow the close of his "farewell" tour.

WHN AND CABARETS

(Continued from page 1)

responsible for the undesirable accounts it took on, particularly with some cabarets. Along Broadway, however, Granlund has had the reputation of promoting several of the paying accounts sent out over WHN, if not actually closing them.

The cabaret business was looked upon by WHN, since it is a commercial station, as good business. The indiscriminate acceptance of accounts from anybody and anything finally was checked up, with the check-up shown to the circuit's boss as soon as he reached his office. A radio station in Harlem takes radio cabarets for plugging purposes as well as a station downtown on Broadway. Another station and an important one, also commercial, is likewise careless. It lately permitted a questionable health institute in New York, without investigation, to use its "Mike" for advertising purposes.

WARNERS' 30 HOUSES

(Continued from page 1)

concern, for the purpose of handling their productions exclusively. This task, he felt, Sam and he could accomplish within the next three months, so that by the time the summer is over that they would be well on their way to operate first-run houses in all of the key cities of the United States and Canada.

ONE CONTINUOUS LINE OF TRIUMPHS

"No one like Steinbach has been heard in vaudeville" in many years" (opening date).—MINNEAPOLIS "Tribune."
"Bruno literally stopped the performance and received a storm of applause."—WINNIPEG "Tribune."

"CONCERT PIANIST IS THE BIG HIT OF ORPHEUM SHOW" (headline to article).
—CALGARY "Albertan."

"STEINBACH HEADS BILL AT ORPHEUM" (headline). . . "easily heads the bill."
—VANCOUVER "Sun."

"Pianist is easily the star of this week's vaudeville bill."
—SEATTLE "Post-Intelligencer."
"If it were a bill which did not hold Power's Elephants he would co-headline with Dave Ferguson."—PORTLAND "Oregonian."

"PIANIST FAVORITE. Wins storm of applause from Orpheum audience."—SAN FRANCISCO "Call."

"One of the big surprises was the reception given Bruno Steinbach. The audience responded splendidly to his art."
—SAN FRANCISCO "Chronicle."

"The most gifted artist on the bill is Bruno Steinbach. . . leaves the audience eager for more."—SACRAMENTO "Bee."

"The high-hat stuff is the most entertaining element of the bill, even to the low hats. To be explicit, Charles Kellogg, Lee Carrillo and Bruno Steinbach."—LOS ANGELES "Times."

BRUNO STEINBACH

EMINENT EUROPEAN CONCERT PIANIST

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VIA THE ORPHEUM CIRCUIT

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WE SERVE THE LEADING ARTISTS AND THEATRES OF THE COUNTRY. "WE RECEIVE INQUIRIES FROM ALL OVER THE WORLD AND SEND TO MANY FOREIGN COUNTRYMEN. WE DO THE LARGEST PRIVATE ENTERTAINMENT BUSINESS IN OUR LINE IN THE WORLD. "WE SERVE MOST LITTLE THEATRES AND ARE CONSTANTLY ON THE INCREASE. "WE HAVE A FULLY EQUIPPED STUDIO IN NEW YORK AND ALL NEARBY ORGANIZATIONS WANT TO BUILD A STILL LARGER ONE NEXT YEAR. "WE RUN THESE STUDIOS FULL TIME THE YEAR ROUND. "SURELY WE DO NOT HAVE TO EXPLAIN THE REASON FOR ALL THIS. IT IS TOO APPARENT."

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WHEN IN LOS ANGELES—SEE

MIKELEJOHN and DUNN

EIGHTH FLOOR, MAJESTIC THEATRE BLDG.

WE CAN FILL OPEN TIME FOR ALL STANDARD ACTS

"THE OFFICE OF PERSONAL COURTESY"

KANSAS CITY

By WILL R. HUGHES

Shubert—Missouri—"The Bat" (second week).

Gayety—"Sliding Billy" Watson (Columbia).

Empress—"Moonlight Maids" (Mutual).

Orpheum—Vaudeville.

Globe—Vaudeville.

Pantages—Vaudeville.

Newman—"The Great Divide" (film).

Royal—"Too Many Kisses" (film).

Liberty—"Fifth Avenue Models" (film).

Garden—"Oh, Boy" Bridges musical stock.

The illness of Ethel Barrymore caused the Shubert to be dark this

week, and the date of William Hodge in "For All of Us," week of March 15, has also been cancelled on account of the star's sickness. The next attraction now in sight for the house is "The Nervous Wreck," with Otto Kruger, week March 22. After that comes Walker Whiteside in "Sakura."

"The Bat," at \$1 top nights and 50 cents for the mats, proved a popular attraction at the Shubert-Missouri and has been held over for another week.

Fred L. Spear, publicity agent for the Orpheum, has been appointed assistant manager in charge of publicity for the coming season for Electric Park.

The final count-up for the r

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Seattle
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 Bullfinch
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 Bldg.

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CHARLIE MACK, General Manager
 Booking the Best in Michigan, Ohio
 and Ontario
 Can Use Standard Acts at All Times

show at Convention hall last week showed an attendance of 30,000, according to the management. There were 90 exhibitors and the attraction drew heavily from out-of-town dealers.

Louis Forbstein and his Royal Synopators for the past two weeks have been getting in eight shows a day—four at the Royal in the pit and four at the Newman as a special stage attraction. In addition to this the boys found time to play a number of dances and to give some of their stuff over the radio at the Newman's Tuesday night special show.

NORTHWEST

By DAVE TREPP

Seattle, March 14.
 The Bagdad, Seattle's "Arabian Nights" cabaret, after a month's close down, has reopened under new management. The headline entertainer is Peggy Prevost of the Prevost Sisters. She came here from Hollywood. McKee's orchestra plays

nightly. Cover charges from 50c. to \$1.

"The Cat and the Canary" will return at the Metropolitan, Seattle, March 18.

"The Great Divide" is being held for a second week at the Strand. The Strand orchestra has been augmented to 20 pieces.

It is reported that the Palace Hip will soon change its policy, with the Roy Clair company to leave soon.

Making use of the radio to advertise the theatres rather than assuming an antagonistic attitude toward this modern invention is the method adopted by local showmen. Beginning March 18, by arrangement with the Northwest Radio Service, the leading theatres "got on the air" to announce their attractions, with snappy reviews of the offerings and some alluring adjectives.

The talk on "What's Going On at the Theatres" is given over the super-station KJR every evening from 6 to 6:30 o'clock.

Manager Hill of the Capitol theatre booked Sarg Cole, "Iron man," for a short engagement at his house, thereby taking advantage of the public interest in Cole's performance of driving five days and nights, through the city's traffic, in a motor car, without sleep. Curiosity drew quite an increase in attendance.

CINCINNATI

By JAMES F. SECHTEL

Grand-White's "Scandals."

Shubert—"The Dream Girl."

Cox—"Dead Magic."

Olympic—"Town Scandals."

Empress—"Black and White Revue."

Photoplays—Lyric, "The Thief of Baghdad"; Capitol, "The Ragman"; Walnut, "The Air Mail"; Strand, "If I Marry Again"; Family, "Girls Men Forget."

Earle Larimore, repertory actor, has joined the Stuart Walker company at the Cox. He will make his local debut in "Dead Magic," third new play produced for the first time on any stage by Stuart Walker this season.

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Water and Telephone.
Electric fan in each room.
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DETROIT

BY GEORGE WINTER
Business in Detroit took a
decided brace this week after a pretty
hard fortnight.

"At the New Detroit 'Rain' took
up its residence Monday night and
on the opening the big auditorium
was crowded and the demand for
seats for the rest of the engage-
ment is brisk enough, considering
the fact that Jeanine Eagles is out
of the cast because of illness. Her
place is taken by Miriam Cordell,
who has been doing Sadie Thompson
in one of the other companies.
E. D. Stahl, millionaire owner of
Wayne street, and indicates that
for an operation. The management
of the theater reports that the gross
for the two weeks of 'Rain' here
will be less by \$20,000 because of
Miss Eagles' defection from the
company.

"Simon Called Peter" is at the
Garrick with business excellent.
"Ritz Revue" is doing a splendid
fortnight at the Shubert-Detroit.
The Bonstelle Company (stock) is
in the third week of "The Goose
Hangs High" and still doing well.



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Housekeeping Furnished Apartments of the Better Kind

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Three and four rooms with bath, complete kitchen. Modern in every particular.
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1 and 2 ROOMS, PRIVATE BATH
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WASHINGTON, D. C.
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PROFESSION REGARDLESS OF
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SAMUEL J. STEINBERGER

Prop.-Manager

Woodward Players (stock) are
doing "The Gold Diggers" at Ma-
jestic.

Next week at Garrick, "Wings of
Chance," play by Hugh Stanislaus
Stange.

This city is at last to have a new
legitimate theater in keeping with
its position as the fourth city in
population in the United States.
E. D. Stahl, millionaire owner of
the Garrick, is the prospective pur-
chaser of the Board of Commerce
Building at Lafayette boulevard, from
an architectural standpoint at least.
The new Free Press building is
almost directly across the street
from the Board of Commerce build-
ing and if Mr. Stahl goes through
with his plan for a new theater,
the Stahl interest will be hand-
somerly represented in that neigh-
borhood.

"The Detroit Free Press" which
is largely controlled by Mr. Stahl,
will be housed in its new building
by July 1. When completed this
will be one of the most imposing
newspaper plants in America, from
an architectural standpoint at least.
The new Free Press building is
almost directly across the street
from the Board of Commerce build-
ing and if Mr. Stahl goes through
with his plan for a new theater,
the Stahl interest will be hand-
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borhood.

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8th and Flower St.

Special Rates to the Profession
Excellent Coffee Shop in Connection

CLEVELAND BY PHIL SELZNICK

Ohio—Repeat "Aren't We All";
"White's Scandals";
Hanna — "Parasites"; "Simon
Called Peter."

Colonial realigned by Frank Dae,
who is conducting two-week show-
ing of the Passion Play, directed by
Dimtiri Buchowetzki, \$165 top.

The State got a good break
through Buffalo opening Mondays.
They held the Blameless Twins over
Sunday, getting at least a couple
thousand extra on the day.

BILLS NEXT WEEK

(Continued from page 15)

W H Wakefield	1d half	Shoshan & Phillips	One to 10
Hill Krime & B	1d half	One to 10	One to 10
LIMA, O.	1d half	MUSKOGON, MICH	Regent
Farout	1d half	Follis Rie	1d half
The Haskings	1d half	Allen & Norman	One to 10
Shoshan & Phillips	1d half	One to 10	One to 10
Reisista	1d half	Bankas & Silvers	1d half
(One to 10)	1d half	Wm H. H. H.	1d half
1d half	1d half	Zemeter & Smith	One to 10
Raymond & Geneva	1d half	(One to 10)	1d half
Wells Waters Co	1d half	T E HAUTE, IND.	1d half
Offord & True	1d half	Indiana	1d half
Chicago Cade	1d half	Merced & Soper	1d half
(One to 10)	1d half	W H Wakefield	1d half
MUNCIE, IND.	1d half	Lytell & Pant	1d half
Wm. Grand	1d half	Dec Baker's Rev	1d half
1d half	1d half	Kismet Rie	1d half
1d half	1d half	Morgan & Sheldon	1d half
1d half	1d half	Rees & Edwards	1d half
1d half	1d half	(One to 10)	1d half
1d half	1d half	WINDSOR, ONT.	Capital
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Revue D'Art	Revue D'Art	Revue D'Art	Revue D'Art
Revue D'Art	Revue D'Art	Revue D'Art	Revue D'Art

INTERSTATE CIRCUIT

AUSTIN, TEX.	Christie & Daley	PT. WORTH, TEX.	Majestic
(Shane Bill plays	Galveston (25-28)	Galveston (25-28)	Galveston (25-28)
Galveston (25-28)	Galveston (25-28)	Galveston (25-28)	Galveston (25-28)
Galveston (25-28)	Galveston (25-28)	Galveston (25-28)	Galveston (25-28)

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VARIETY

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64 PAGES

RADIO ADVERTISING'S COST

EXTRAS' AGENTS AND COMMISS ALL THROUGH

A. M. P. P. on Coast Working Out Elimination Plan

Los Angeles, March 24. The Association of Motion Picture Producers has been working on reforms improving the condition of movie "extras." Under the new system, the agent and his commission will be entirely eliminated. The committee handling this work has held two meetings. It will hold a third Friday at which a central casting office proposition will be discussed. The plan is to have the association members obtain their extra people from this office. It is estimated that \$40,000 will be required to establish the office and one of the best known agents on the coast will be in charge. The plan also calls for regulation working hours and grading of pay in accordance with the importance of work done. Before this is put into operation, an endeavor will be made to minimize the list of available extras, to cull the list and strike out the undesirable.

YOUTHFUL CHOIR'S PROFESSIONAL TOUR

At Buffalo House for \$2,500—Will Also Play Vaude.—Boys From 13 to 15

Probably the first American church choir solely comprised of boys between the ages of 13 and 15, making its professional debut April 21 as a traveling attraction at the Lafayette, Buffalo, where they will receive \$2,500 for the week. A picture house route has been laid out for them to follow. The choir is under the direction of J. M. Helfenstein, the tour being in the interests of the Church of the Transfiguration, New York, better known as the "Little Church Around the Corner," or the "actor's church." The choir contemplates an extended concert tour this fall. The proceeds from the vaudeville and picture house tour will be for the purpose of financing the concert itinerary. The Paulist Fathers' choir is the only other American church outfit that has toured professionally. The Sistene Choir, from the Vatican, has also appeared as a concert attraction.

CABARET'S DANCE TEAM KITCHEN SINK CONTRACT

Moss and Fontana Get Between \$700 and \$800 on Saturday Night Alone

Moss and Fontana, dance team at the Club Mirador, New York, sailed for a Continental tour over the summer in June. They return again in fall, also under E. Ray Gotez's management, to open a new club, sponsored by the same Church-Mirador management.

The new contract gives the dance team exceptional conception of a nature to be likened to "everything but the kitchen sink." The team will have the final say-so on the kitchen, the service, the dance music, the help, etc. At the Mirador, on their 50 percent of the covert charges, they net between \$700 and \$800 on Saturday nights alone, at \$3 a head.

"POMPADOUR" REVIVAL BY BECK

Geraldine Farrar and John Charles Thomas Necessary to Cast

"Mme. Pompadour" will be revived by Martin Beck next fall if he can secure Geraldine Farrar and John Charles Thomas for the singing roles.

Beck is reported to be proceeding with negotiations to capture the two noted leads.

Mr. Beck presented "Pompadour" at the Beck, New York, opening his new house with the sensational Continental musical hit by Leo Fall. In all of the world, "The Madame" picked only New York to flop over. The Beck show opened in Philadelphia with Hope Hampton, but Miss Hampton was replaced by Wilda Bennett before the metropolitan premiere.

Later it was rumored Jules Brulatour, Miss Hampton's husband, would purchase the production from Beck and reproduce it in New York to permit Miss Hampton to be seen in the role she created over here. Mr. Brulatour denied that rumor. Beck's net loss on the "Pompadour" show reached \$175,000. Charles Dillingham was associated with him in the production, but not the losses.

"SPEAK-EASIES" BARTENDERS' CIRCUIT

"Blind Tiger" Saloon Chain Shifts Bar Staffs Every Other Week

Shake-ups in the personnel of barkeepers in the uptown speak-easies are becoming as frequent as those in the Police Department.

One syndicate controlling 50 "blind tigers" between the Square and Circle has been making changes in its bar staffs fortnightly with the help now playing a regular circuit of the places, instead of remaining stationary. The shifters are said to have been prompted through the bartenders often becoming too friendly with the customers and occasionally "setting them up" on the house for "good spenders" or friends.

Others make the shifts figuring the popularity of the bartender at the successful place from which he is transferred will help build up the newer place through many of the customers dividing patronage between both.

"REFORM" OVER!

Now that the wave of reform against the theatre has subsided, David Belasco has reinstituted the scenes in "The Harem," eliminated when District Attorney Banton, pushed by "The World," was on the warpath against the alleged "dirty" shows. When D. B. made the eliminations, his biggest cut was to remove a bedroom up-stage in the second act and show, instead of a bed, an innocent grand piano. Now the bed is back—and its accompanying lines.

The insistence of the star, Leonore Ulric for some of her big lines, is said to have been partly responsible.

"The Harem" was hurt in the recent slump, falling off \$2,000 from its previous pace of \$15,000 and over weekly.

"WILLIAM TELL" AT CAMEO

Another foreign picture is listed for Broadway shortly, when Felix Harder's Swiss spectacle, "William Tell," opens in April at the Cameo for an exploitation run.

Harder is an American director, who went to Switzerland to make the film. So far, no distributing arrangement has been effected. Felix Orell, a Swiss actor, plays the title role, while Harder's young son is the apple-bearer.

Radio Play Opposition

For the first time a play actually on the boards will face direct radio competition by an etherized version.

Such is the case of Ibsen's "The Wild Duck," at the Equity, 48th street, current in New York, and also slated for production April 3 by the WGY Players from WGY.

CHAUTAUQUAS PASSING OUT?

Signs in Middle West of Managers Despondent

Chicago, March 24.

Signs in this middle-western section where chautauqua center and have flourished that many vice chautauqua managers appear to be getting from under. They evidently believe the best day for the chautauqua has been seen and that its day is swiftly passing.

Charles H. Horner and Keith Vawter, actively engaged in promoting and handling chautauqua companies, have organized a travel bureau. They will take a touring party to Europe after the close of this season, abandoning the chautauqua bureaus that bear their names.

Last season some attempt was made to float a Kiantauqua (K. K.) in opposition, but thus far the Kiantauqua appears to have met with little success if even that while the regular chautauquas have had their struggle.

With chautauquas mostly popular in the smaller communities or to a certain class anywhere through the somewhat limited scope of its full entertainment, the radio is responsible for a great deal of the loss of interest, while there seems to be no doubt but that the growing generation anywhere finds more agreeable amusement in some other way than the chautauqua furnishes.

National "Charleston" Contest for Hippodrome

The Hippodrome, New York, will hold a national "Charleston" contest during the week of March 20. Prizes, including \$700 in gold, a loving, a loving cup and pearl necklace will be awarded to the dancing winners picked by a committee of dancers and judges.

The idea is a business getter and (minus the "national") was successful at several Keith-Albee neighborhood houses.

INDISCRIMINATE ACCOUNTS ALL OVER COUNTRY

Arguments Pro and Con—"New Voices" Not Needed in Metropolis, Claim Broadcasters—A. T. & T. Co. Alibi "Development and Experimental"—\$4,050 Weekly in "Commercial Accounts" for WHN—Solicitors Engaged at 20% Commission—Reports from Chicago, Los Angeles and London

\$500 HOUR NOW RATE

"Commercial radio" is an indirect source for remuneration to radio artists. As far as can be judged and prophesied from present indications, that will be the sole source of reimbursement to the other entertainers for some time to come. The radio stations aver they require

(Continued on page 40)

RADIO BROADCASTING IN THEATRE AT \$1 TOP

Erbstein Leases Blackstone and Will Stage Radio Shows in Public View

Chicago, March 24.

Charles Erbstein, who operates Stations WTAJ and WCEB, has taken a lease on the Blackstone theatre for five months, with an option of five years and will offer to patrons an innovation in radio-theatricals.

Commencing April 5, Erbstein will broadcast a radio show nightly in full view of the audience, charging admission. High-priced talent will be engaged, with a new

(Continued on page 10)

COSTUMES
GOWNS—UNIFORMS
FOR EVERYBODY WHO IS ANYBODY
ON THE STAGE OR SCREEN—EXCLUSIVE
DESIGNS BY LEADING STYLE CREATORS
BROOKS 1437 BWAY NEW YORK
ALSO 5500 COSTUMES TO RENT

MILLIONS—NOTHING MORE OR LESS IN FLORIDA'S REAL ESTATE CHATTER

Wilson Mizner in \$3,000,000-Class—Lee Shubert Hooks In on 28,000 Acres for Development—Joe Leblang Piking Along with \$500,000 Profit—Attorney F. E. Goldsmith on Ground Floor—E. F. Albee Turned Down Property 10 Years Ago for \$10,000; Now Worth \$4,000,000—Only One Fire-proof Hotel Left in Palm Beach—From 500 to 1,000 Private Homes Due for Erection There by Next Winter

Palm Beach, Fla., March 24.
If you can't think and talk in millions side track this wide streak of really speculation. It has gotten to New Yorkers, too, some of them in the show business.

As you stagger out of Palm Beach with millions revolving in your mind, the fact remains that Wilson Mizner is \$3,000,000 to the good.

On top of that it's known that Lee Shubert is in on a development plan for a track of 2,500 acres at Arcadia, 40 miles south of Miami. The Shubert Syndicate paid \$18 an acre and expects to sell for \$200.

Development in this section is figured at 18 per cent of the purchase price. It includes laying out city blocks, sewerage, etc., probably advertising.

Another smart operator from New York is Joe Leblang, who headed the group buying the San Untermeyer property for \$900,000 at private sale. Later an auction sale was held by the Leblang bunch and \$1,200,000 realized, leaving them with property from the same plot valued at \$600,000. Figuring everything else out, they are over \$1,000,000 ahead. The Leblang bloc is to the good at about \$500,000 for this particular transaction.

Frederick E. Goldsmith, in on the ground floor, is acting as steering director and legal adviser for another group of New Yorkers who have three tracts down here, appraised at about \$1,800,000. The Goldsmith group is operating so swiftly they disposed of one buy at a large profit before closing title.

Hard Biggest Operator
About the biggest operator is the A. T. Herd syndicate. Herd is a down-town New Yorker. They purchased one and one-half miles of ocean front at Barcarotone, running back to the Canal, for a consideration of \$2,000,000. With improvements it is claimed to be worth \$10,000,000. Herd is said to be largely interested in the Herd buy.

One story here is that when E. F. Albee was recently visiting Palm Beach he was offered a tract for \$4,000,000 that 10 years ago when here Albee had refused to pay \$10,000 for.

Burned Hotels Had 2,000 Capacity
Following the recent and disastrous fire that destroyed the Breakers and Palm Beach hotels, a great wave of private home building is anticipated here by next winter. The only fire proof hotel in the city is the Royal Danelli, accommodating about 400 people. The Fontaine is a wooden building, accommodating 1,800. The burned hotels could take care of 2,000 people. Of that the Breakers held 1,200 and the Palm Beach 800. It is considered unlikely the regular

(Continued on page 10)

Scandal with Nobleman

A scandal involving a foreign nobleman of high rank and his party, now in this country, is brewing, with private detectives scouring Paris for evidence against a feminine member of the "court" to prove that she had an intrigue with an American male picture star of foreign repute.

The purpose is to lay the proof before the action of a multi-millionaire New York family.

The boy is infatuated with the noblewoman, who is married to a baron who is not in the entourage.

Melbourne Hall Destroyed

Sydney, Feb. 20.

Fire totally destroyed the interior of the Melbourne town hall. Damage is estimated at over \$250,000. The famous organ that the hall houses cannot be replaced under \$15,000.

Other arrangements will have to be made for housing the various concert artists booked overseas for their Melbourne season.

SAILINGS

March 25 (New York to London), Mae Murray, Herbert Pulitzer, Frances Carson, Basil Dean, George Harris (Berengaria).

March 21 (New York to London) Pola Negri, Adele Blood, Mr. and Mrs. Charles Hackett and child, Olga Ford, Henry O. Waver, George Polacco, Frederick Schorr, Mr. and Mrs. Joseph Schwarz, A. F. Lefcourt, Mr. and Mrs. L. M. Boomer (Leviathan).

March 21 (New York to London), Irene Bordoni, E. Ray Goetz, Burton Brown, Claudia Muzio, Ottavio Scotti, James K. Hackett, Avery Hopwood, Edouard Cousteau, Denise Defere, Charles Lawers, Alice d'Hernando, George White, Elvira de Hidalgo, Morgan Farley (La France).

March 21 (New York to London), Kyra Ananova (Lancaster).

March 21 (London to New York), Gertrude Hoffman (Mauretania).

March 21 (New York for London) Mr. and Mrs. Ernest Glendinning (Lancaster).

March 21 (New York to Paris) George White and Morgan Farley (France).

March 18 (from Honolulu to Australia-Sydney), Ben Beno, Victoria and Frank.

ARRIVALS

March 21 (London to New York) Mr. and Mrs. John Barrymore, Adolph Zukor, Eleanor Painter, Arthur Hopkins (Berengaria).

March 20 (New York from London) Adolph Zukor, Mrs. John Barrymore (Berengaria).

March 24 (Paris to New York), Gloria Swanson and Marquis Henri de la Palaise (Paris).

GOING EAST

(Chicago to New York) Murray Bloom, Mlle. Lenore, Tom Malloy, Ashton Stevens.

(L. A. to N. Y., C. L. Yearsley, (L. A. to N. Y.) Owen Moore, Hugh E. Dickers.

(Chicago to N. Y.) Lester Bryant, Milton Haney, Gus Kahn, Buddy Ockerhausen.

Frank Van Hoven is so busy at the State Lake, Chicago, this week entertaining Dave Chasen, Joe Cook and Al K. Hall that Frank Van Hoven asked Jane and Katherine Lee to write Frank Van Hoven's Ad.

Direction EDWARD S. KELLER
FRANK VAN HOVEN

TICKET BILL IN PA.

Harrisburg, Pa., March 24.
A bill introduced by Representative Badl, of Philadelphia, makes it a misdemeanor for a theatre ticket to be sold in this State at a price exceeding that stamped or printed upon the ticket. The penalty is a fine of \$500 and imprisonment for six months.

No action beyond the introduction has been taken upon the bill. If passed it would mostly affect Lee Conway, of Philadelphia, who handles all of the hotel ticket sales in that city. Mr. Conway is known as strictly a 50-cent premium broker, recognized as legitimate all over the country. Conway's operation of holding to one premium only (50 cents) is not unlike that of McBride's in New York.

Should the bill receive favorable action the Philadelphia theatres might print two sets of tickets, one for the boxoffice and another for the hotels, which would be within the silly Badl-proposed law.

BILL AT WINTERGARTEN

Berlin, March 10.
At the Wintergarten, this month is far below the February program.

Rodella Rula, splendid bicycle rider, assisted by a beautiful girl of ability in the style of Lalla Selbini, met with a very good success. To Rhama, Indian fakir tricks, with pushing of hat-pins through his arm is especially repulsive to women—they leave the theatre. Elae von Dulong has a new singing act with elaborate scenery and about six people. The act went "cold" into the Wintergarten, and as the voices are nothing to rave about they died weakly. Ann Codee and partner (comedian) are not understood here and could not do well. Flammata Hildegarde, billed as Germany's best dancer, has good technique but lacks charm and feminine numerous. Lydia Graham started Breitbart act. Three Karreys, one acrobat, one front and one back-bender, do very good act with good success.

The other two acts are a dancing-trapeze, closing, and a woman with trapeze and teeth-work opening the show.

Jack Lait's Comic Strip

Jack Lait was revealed in a new capacity this week when all the Hearst morning newspapers and numerous syndicates started a comic strip by him, entitled "Gus and Gussie," similar in theme and treatment to his "Gus the Bum" of story and show usage.

The New York "American" played it in star position, replacing "Married Life," by Zere.

The Lait artist is Paul Fung, a protégé of Billy De Beck. King Feature Service is making a huge promotion campaign on the new strip.

GOING WEST

(N. Y. to L. A.) Alice Joyce, Myrtle Stedman, her son, Lincoln, Marshall Stedman, Fred Miller.

G. & S. COMIC OPERA JUBILEE By M. WILLSON DISHER

London, March 16.
Many thousands of British hearts are stirring at the news that March 25 this year is the jubilee of the inauguration of Gilbert and Sullivan's collaboration to create comic opera. Fifty years ago these two, who had previously worked together on a Gaiety burlesque, finally got "Trial by Jury" accepted by D'Oyly Carte at the Royalty.

It fired their ambition to supplant the risky conventions of burlesque—girls in short tunics and tight and comedians who lacked a sense of propriety—with musical pieces of a higher standard. With D'Oyly Carte they formed a syndicate to take over the Opera Comique. Soon after the production of "The Sorcerer" there was a violent row, and the syndicate became a simple partnership between author, composer and manager. How after a long series of successes both at the Opera Comique and the Savoy, they quarreled over the question of a carpet is an old story.

Increasing G. & S. Popularity
Today there is no more remarkable phenomenon in the present state of the British theatre than the ever increasing enthusiasm for Gilbert and Sullivan's comic operas. While such delightful pieces as "Plunkett's" "Rip Van Winkle" are entirely neglected, even such operas as "Princess Ida," which failed at their first presentation, play to packed houses wherever the D'Oyly Carte touring company may be playing.

If a London theatre were taken permanently to house this repertoire, there can be little doubt that it would be crowded from one year's end to another. Gilbert and Sullivan enthusiasts never tire. They saw these operas when they were young, and they go on seeing them with extra zest each time.

One day, but not a long time yet, this idolatry will destroy itself. Should a stranger come to one of these performances for the first time, he would probably miss every joke because the laughter of anticipation drowns them all, and he would probably lose track of the story because the audience continually holds up the actors with demand for encore.

There will be a swing of the pendulum when a new generation arrives to scoff, as all new generations scoff at the things beloved by their parents.

Meantime, however, we ought to feel thankful there is still some enthusiasm left in this weary old world.

VAUDEVILLE CONFERENCE

Little Accomplished at Brussels—Next Gathering at Vienna in Sept.

Brussels, March 14.

A general meeting of the L. M. O. A. (Ligue Mondiale des Organizations d'Artistes) was held here last week under the presidency of Vilette, of the Artistes' Syndicate of Paris. Very little business seems to have been accomplished beyond pointing out the divergence of opinions between the three French groups as to which really represented the French performer.

The delegates present were Vilette and Granger (Union Syndicate des Artistes de Music Hall), Dick Carter, Gabriel Lordy and Darlos (Association International des Attractions, from Paris), Georgius and Milcamps (French Union Indpendante), Charley, Lucifero and Tony (Belgian Association), Mortensen, Leck and Georgians (Antwerp Union), Max Konorah and Aurora (I. A. L. Berlin); Barklay (for Austrian group), P. Slavinsky and Kotfin (Russians), Michel Nolak and Jos. Sandos (Hungarian), P. Polak and Enemer (for Czech-Slovak).

The V. A. F. London, was not represented, nor were any Americans present.

At this get-together meeting, which decided the only organization for each country could be recognized for France and Belgium, it was agreed to hold a further conference in Vienna during September.

ACTRESS WEDS SPANISH NOBLE

Paris, March 14.

Mrs. Lydia Graham, former London stage star known as Marguerite Lesla, was married here last week to Carrillo de Albornoz, Marquis de Santa Rosa, a Spanish noble. The bride has appeared under the management of C. J. Wyndham, David Belasco and J. J. Walker. Hare in many successful comedies.

The honeymoon is being spent in Algiers.

REPEALER MAY COME UP

Albany, N. Y., March 24.

It is expected that before the Legislature adjourns Friday, the repeal measure, introduced by Senator James J. Walker, Democratic leader, will come up.

A companion measure is in the Assembly, introduced by Assemblyman Frederick L. Hackenberg of Manhattan.

LONDON SPECULATING IN GERMAN FILMS

Hundreds Being Peddled for "Song"—Americans Privately Interested

London, March 14.

Before the summer is over there is likely to be a big boom in German films here. Hundreds, which remained in Wardour street cellars for years were bought at a mere song as soon as the war was over, and hundreds more are now being peddled by hangers-on.

Officials of some of the big American firms here are said to be taking an interest in the matter from the angle of private speculation.

Faraday Claims English Rights to "Tarnish" Play

London, March 24.

Greville Collins, who had some difficulty in finding a hope for "Tarnish," but finally located the Vaudeville, has something more to worry about, through Michael Faraday claiming the English rights to the piece. Collins has announced the opening at the Vaudeville for March 30.

"Tarnish" was produced in New York by John Grounlt and written by Gilbert Emery. It is with these two men Collins claims to have a contract, further asserting that Faraday's option on the English rights expired last December.

SALZBURG FESTIVAL AUG. 13-31

Vienna, March 14.

The annual festival at Salzburg will take place this year from August 13 to 31 in the historical riding school of the former archbishop-copul court.

The dramatic event will thus be independent of the weather.

LOPOKOVA RETIRING?

London, March 24.

Lopokova's current season at the Coliseum may be her last appearance on the stage. She is thinking of marriage and settling down.

For the present Lopokova must wait because the recent annulment of her first marriage does not let effect for six months.

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LONDON
Director, JOHN TILLER

ROSE-MARIE MISSES BIG PUNCH; BUT OTHERS' NAMES

Gertrude Elliott and Daughter on Same London Stage—"The Tyrant" Also New and Doubtful—"Better Days," New Revue, Has Good Chance

London, March 24. Two American "big" shows were added to by another quartet of openings of native sponsoring. "Rose-Marie" had its initial performance at the Drury Lane Friday night, while "Dancing Mothers" got under way earlier at the Queen's. The other openings were Matheson Lang in Sabatini's "The Tyrant," at the New, and the revue, "Better Days," at the Hippodrome (Thursday).

"Iris" and "Possession." There was nothing of the sensational concerned in either of the sextette of new entrants. Of the four "Rose-Marie" and "Dancing Mothers" musicals, look to have the best chances of establishing runs.

"Rose-Marie's" entrance at the Lane, marking the reopening of the house following Basil Dean's "Mid-Summer Night's Dream," was something of a disappointment, taking into consideration the enthusiastic predictions heralded the opening. A friendly audience accorded the piece a substantial greeting, but the tempo has evidently been slackened in comparison to its American pace and the obvious nervousness of Edith Day was another detrimental feature. Miss Day, palpably not herself, was so unstrung as to sing off key and was almost without any manner of appeal. Edith Day, in the principal comedy role, failed to impress consistently and gave a spotty performance.

These detracting items were counterbalanced by a singing chorus that definitely scored and the "Totem Pole" number duplicated its American triumph.

The finale of the show, which has but two people on the stage, was not grasped by the audience for realization that the performance was over, making a duplication of the incident that marked the London entrance of "Sometime" which, in that instance, was changed the second night.

Miss J. Kathryn Scott is credited with having staged the dances for this attraction while the entire production has been supervised by Felix Edwards. Others in the cast, beside Miss Day and Mr. Morson, are Derek Oldham, John Dunmore, Clarice Hardwicke, Percy Parsons, Brian Gilmour, Michael Cole, Mira Niraka and Marjorie Chard.

Clinch Finish Missed Regarding "Dancing Mothers" there was general disappointment over the absence of a clinch finish although the show will undoubtedly continue for a limited time on the strength of the popularity of Godfrey Tearle. Gertrude Elliott and the sidelight of the latter's daughter playing opposite her in that identical stage production. The applause hit went to Elsie Lawson.

This first night marked the return of Miss Elliott to London after away two years, while it is her daughter's (Jean Forbes-Robertson) local debut following several productions in Australia.

Edgar Selwyn is responsible for the producing of the play with the players taking part. Leslie Faber (featured with Miss Elliott and Mr. Tearle), Lucille Watson, Walter Butler, Vincent Holman, Phyllis Janet Mesure, Albert Brouet, Rothbury Evans, David Cordell, E. Scott Hatty, Vivienne Whittaker, Reginald Dane, George Hewston, Sybella Stuart, Gerald Cross, Robert Haslam, Emma Fitzhugh, Felix Irwin and Edward Gordon.

"The Tyrant" Sabatini's "Tyrant," headed by Matheson Lang, revealed itself as an artistic production, beautifully staged and well acted, but lacking the fault of being too episodic. Despite the appreciative welcome it seems unlikely of success and, in that, the outcome is assuredly doubtful. "Better Days" is the new occupant

of the Hippodrome, shapes up as a big revue, was well received and gives indications of lingering at this house.

Derided "Iris" The revival of "Iris" at the Adelphi Saturday night met a derisive reception, principally because the piece was old fashioned and badly played.

Glady's Cooper and Henry Ainley are featured.

"Possession" entranced at the Garrick last night (Monday) to a cordial reception. Acting is superior to the play. The latter revealed a distinct tendency to slow up midway during the evening and for that reason may enjoy a limited stay.

RADIO STRIFE STILL BOILING

West End Mgrs. Not as Antagonistic as T. M. A.

London, March 24. Efforts are still being made to bring peace between the British Broadcasting Company and the different managerial factions.

Since the announcements of the great good done "Patricia," at His Majesty's, and other shows the West End managers have modified their views and have been holding a series of conferences with B. B. C. officials, with a view to arriving at a settlement.

A final meeting will be held shortly and it is believed that the result in excerpts from London successes becoming permanent features in broadcasting programs. The big stumbling block continues to be the touring Managers Association who, in conjunction with the provincial proprietors and managers, are vehemently against the innovation.

The music-hall proprietors are also enemies of broadcasting, while the Variety Artists Federation will not sanction broadcasting engagements for its members.

BOOKINGS FOR NEW CABARET

London, March 24. Further bookings for the Kitecat Club, in the basement of the Capital Theatre building, 11st Val and Ernie Stanton as coming over. The understanding is that the brothers will remain at this cabaret for eight weeks.

Woods Engages Fred Kerr

London, March 24. Fred Kerr, who created the role of the father in "The Pelican," has been engaged by Al Woods for a new York production due next September.

English-Produced Am. Comedy

London, March 24. Laddie Cliff and Phyllis Monkman will jointly produce an American musical comedy here.

"Last Laugh" Brings Enthusiasm

London, March 24. "The Last Laugh" had an enthusiastic opening here at the Capital.

Emil Jannings appeared in person with the film and was warmly welcomed.

English V. A. F. Protests Engagement of Amateurs

London, March 24. The V. A. F. has forwarded a protest to Sir Oswald Stoll against the appearance of 18 undergraduates of Cambridge University at the Coliseum. The boys are appearing in a vocal turn with the V. A. F., basing its objection on the grounds of the unemployment of professionals.

BEST DRESSED WOMAN "HURRY UP DIVORCE"

Mrs. Nash Dissolves Third Marriage One Month After Wedding Egyptian Prince

Paris, March 24. Mrs. Nash, styled the best-dressed woman by many on this side, married, last Feb. 2, in Cairo, to Prince Sabet Bey, was divorced again several days ago. The young divorcee admitted this last week on her arrival here from the Riviera, stating religion was the reason. She declared Christians and Mohammedans should never intermarry, although she remains on friendly terms with her former husband.

It was he who went to Egypt after a month's marriage and obtained the divorce (the Mohammedan law permitting the husband to divorce his wife without indicating his reasons), with the full approval of Mrs. Nash, who further stated it was "the most charming divorce she had received."

The Egyptian love matter was her third matrimonial venture which has terminated to her own satisfaction.

Wife Resents Husband Shooting Lover in Play

Paris, March 24. Maurice Donnay has followed "Pouche" at "Le Theatre de l'Etoile" with his "Un Homme Leger" ("A Light Man"). It marks the start of the new management, Camille Choley and Jack Jouvin. The play, a comedy, opened fairly last Friday, and is a revised edition of the "Bande de Famille," which he created 30 years ago.

The plot surrounds the amorous intrigues of a Riviera boarding house which leads to a frivolous husband shooting his wife's lover, after which his wife leaves him. Signoret plays the husband and Charlotte Lysee is the wife. Others include Bever, LaFont, and the Mesdames Madeleine Lambert, Marthe Derrigny, Yolande LaFont, Renée Divrac, Laurette Lefevre.

FEDERAL TRADE'S CHANGE

Washington, March 24. The Federal Trade Commission has made a change in its method of procedure and policies.

The majority of the commission adopted the plan that where proceedings were sought because of "unfair trade practices" where the alleged violation of law is purely a private controversy redressable in the courts, except where said practices substantially tend to suppress competition or affect the public, "the commission will no longer act on such requests for the issuance of complaints, but will leave the controversy to be settled in the courts."

Cochran's Reported Hit

London, March 24. All reports concur from Manchester as to the effect that C. B. Cochran's new revue, with Delysia, is a huge success. This music is due in London at the Pavilion April 29.

RIDICULOUS BILL

Ridgford, Conn. March 24. A bill, introduced in the State Senate, providing that not more than 10 children under 11 may accompany a parent or guardian after 6 p. m. to a theatre, dance hall or other amusement place, was tabled. One Senator stated he thought the whole bill was weak, indefinite and more or less ridiculous.

DENIES HUNGARIAN BIRTH Mother of Gaby Deslys Says Actress Was Born in Marseilles

Paris, March 24. Relative to the reports from Vienna concerning the alleged birth of Gaby Deslys in Hungary, Mme. A. Calre, mother of the late actress, denies the statement which originated in Budapest some years ago. She declares Gaby Deslys was born in Marseilles, her name being Gabrielle Calre, and that she was of French origin.

The previous report was that Gaby Deslys was born in Moravia (formerly Austria). The father is suing for a share in the fortune left by the dancer, which is estimated at \$2,000,000.

LONDONTOWN BAND-CRAZY

English Agent Here Says So—Cabaret Acts

England is just plumb band crazy, said B. Montagu, the London theatrical agent, who is in New York for a couple of weeks looking over the local act-man. Mr. Montagu maintains his own agency in London. He books in New York through the M. S. Bennett office in the Palace theatre building, the Englishman's temporary address.

Few American bands are at present in England, Mr. Montagu stated, but many are anticipated to reach there during the summer season. Besides the demand in vaudeville for bands, the ever increasing night club and cabaret in London also want them. The cabarets, as well added the foreigner, is using from four to six acts in their floor entertainment, becoming serious opposition to the vaudeville theatres.

Barrymore as "Faust," Jannings as "Mephisto"

London, March 24. Negotiations are on by UFA to secure John Barrymore for the celluloid making of "Faust" in Berlin. It is proposed to have Barrymore play the title role and Emil Jannings do "Mephisto." The feminine player for "Marguerite" has yet to be selected. Barrymore is currently playing in "Hamlet" here.

Two London Closings

London, March 24. "L. S. D.," the musical inhabiting the delicately appointed Forum, closed Saturday night and will be followed by "Yetta Polowski," a drama, by Mrs. Montague, with Elleen Norwood the producer.

Another show scheduled to depart is "Anyhows," at the Ambassadors. This attraction will move out as soon as a successor is obtainable.

REJECT DISCRIMINATION BILL

Hartford, Conn., March 24. The State Senate has rejected a bill aimed at race, creed or color discrimination in places of amusement, restaurants and other public places.

The committee on the judiciary reported that there was no need of making any change in the present law and the Connecticut legislature in relation to the rights of people without regard to their creed, color or race. The bill proposed to prevent discrimination.

BARRY JACKSON'S ROYALTY

London, March 24. Barry K. Jackson has taken an indefinite leave upon the Royalty for a series of productions. Jackson was previously reported about to take over the Kingsway.

PEGGY O'NEIL—"SEA URCHIN"

London, March 24. Peggy O'Neil will open at the Strand, March 31, in "The Sea Urchin."

Bordon's "Bluebeard" Opening London, March 24. Irene Bordon in "Little Miss Bluebeard" will open at the Lyric here in three weeks.

BILLING LINE IS PROTESTED AND OUT!

Cuban Consul in London Didn't Like "A Cabaret in Cuba" Title

London, March 24. O'Hanlon and Zamunt have been forced to delete the title line in the billing of their act at the Holborn Empire, due to the Cuban Consul here lodging a protest with the Foreign Office.

The title in question was "A Cabaret in Cuba," the objection being based on the assertion that the act wrongly reflects that mode of life in Cuba.

The protest being sustained this portion of the billing was dropped.

London May Have "Theatre of Masks"

London, March 24. There is talk of "Theatre of Masks" here, where will be staged a series of extremist continental plays. Mme. Henriette Pascale, of the Moscow Art Theatre, will produce the first play, "The Chief Thing," from the Russian of Nicholas Roerich. In Paris there is "The Theatre of Two Masks," but this is run more on Grand Guignol lines.

Alfred Lester Released

London, March 24. The controversy between Andre Charlot and Archie Debear over the services of Alfred Lester has been amicably settled by a doctor certificate.

Charlot, in Variety's Anniversary Number, announced Lester would join his next American show. Debear claimed the statement premature, inasmuch as he (Debear) held a contract for Lester to appear at the PUNCHBOWL.

Last week, however, Lester presented the certificate, calling for a four-week vacation and a sea voyage which resulted in the contract being cancelled, all parties concerned satisfied. Robert Hale will replace Lester in the Easter revue at the PUNCHBOWL, featuring both Hale and his son.

The Punch and Judy ballet, from the PUNCHBOWL, is to be produced at the Moulin Rouge, Paris, in August.

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SHOW BUSINESS' DIVORCE CENTER, CHICAGO—THE "LIBERTY" TOWN

**Took 10 Years for Bertha Bonacker to Decide She
Wanted to Quit Butcher-Husband—Seven Actions
Filed in One Week by Ben Ehrlich, Attorney**

Chicago, March 24. This town looms strong as a rival to Reno in divorces. For show business Chicago seems to be the divorce center. Last week Ben Ehrlich, the attorney, filed suits for seven actresses who have wearied of wedlock.

Delah Campbell, chorus girl, wishes the fetters which bind her to Charles Campbell severed. She alleges extreme and repeated cruelty.

Anna Beckman, vaudeville single, charges Henry Beckman, garage mechanic, with desertion. They have a child.

Sammy Ross May Lose Wife

Ether McCrea Michael, recently with a girl act, wants to be divorced legally from Maurice Michael, actor, known in vaudeville as 16.

Sammy Ross. They were married April 9, 1920. The wife alleges desertion in December, 1922.

Violet Shannon, Shannon Sisters, is suing Harold W. Hoadley, newspaper man on the Pacific Coast, alleging desertion in January, 1922.

Cruelty and desertion charged against Harold W. Fenstermaker by Annamaye ditto, dancer.

Bertha Bonacker found life with her butcher husband, Ralph Bonacker, a bit too rough. Bertha is a chorister said to have been in Chicago with "Topsy and Eva." She lived with the meat cutter 10 years before giving up hope. Charges cruelty.

Christine Brunke, former actress and now a stenographer, is suing Fred W. Brunke, missing since 1909. Their daughter, Clara, is now 16.

MANY UPS AND DOWNS OF BILLY MONTGOMERY

**Former Husband and Partner
of Florence Moore Started
as \$5-a-Week Stable Boy**

Albany, N. Y., March 24.

From a \$5 a week stable boy in Albany to a \$1,000 a week on the stage, and then a crash down to \$30 a week in a cheap cafe, is the hectic career of William J. (Billy) Montgomery, former husband of Florence Moore. Montgomery's plight came to light when he was arraigned in the Court of Special Sessions at New York on a charge of possessing narcotics. Montgomery admitted he was a drug addict, pleaded guilty to the charge and received a suspension of sentence.

It was not so long ago that Montgomery, whose real name is William J. Clarkson, created quite a name around Albany as a singer and general all-around entertainer. He was employed by M. F. ("Dike") Dollard, widely known contractor.

Feeling the urge of ambition, Clarkson went to New York and sought a career behind the footlights. He took Montgomery for his stage name and within a few years his name was in the lights on Broadway, alongside that of Florence Moore's.

When he left Albany, Montgomery allowed his young wife here to shift for herself. That he already had a wife in Albany did not prevent the comedian, from marrying Miss Moore in New York. Back in 1911 or 1912, when "Hanky Panky" came to the local Hartmann Bleecker Hall, Montgomery and Moore were the featured performers. While in Albany, the comedian sought to divorce his Albany wife, who also had married again and was the mother of a family, but Supreme Court Justice Alden Chester ruled that Montgomery had no right to bring action for divorce because he, too, had remarried, knowing his first wife was alive in Albany.

Divorce Was Blown

About five years later the cards started to go against Montgomery. In 1916, Miss Moore obtained a divorce from him on the ground he had not told her of his first wife when they were married. This completely upset Montgomery, who, it is said, sought the solace of drugs to alleviate his domestic plight. Things went from bad to worse. Soon Montgomery's name dropped out of the limelight. He was unable to get an engagement. He became a physical wreck, eking out a living as best he could around the cheaper sort of cafes and cabarets off Broadway, until now, according to his own admission in the New York court last week, he is eking in a cheap cafe off Broadway for \$30 a week.

Although he has been on the "stuff" for years, Montgomery told the police last week that he'll "lick the drug habit." The mercy of the court has given him his chance to do it.

"Doubling" Breakdown

Ted Healey (Ted and Betty Healey) suffered a nervous breakdown while playing Proctor's, Newark, last week.

The breakdown followed too much doubling, Healey having "doubled" dates while playing the Hippodrome and Palace, New York. He does about 40 minutes of the hardest kind of "nut" clowning.

ERNIE YOUNG OUT AGAIN

Chicago, March 24. Ernie Young is out of the hospital and well advanced towards a complete recovery after his long sequestration. Since the crisis passed, his improvement has been constant.

P. A. Barred from Radio

Keith-Albee anti-radio reactions are strong enough to include their own press agent, Walter Kingsley, who was forbidden to broadcast from WOR his speech, "Vaudeville As an Incubator for the Legitimate Stage."

The K-A press agent had it all figured out it would be a grand plug for the K-A Circuit for the tie up including a digest for 1,700 newspapers.

Kingsley has been lecturing on the topic and was all set to take the air April 1. According to report he was told to forget it when placing the proposition before the officials of the circuit.

HIP'S RECORD SALARY

Des Moines, March 24.

Paul Whiteman closed by telephone Sunday for the booking of his concert orchestra into the Hippodrome, New York, for two weeks starting May 1.

The salary is \$7,000 a week, a record figure for vaudeville bands and more than doubling the highest price paid any vaudeville orchestra.

The two weeks' Hip booking carries with it an option for an additional fortnight.

Charlie Morrison was the agent in the negotiations.

CORTES AND PEGGY APART

Cortes and Peggy will dissolve their professional partnership this week. They are the dancers with "Puzzles" at the Fulton, New York. Cortes will leave the show, Peggy remaining with it, dancing with another partner.

According to account, Peggy is opposed to dancing any longer with Cortes, though they are on friendly terms, through Mrs. Cortes lately having instituted an action for divorce against her husband, naming Peggy.

SLASH UP-STAGE CHEEK ON COLORED PIANIST

**H. Lewis Dandridge of "Bombay Girls" Tab Swears Out
Warrant for Viola Reed**

H. Lewis Dandridge, piano player with Drake and Walker's colored tab, "Bombay Girls," is recovering from stab wounds encountered while the show was playing the Park, Brooklyn, N. Y., last week. He has sworn out a warrant for Viola Reed, alleged assailant, who is said to have come from Salem, N. C. She is alleged to have inflicted the wounds with a sharp edged razor. At least that's Dandridge's version of the affair. A warrant for her arrest charging felonious assault has been issued.

Dandridge refused to discuss incidents leading up to the attack other than to state that he had met the young woman while the show

was on tour in Southern territory. Last Wednesday night he claimed she presented herself at the stage door of the theatre between shows. Verbal combat ensued, climaxed by her flashing a business-like piece of steel which she drew across the left side of her victim's face, inflicting a wound requiring eight stitches. The assailant made her escape before the police arrived and the latter are combing the black belts of Brooklyn and Manhattan, figuring she may still be in hiding there.

When questioned by the police Dandridge claimed to be at a loss to know what precipitated the assault, yet figured he got a break through the assailant choosing the up-stage cheek instead of that which faces the audience.

The stabbing incident panicked the group and precipitated an ultimatum from Drake & Walker that no more "social calls" would be permitted during performances for the remainder of the run.

RADIO "NAMES" ARE DRAWN IN SOME PLACES

**Appearing in Person at
Picture and Vaudeville Houses**

Booking "radio stars" in person to appear at neighborhood picture and vaudeville houses as extra added attractions is proving a successful money-getter at the gate. So much so that Stern & Green, who are specializing in this sort of booking, have added eight extra nights to their string of 14 theatres previously set. In addition, clubs and fraternal organizations are booking the radio favorites at their entertainments.

In Brooklyn, N. Y., the Halsey and the DeKalb, both under same management, like the idea so well it is repeated twice weekly on Mondays and Thursdays. The Halsey's Monday night plays at the DeKalb Thursday night and vice versa. The Stone, Cliver and Jefferson, Brooklyn, and the Plaza, Jersey City, are new additions to the Stern & Green books. The interest evidenced despite the Lenten season is surprising even the booking agents.

"UKULELE IKE" WALKED OUT OF \$800 TO \$900

**\$350 Weekly and 25c on Each
Coveur Charge at
Parody Club**

The Parody Restaurant, Inc., is seeking to enjoin "Ukulele Ike" Cliff Edwards from appearing elsewhere professionally, based on the allegation Edwards "walked out" of the cafe February 28, 1925, in violation of a contract of September 15, 1924. This agreement called for Edwards to receive \$150 weekly as the Parody plus 25 cents on each covert, which John M. J. Hodge, the president of the Parody Restaurant, Inc., alleges brought Edwards as much as \$800 to \$900 weekly.

The contract was for 20 weeks, Edwards' defense being that the \$4 weeks were to have been fulfilled by March 1. Primarily, he stressed the poor ventilation of the cafe as damaging to his throat, which contention is supported by an affidavit from his physician, Dr. H. F. Lampe. Edwards, through Kendler & Goldstein, also points out that his contract was with Jack F. Redmond and not the plaintiff.

Decision on the injunction was reserved by Justice Erlanger.

Actor-Convict's New Sketch for Comeback

Anthony Russell, the actor-convict from the Jersey Parole Board, blocked from appearing in a skit embracing his prison experiences because his is on parole, is rehearsing a new comedy skit "The Intruder." Three others will appear in his support. Its production is sponsored by Samuel Green, agent and producer, who is said to be volunteering his services to give the actor an opportunity for a comeback in show business after having served a long sentence for manslaughter.

A number of other friends whose names have not been made public are said to be financing the venture for Russell.

ISHAM JONES DOUBLING

Isham Jones and his orchestra from the Rue de la Paix will open L. vaudeville shortly in conjunction with the double bill.

Charlie Morrison has been negotiating for the Jones bookings. Halperin & Shapiro are his Chicago representatives.



Glorious Gilda Gray The Golden Girl

Break a Box-Office Record a Day, is the Slogan of Gilday Gray! So far she has lived up to it in every one of the big motion picture theatres of the country in which she has played.

No matter where, Gilda is "there," for the Golden Girl of the Ziegfeld "Follies" has proven conclusively that she is the greatest box-office attraction in America today through her jamming the gigantic New York Hippodrome for four weeks when the weather was hot, and then in the four worst weeks in show business just prior to Christmas she broke records in Milwaukee, Pittsburgh and St. Louis.

Last week she broke all records at the Howard Theatre, Atlanta, by pulling receipts of \$12,000. This week she is breaking records at the Palace, Memphis.

Now on a coast-to-coast tour of Famous Players' theatres. Represented by the William Morris Enterprises, New York City.

GALLAGHER BOOKS \$31,000 AS GROSS COST FOR LOVE OF ANN LUTHER

Selects "Variety to Tell Whole Truth" of His Courtship, Marriage and Agreed-Upon Divorce with Ann—Miss Luther Was Ed's "Beautiful Queen"—Holds Trust She Doesn't Intend to Divorce Him

San Francisco, March 24.

Debonair Ed Gallagher, appearing here with his equally famous partner, Al Shean, in "The Green-Swath Village Follies," at the Curran, received the news from Variety's correspondent of the Ann Luther-Frank Mayo affair as nonchalantly as he accepts his salary.

This is Mr. Gallagher's home town. He was early at the theatre awaiting boyhood friends. A good night's rest, a big ticket sale at the box office, splendid reviews in all the papers and the California sunshine had put him in his best mood.

Showing him the wire from the east, he re-read it and didn't say a word for several minutes. "Find it," Mr. Gallagher said. "If I find out there is any truth in this news, perhaps I shall have much to say."

During the evening performance backstage in the star's dressing room, he was interrupted by a reporter from one of the dailies. Later in the day a section page story gave the details of how Ann Luther and Frank Mayo had been caught in the actor's apartment at a late hour by the movie man's wife and the police. According to Mr. Gallagher, the reports attributed a lot of "smart cracks" to him and he swears he told them he had nothing to say and would make no statement until after the truth of the reports had been established.

Mr. Gallagher was rather provoked that the press should have gone so far as to attribute these vindictive "smart cracks" to him. Taking Variety's local reporter to one side, he said:

"I have always felt that 'Variety' was the one place where those in the profession should truthfully tell their troubles to the world, when the telling is necessary, as it seems to have been in the past few turbulent years of my life, and now I am going to give 'Variety' the low-down on the whole affair since the first day I laid eyes on the beautiful Miss Luther."

Ed always referred to her as Miss Luther until late in the interview, when he waxed slightly sentimental—then it was Ann, and he pronounced it with a gasp. He suggested there might still be a chance for him and Ann to patch things up and return to Beachhurst, L. I., to finish decorating the house in which they expected to find their bluebird.

Mr. Gallagher, resumming: "A little more than three years ago, as near as I recall, while in the 'Follies,' I was engaged to do a picture for Fox at the New York studio. And, by the way, Mr. Fox lost \$25,000 on it. Of course, it was too costly to the death of the director during the making of the film. Immediately after Mr. Fox insisted that we try again, and in spite of the fact I advised against it and felt that we couldn't succeed in pictures, he persisted and we went back to the studio for \$25,000 a week. This was \$15,000 more than our first contract.

Met Ann At Studio. "While at the studio someone introduced me to Miss Luther. She is beautiful, and I immediately felt a strong liking for her. We found many things to talk about in the studio and frequently I took her to lunch. She was the last word in refinement, had all sorts of friends, who were the real actors, stood exceedingly well in her social circle, and, although she was rather low financially at that particular time, I knew she was accustomed to luxuries and better surroundings than she then had."

"Late one night I drove her home and she invited me to her apartment for a couple of days. It was the fatal cocktail. That little innocent looking libation had a flock of little brothers hiding away in a cellar. Before many hours I had culled them all to me and the party waxed exceedingly warm. From then on it was one con-

Diversion for Firemen

Alexander & Olsen and two other acts, while playing the theatre for some acts to appear at a Fireman's Benefit. A house manager rounded up three and sent them over to Lieutenant J. J. So at the fire-house mentioned.

Four firemen greeted them. When the actors inquired where the entertainment was being held, they told, "Right here, we've been workin' a 24-hour shift and we're feelin' bored, so we asked for some diversion."

tual round of dinners, either at my apartment or hers.

Cocktail's Relatives' Effect. "All this newly found pleasure, my work in the 'Follies' and the worry over the outcome of the second picture, along with relatives of the first little cocktail, had a telling effect on my nervous system and I lost weight and energy. Finally collapsing completely. A nervous breakdown, which brought on a severe attack of herpes or scabies. It was a terrible siege, and for a time I nearly went blind.

"Through all this sickness Miss Luther remained at my bedside, nursing and comforting me. She stayed with her countless other charms, had my mind in a whirl. She was a picture, and when I think it all over, I think many a cleverer man would have made just as much of a fool of her as I did."

Ann, too, Smitten

"And while convalescing at Atlantic City I often wonder where this creature had been hiding all of my life. And I can truthfully say that all of her actions lead me to believe that she, too, was smitten. As I thought of all I then possessed, I thought of the \$10,000. I thought this girl was deserving of better things and decided that before another tide her ship should come in. For I was going to bring it in, personally."

"I then took my 'Queen of my World' to a jeweler's and bought her a bracelet, the best I could find, worth \$10,000. She objected strenuously, stating that it was foolish of me to spend money that way. In fact she even walked out of the store. Later I bought her an 8-karat diamond and a brooch. This too was bought without her knowing it. In fact every thing I ever gave her was of my own free will. I never gave her a cent from the team."

"I then secured my final divorce decree from my first wife, settling her with a total cost of \$21,000. Then Miss Luther and I were married and I took my 'Queen' back for Broadway to gloriou."

"I have always referred to her as my 'Queen,' enjoying his reminiscences of these wonderful days of his life which were shortly to be shattered by the great loss when the Subbuts were granted the \$130,000 judgment from the team."

Dismissing Mr. Gallagher referred to his first wife, saying:

"I had had a good time and I felt she was deserving of the \$21,000 settled upon her. Her necessities made a lot of money necessary."

"Going back to his love affairs, he continued:

"Now that my bank roll was shot (Continued on page 10)



DARE and WAHL
"Two Ambitious Youths"
Still an outstanding comedy hit of Earl Carroll's "Vanities."
Pittsburgh Post:
"The biggest demonstration went to the burlesque hand-lobbing by Dare and Wahl, a most ridiculous fandango that made sides ache with laughing—the most comical feature in the year's crop of reviews."

FLO BROWN'S FLAT RAIDER

Jos. Myerson, Husband,
and Martha Atkinson
Found There

Washington, March 24.
Flo Brown, vaudeville single, has followed up her recent trip to Washington when she filed divorce proceedings against her husband, Joseph Myerson, with another trip. This time Miss Brown engineered a raid on the apartment of Martha Atkinson, named in the suit, where the vice squad arrested the husband of the vaudeville star and Miss Atkinson.

In the complaint as filed Mrs. Myerson charges that Miss Atkinson and her husband have been unduly friendly for several months.

The \$100,000 Myerson has cleaned up at racing, according to the suit, was dated last week, following the raid when he was required to post a bond of \$2,500 to insure his remaining in the District of Columbia. This was done by the court on the charge of the wife that Myerson had threatened to leave the city.

Myerson was also ordered to pay \$75 weekly as alimony pending the outcome of the suit for absolute divorce.

"Little Church" Choir Boys in Vaudeville

A vaudeville tour has been arranged for "The Little Church Around the Corner" choir, with 18 boys expected to appear. The choir is being presented for its proposed stage tour by I. M. Helfenstein.

The boys have established themselves as favorites in New York and their vaudeville trip is expected to give them and "The Little Church Around the Corner" additional outside prestige and popularity.

BOBBY WATSON DODGES \$350

Because Bobby Watson was not served with a necessary certified court order directing him to pay Mrs. Rose Watson \$400 weekly alimony and \$100 counsel fees, the wife lost a point in her attempt to recover \$350 bank alimony alleged due and owing. Watson is now known as "My Girl" and his wife is a former professional. Kendler & Goldstein represented him.

Mrs. Watson won a separation decree on the allegation of cruelty and abandonment.

MacKELLAR ACT SHUT; AGENT OKAYED IT

No More Big Time for "Jay Driver"—Disappointed at Palace, N. Y., Last Week

No more available dates on the eastern big time for Helen MacKellar's "Jay Driver" sketch, produced by Lewis & Gordon and at the Palace, New York, last week where it sorely disappointed.

During that engagement the Keith-Albee booking office is said to have decided the MacKellar skit was not up to standard.

Comment among the vaudevillians was how the act had received a Palace booking. This appears to be explained through Eddie Darling, booking the house, having accepted an agent's word for it. The previous week Miss MacKellar had appeared at Proctor's, Newark, N. J.

Unable to make that house before completing his next week's Palace bid, Darling, contrary to his custom, accepted the assurance of Max Gordon (Lewis & Gordon) that Miss MacKellar was a dead end and shut riot for the Palace.

Others are said to have supplemented this opinion with others equally as strong. Miss MacKellar came into vaudeville from a William A. Brady show, "The Good Bad Woman," the piece that started all of the "girl show" agitation recently in New York when Brady put over his misguided press matter on Miss MacKellar objecting to some of the dialog of the piece. This angle was pre-plugged by the Palace on the slides the week before she opened at the Palace. "The Good Bad Woman" as a certain aspect for her act.

"The Good Bad Woman" closed after two weeks. No one thought to play it with any good and Brady's production was a flop, and with hesitation it was all bad.

Safer Now for Sophie; In Cleveland This Week

Cleveland, March 24.
Sophie Tucker is at Keith's Palace this week, feeling perfectly secure from any local creditor.

Since Miss Tucker accumulated Cleveland indebtedness through her ill-fated Tucker Terrace cabaret, Soph has interviewed the bankruptcy court.

When last, instructed to play Keith's Palace here, Miss Tucker demurred, saying she had endorsements outstanding on \$20,000 of notes held by Clevelanders. That amount is the total of the loss of the cabaret venture. Who signed the notes Soph never told but the signer is believed to have been the operator of the cafe for Soph.

The \$20,000 flew away with ease and rapidly.

\$35 for Mrs. Dunn

Thomas Potter Dunn, vaudeville manager, has been ordered to pay Mrs. Mary E. Dunn \$35 weekly arrear maintenance for her support and their two children, as a result of her separation suit. Mrs. Dunn alleged cruelty and abandonment. Justice Lewis in the Brooklyn (N. Y.) Supreme Court decided for the wife, the case being undefended. Sidney Masone was her attorney.

SIR JOS. C. SORE OVER NOTHING VERY MUCH

Makes Weekly Kick for More Publicity—Admits Female Impersonation

Reduced to analysis the weekly kick Monday in Variety's office of Sir Joseph Ginsburg didn't amount to much.

Sir Jos. read the complaints from a list and checked them off. They started and ended with Variety being "denounced" for mentioning the name of John McCormack, Jr. In between Sir Jos. related that Mrs. Willie Howard didn't like the way Variety said she had dyed but one-half of Sir Jos. mistake, that being, Sir Jos. said, equivalent to a slam on Mrs. Willie as though she didn't know how to make up.

Also complained Sir Jos. the way Variety printed he was not an acrobat and member of the Flying Ginsbergs people might think he had been. Someone in Variety's office, said Sir Jos., didn't like him and he would like to pick his own writer hereafter.

"Stop and Go," Two Shows It is not true, added the Great One, that he has not worked for three years. Last week, said Sir Jos., he worked in two shows at one time, named "Stop and Go," a burlesque in New York.

Nor did he put Al Jolson out of the show business for this season. That was emphatically declaimed by the titled entertainer, who wants it known that that report came from professional jealousy, and he again suspects John McCormack, Jr.

Never, said Sir Jos., did he offer (Continued on page 10)

ROBERTS—BOYNE REUNION

Don Roberts and "Sunny" Hazel Boyne have patched up their differences and resume as a professional team this week. The couple were married and legally involved for non-support. Miss Boyne had her husband incarcerated in the Ludlow street "almshouse" club for non-payment of alimony.

Roberts in court described himself as the trial as the "king of the strength of his radio popularity."

MARY HAYNES' STATEMENT

In reply to the several stories printed about her when using laudanum for an earache last week, Mary Haynes stated yesterday that all there was to the matter was she had taken laudanum to ease the ache and it overcame her.

Mrs. Haynes denied the report she had any differences with Eddie Litchfield, her pianist, over the Springfield date.

JULIA HOYT IN DALY'S CAST

Arnold Daly and Julia Hoyt will enter vaudeville with "The King of the Circus" in a Lewis & Gordon sketch, by Stanley Houghton, author of famous "Hilde Wakes." The skit will be entitled "Philips."

Another Instance of Good Fellowship

160 West 46th Street,
New York City, N. Y.,
January 27, 1925.

Mr. E. F. Albee,
Palace Theatre Bldg.,
New York City, N. Y.

Dear Sir:

Having read with a great deal of interest the innumerable deeds sponsored by theatre managers pertaining to artists who are suddenly taken ill and forced to leave a bill and still be reimbursed with their full salary, I know that you will also be interested in my case, though the theatre is not part of your circuit.

While playing the Palace Theatre at Rockford, I contracted a severe cold which necessitated my leaving the program after the first day. The Manager, working under my initiative, paid me pro rata of one day's salary. Mr. Sam Kahl, the booking manager of the circuit in which theatre I was playing, upon hearing of my misfortune immediately phoned the manager long distance to pay me in full as if I had played out the contracted date. The manager, not knowing my whereabouts, searched all over town, finally locating me in a restaurant and there paid me the balance of my salary. This is just another instance to show how house managers and booking managers are co-operating with the artists to make our profession a pleasant one.

With all good wishes,

Very sincerely yours,

SENATOR MURPHY

January 29, 1925.

My dear Senator Murphy:

I am in receipt of yours of January 27th. I am pleased that the first part of your letter reads, "having read with a great deal of interest the innumerable deeds sponsored by your theatre managers pertaining to artists who are suddenly taken ill and forced to leave a bill and still be reimbursed with their full salary. I know that you will also be interested in my case, though the theatre is not part of your circuit."

In the numerous letters I write in answer to those I receive I have repeatedly called the profession's attention to the fact that this is not the work of any one circuit, but the work of all vaudeville circuits, whether it be one house or a number under their management. This is a far-reaching and widespread movement to elevate a profession which was sadly neglected in its standard and ethics and in its humanitarian qualities. There was a time not a great many years ago when a contract was valueless. It could be cancelled at will and many an artist was left in a town after being sent there by a booking office or an outside agent, and the manager refused to play him because he did not consider the act up to the standard. All this is now done away with. The vaudeville artists are safeguarded by the principles laid down by the N. V. A. and V. M. P. A. When an act is booked it is either played or paid, and the booking agent must know the value of the act before a contract is made. On the other hand, the old custom of the vaudeville artists walking off a bill at the least provocation is a thing of the past. The contract stipulates, and rightly so, that those who violate the terms of same must pay to the other the salary called for. This is fair and equitable. By both sides living up to these conditions further improvements have been put into operation.

The humane part of the new order of things is not the thought of any one man or any one circuit. It is the declared purpose of every vaudeville manager throughout the country to extend the hand of good fellowship and to be liberal and sympathetic with those who meet with misfortune in our profession. That you have been the recipient of these principles adds one more to the long list of those who are converted to the new order of things by receiving a practical demonstration of the same.

I am sending a copy of your letter to Mr. Sam Kahl, with copy of my reply; also a copy to the manager of the Palace Theatre, Rockford, Ill.

Thanks for calling my attention to this gracious consideration on the part of the manager.

Sincerely yours,

E. F. ALBEE

Senator Murphy,
160 West 46th 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 letters.

Washington D. C., March 23.

Editor Variety:
Please accept our thanks for the article in Variety March 18 in reference to the leasing of the Theatre Colon in Buenos Aires.

Your Washington correspondent correctly presented the several provisions of the requirements of the municipal authorities as to the leasing of the theatre with one exception. This is in reference to the amount of money required as a guarantee, he quoting \$150,000 in the currency of the United States, when this should be 150,000 Argentine pesos, which at the present rate of exchange is approximately \$60,000 in United States currency.

Felipe A. Epi,
(Charge d'Affaires.)

New York, March 20.

Editor Variety:
In Variety there appeared by *Sine* a review of a new act of mine, to wit: Russian Master Singers.

It has taken me these two days to deliberate and decide whether I should write you this letter, or accept your criticism along with the usual other "breaks" that one receives in this business. I have come to this conclusion: Personally, I submit to the same; but in behalf of the artists, I feel duty bound to present these few facts to you.

Inasmuch as criticism is, after all, purely a matter of personal opinion, it is useless to object to it, or offer defense against it. But it also seems to me that criticism, to be of any value at all, must be comprised of judgment formulated as a result of the bringing into play of certain qualifications that enable the critic to competently arrive at such opinions.

Now, what grieves me in this particular instance is that you took it upon yourself to render decision as to the artistic capabilities of these people, and characterize them as "chirpy chirpy bee" singers, and relegate them to the small time. Of course, I don't know what *Sine's* musical education has been—I know what mine has.

Now, may I interest you to know that these artists have appeared with the finest opera companies throughout the world, and two of them particularly, with the Chicago and Boston Grand Opera companies, singing leading roles, and with great success, and have received glowing criticism from the foremost papers. It was only a matter of fortune that brought these men together in New York. I pride myself in having secured these people under contract, when I know there has been quite some lively bidding for their services.

Everybody who has heard these men sing agreed that they were the finest combination of voices ever presented in vaudeville. It may interest you to know that they have been stopping the show at every performance, at every theatre, and though they were spotted most poorly at the Fifth Avenue (on second), they practically held the show at every performance, with the exception, I regret to say, the one night when *Sine* was there, and that was due to the indisposition of two of the singers, which caused the act to lose its usual spirit and tempo.

Quite a number of people have already spoken to me regarding your criticism, and I am constantly reminded that one must not take these things too seriously—that is,

if one's sanity is to be retained for any length of time.

Benjamin David.

ENGAGEMENTS

Tom Burke, William Danforth, Lupino Lane, "The Mikado."
Antoinette Perry, "The Dunes Boy."
Hobart Cavanaugh, "The Show-Off" (Pacific coast).
Farcy Ivins, "Desire Under the Elms."
John Moore, with Shuberts.
William Pearce, 11, and sister, Phyllis, 17, with Henry Miller.
Margalo Gilmore, Basil Rathbone and Philip Merivale, Henry Miller's coast company.

Marion Coakley, Robert Ames and Cyril Keightley, Coast production "The Dark Angel."
Elwyn Harvey, A. J. Herbert, Leonard Carey, Robert Lawlor, Benedict McQuarrie, Perquita Courtney, Joan Storm, Nita Hughes, "Eve's Leaves."
Ruth Shepley, James Rennie, "The Distant Star."

Margaret Wycherly, Mary Kennedy, Margaret Vonner, Margaret Love, Dollie Gray, Balcione Hargrave, Warren William, George Ridgell, Norris Arnon, Arthur Hughes, Henry Hecht, Peavey Wells, Clarke Billings, Alan Flood, Herbert Butterfield, Anton Busmanan, "The Blue Peter."

C. Henry Gordon, Leona Hogarth, "Miametas."

Mary Fowler, Harry C. Browne, "The Back Slapper."
Henry Travers, Helen Hayes, Teddy Jones, Edmond Elton, "Cesar and Cleopatra."

Pedro de Cordoba, Helen Chandler, "Servant in House" (matinees).
Helen Freeman, Edgar Stahl, Ardienne Morrison, Eva Balfour, "Love for Love."
Lola Brown, Robert Ormsted, Samuel A. Elliot, Jr., Agnes Grant, Susanne Colby, Frederic Kuesel, "Tom Thumb the Great!"

Danai Goodell and Betty Gayle, "Puzzles of 1925."
Dorcas Dukar, "The Student Prince."

Marie Laval, "The Love Song."
H. Eric Jewett, Louis Mason, Fairfax Hight, Peavey Wells, "The Dunes Boy."

Irene Dunn, "Fast Workers."
Dorcas Dukar, to head fourth road company "Rose-Marie."
Eddie (Wings) Greene, with "Jazz-O-Mania Revue."

Angela Duham, Louise Clouse

Hale, Margaret Hawkins, Mabel Wright, Marie House, Alex Clark, Jr., Sam Colt, "The Haystack."

John Murray Anderson to stage "Sweet Rebel."
A. O. Olsen, Swedish basso, new chorus master for "The Student Prince," succeeding Lawrence Wells, who joins the Chicago company.

Alfred Goodman to conduct orchestra for "The Mikado."
Sam Hearn, Allan Kearns, Louis Simon, Margaret Irving, Madeline Fairbanks, Jerry Delaney, Frank Kingdon, John Boles, Myra Hampton, Nellie Green (colporteur cast) for "Mercenary Mary" (L. Lawrence Weber and William B. Friedlander).

Harry Greene, for "Relations" (Eddie Clark dialect comedy which Crosby Galge will present).

Frank McCormick, Frederick Truesdell, Stephen Maley, Frank Stanton, "The Gorgon."

Frederic Bird replacing C. Henry Gordon in "Puppets."
Dana Desboro succeeds Teddie Gerard in "The Rat."

Charles Purcell, Dolores Cassinelli, Shannon's Revue.

Sidworth Frazier for "Princess Ida" (Lawrence Anhalt).

Bernice Mershon for "Princess Ida."
Stanley Ford, Annette Hawley, Bernard O'Wally for "The Mikado" (Shuberts).

NEW ACTS

Hazel Green and Milt Bronson, 2-act.

Viola Hoge, Sonny Phillips, No-rinne McCauley, Florence Puckett, Jeanette Sprague and Irene Fredericks in Arthur Dalton's "Dance of the Hour" (revue).

Marion Sunshine (Sunshine and Tempest) and Henry Marshall, 2-act.

Ray E. Van and George Le Maire reunited for vaudeville.

Ned Burns and Co. (7), with O'Donnell and Walker.

George Tripp, with "Little Jessie James" in comedy playlet with Thea Parker, and George St. Clair.

Berriek and Ryan, two-act.
Annette Weber (Hart, Weber and Ryan), single.

Silva Entertainers, 11-piece band.
"Visitors Welcome," four people musical skit.
Lewis & Gordon have in rehearsal a new comedy playlet for vaudeville; "The Brass Band" by

Paul Dickey, Nolan Leary will play the lead, assisted by Helen Keith Johnstone, Earl McClellan, Allan Storn and Morris Storm.
Dancing Millards and jazz band (8) singing, dancing and instrumental.

MARRIAGES

Stanley Lomax, newspaper man, to Betty Colker of "Betty Lee," New York, March 19.

Ray Dean (Ray Dean and Elsie), to Dorothy Malla, non-professional, at Waukegan, Ill., March 12.

Helen Holmes, screen actress, to Lloyd Saunders, rodeo contestant, at Fort Worth, March 12. The couple met at that place during the live stock show, and were married after two weeks' courtship. Miss Holmes was previously married to J. P. McGowan, film director, who starred her in two-reel serials.

Marvel Lobba, dancer with the Anita Peters Wright act, was married in San Jose, Calif., to Leo La Blanc, manager of the act.

ILL AND INJURED

Harry Green, son of Mr. and Mrs. Joe Keno (Keno and Green) was rushed to Hospital of Joint Diseases, 1913 Madison avenue, New York, March 13, and successfully operated on for acute appendicitis by Dr. Phil Grausman. Keno and Green were playing the Coliseum uptown at the time.

Mrs. William F. Canavan, wife of President Canavan, I. A. T. S. E. of the U. S. and Canada, improving from a recent operation for appendicitis.

Malise Ward, severely injured in an automobile accident outside of Stamford, Conn., several weeks ago causing the cancellation of all vaude dates held by her and her partner, Sammy Kramer, has recovered and will resume with her former partner next week.

Elsie Clark, at the St. Joseph's hospital, Sioux City, for two weeks, will reopen on the Orpheum Circuit at Winipeg, Sunday (March 29).

IMPROMPTU ELEMENTS AND BENEFITS PROMISED AT COLORED MANAGER-ARTIST MEETING

Colored Actors' Union and T. O. B. A. with Bookers Take Entire Colored Show Situation Over in Washington—Practical Discussion and No Personalities Indulged In—Another Convention Next Year

Washington, March 24. Representatives of the Colored Actors' Union and the Theatre Owners' Booking Association met last week. Both factions expressed the belief that much good would come from this general "getting together."

The T. O. B. A. is now booking in excess of 50 colored theatres. H. Dudley of Washington is its vice-president and books 12 of the houses; Sam Reevin of Chattanooga is the treasurer and general manager, booking approximately 28 houses, while Martin Klein, the northern representative, books about 10. The two last named, who are white (circuit mixed white and colored enterprise), came here to Washington and with Dudley, colored, acted as a committee for the booking angle.

Jules McGarr, president of the Colored Actors' Union, headed the actors' delegation. In addition to McGarr it consisted of Eugene Hooker, Bart Kowalski, Walter E. Rector, Garrett Washington and the "Dixie Kid." McGarr was the principal spokesman in setting forth the grievances of the tabs playing the circuit and also the actors as individuals, both those playing in the tabs and those working either as singles or teams in vaudeville. The colored acts, Dudley estimates, are in excess of 250 combinations while the tabs total around 20 in all.

Want Better Conditions

McGarr's principal plea was for a betterment of conditions on the circuit. He cited numerous causes for complaint, such as long jumps, cancellation of acts without proper notice, although contracted for; cuts in salaries after an engagement was started, ending with the statement that "colored acts never know from week to week where they go next."

McGarr also appealed for assistance from the theatre and booking interests for the actors' union, which was stated to be sorely in need of financial aid if for no other purpose than to carry on their charitable work in relieving the destitute colored actors who were at all times in the majority of the profession as a whole.

All of these problems were met to give and take manner. On the long jump proposition McGarr could not see why his show would have to jump right through cities where he knew theatres on the circuit were located. Sam Reevin explained this by stating that those towns jumped could not afford to pay the price of McGarr's show. It was suggested that employment could be given more colored performers if two classes of shows were sent out, or a raise in price to the big town manager and a relative cut on the small timer, thus balancing the proposition for the show owner.

Martin Klein, in answering the demand from McGarr that the misanthropic rambler, given gratis on the part of the show, be eliminated, stated that it was only through these performances that he had been able to secure guarantees for the shows and to do away with the straight percentage idea. He did, however, promise to try for the elimination of the gratis performances for next season.

Play or Pay Contracts

Many instances of short cancellations of contracts were mentioned and to these, to attest to his statement that the bookers were standing behind the actors, Mr. Reevin cited a case where a vaudeville act cancelled on a Friday prior to the Sunday opening had been upheld by the courts and a judgment rendered against the theatre. Reevin told the union representatives that the contracts issued to

Obliging—For \$1,000

With the forthcoming closing of Ziegfeld's road "Follies" it is related that Edna Leedom (Leedom and Slammer) informed the big time booking agency that it wanted for vaudeville, the same as before they would oblige for \$1,000 a week.

It's still undetermined.

"GUESSING" ACT

Masked Film Players for Ind. Houses with Prizes for Audience

Edwin August, picture director, is again halting picture-making activities for another flyer in vaudeville. He will do a "movie making" act, carrying along several screen players who will be masked, with audiences engaged in guessing contestants as to their identity. Prizes will be awarded the winners.

The act has been routed for six weeks over independent time at a reported salary of \$1,500 and will be widely exploited.

SHELVES VAUDE. SKIT

Gareth Hughes has shelved his vaude vehicle to return to legit in the title role of Lulu Volmer's play, "The Dunces Boy," the second bill of the Art Theatre, Inc., which opens at the Puncé and Judy, New York, the week after next.

4 NEW HOUSES IN DETROIT

Detroit, March 24. Plans are announced for four new theatres in Detroit to be built as a unit of an extensive building program on Begley avenue, one of the oldest streets in the downtown sections, and now occupied by antiquated buildings. Real estate and other business interests plan to expend \$35,000,000 on this street within five years, and work of raising the old structures has started.

The first theatre to be built will seat 5,000 and be devoted to motion pictures. This is the consummation of the Balaban and Katz-John H. Kunskey deal. The theatre will become part of the Kunskey string here. The theatre will be equipped with a stage large enough to accommodate the most elaborate grand opera productions.

Two small theatres of the intimate type, each seating about 1,500, will be included in the group. In addition, there will be a new vaudeville house seating 3,000.

The plans for this block also include a recreation building and an 18-story hotel.

Work on the new picture house, which will be a combination theatre and office building, has already started. It is estimated the cost of this building will be \$5,000,000.

AMALGAMATED MOVING

The Amalgamated Vaudeville Exchange will move from the Broadway Theatre building sometime in April to the Mecca building, 1600 Broadway, having leased the floor formerly occupied by the Universal Film Co.

In the change of quarters, there will be no changes in the Amalgamated, Harry J. Padden remaining general booking manager.

MISS DARLING'S HUBBY CHARGED WITH MURDER

Julius ("Dolly") Weisberg Accused of Shooting and Killing Morris Goldman

Chicago, March 24. Julius ("Dolly") Weisberg, said to be the husband of Hattie Darling (vaudeville), is accused of having shot and killed Morris Goldman Sunday night in the lobby of the Palace.

Weisberg is a member of the ball's office and known familiarly in the Loop. Goldman was the manager of a check room chain. Trouble between the two men is said to have started the night before, with each threatening to "get" the other at first sight.

Upon Weisberg being taken to the hospital, before Goldman died, the latter refused to identify him. Goldman died within a few hours after the shooting.

Shot Rang Out

As the Palace orchestra was about to start its overture and before a crowded house, a shot rang out in the lobby. When the smoke lifted, a man was on the floor, fatally wounded. The police entered, restored order and took Weisberg into custody.

At the same time a crowd also was in the lobby to buy tickets. People inside the theatre also were thrown into a panic. They did not altogether quiet down for an hour, during which time the performance reflected the uneasiness and the tragedy of the lobby hung over the theatre for the remainder of the evening.

Hattie Darling, reported as the wife of Julius Weisberg, is a sister of Herman and Sammy Timberg. She has appeared with her brothers, also as a single act, on the stage.

Frances Starr's Playlet

Frances Starr will open at the Palace, New York, April 6, in a one-act playlet, "Colette," by Jean Archibald.

Alf T. Wilton arranged the booking.

MR. BERNSTEIN ERRED IN NOT SAVING UP

But Has One Idea Left About "Klowning Kicking Klucks"

Freeman Bernstein, the relic of a great past, resented the remark of a Variety reporter about showing himself on Broadway in the daytime as he lounged against a lamppost in Times square.

"Listen, bo," said the genius, "nothing frightens me about Germany. I was just standing here and thinking of the days when this territory was soft for me. Times have changed. I can figure up the guys I have taken around here and while they have come now, what did I ever get out of it that was any good to me?"

"My misfortune has been that whenever I thought up a good coingetter I never had any coin to go through with it. I should have saved my money when May was working."

Knows Less Now

"If I only knew as much today as I did 20 years ago. But I always was a mark for blondes. Gee, what those blondes have done to me! And don't crack. I hear you are a push over for red heads. All we guys have our weaknesses."

"I remember once I saw you with a red-headed dame and I asked you what color hair she had when you first took her out. You said you didn't know—there was no moon that night."

"And say, kid, I've got a grouch against you that's boiling over. You've been printing about me again. I'm quite a while since I have had 20 cents surplus, but last week I grabbed a chump and used up 20 cents to buy that paper. And there was a double meaning story I had told you in confidence. So I asked 'Sam' if you have been printing stuff about me again. Sam is in right now you know. He books a couple of Sundays here other outside money and he can afford to pay 20 cents weekly for that phoney sheet."

Sam Taps Off

"Sam gives me the whole works you have been sending across. It's terrible. I'm just plumb crazy against you. I went up to Campbell's this morning and asked for a special commission if I delivered you within a time limit. I got it too."

"And do you know what I'm going to do? Walk right behind you, singing 'He Was a Jolly Good Fellow'."

(Continued on page 8.)

SHOOTS SELF IN HAND

Harry White, vaude single, came within an ace of losing his right hand, due to a pistol exploding while the actor was cleaning it after his performance at the Premier, Brooklyn, where he had been appearing at a benefit. The bullet penetrated his right hand.

White was to have commenced a tour of the Poll Circuit this week, but was forced to cancel until his hand has completely healed.

FRANK KERN RELEASED

Chicago, March 24. Frank Kern (Two Kerna), who a month ago was arrested while playing the Vic theatre and sentenced to serve one year in the penitentiary for contributing to the delinquency of a minor, was released after serving 30 days.

Following sentence it was learned the girl was not a minor.

JOHN C. THOMAS IN VAUDE

John Charles Thomas, now on concert dates, will play a few weeks in vaudeville via the Keith-Albee Circuit, following which the tenor will sail for Italy.

Thomas was offered to the K-A bookers last week by Arthur Klein. He will open about April 12.

Marie Cahill's Vaude Return

Marie Cahill is returning to vaudeville in a tabloid farce with songs, entitled "Two Too Many," by Kenneth Keith. Two others will appear in her support.



FOOSHEE SISTERS

After a successful nine weeks' engagement at the Piccadilly Hotel Cabaret, headlining in vaudeville, "These beautiful American girls represent in the cutest way, kiddies in all their varying moods. Their entertainment, with its whimsical humor, is undoubtedly the chief delight of the brilliant cabaret at the Piccadilly, and gay and fashionable London has been flocking to witness the very clever display of these Bright Babies."—ART WORLD.

"The Fooshee Sisters—two bright little girls—are an acquired taste. They are so ingenious and young and refreshingly simple that when you first see them you regard them with kindly and amused tolerance. When they come on again you discover that they are unusually clever, and if you happen to see them a third time you will applaud them with the utmost vigor—and you will want to see them again!"—EVENING NEWS.

"The Fooshee Sisters provided an entertainment which aroused clamorous enthusiasm."—REFEREE.

Direction WILLIAM MORRIS

(Continued on page 14)

RIGHT OFF THE DESK

By NELLIE REVELL

My number just wasn't on that Friars' dinner to Al Smith. All week I had been storing up pep so that I could attend as the guest of the Friars. Then Saturday my heart did a handspinning and by Sunday I was as green as a St. Patrick's parade. However, I consoled myself with the thought that I would get it over the radio and early Sunday evening Jack Pulaski came in and tuned my set in an WHN, which was broadcasting it. Then he left and, while waiting for it to start, I fell asleep.

When I woke up the speakmaking was almost over and I just got in on the tail end of Willie Collier's introduction of Father Fahy. And, finally, as I was all set to enjoy the reverend's talk, the batteries on the set went b-l-a-h. And I went back to sleep.

I learned that Willie Collier wasn't an hour late for this dinner, as he was for the one the Friars gave me, and at which he presided as toastmaster. At that time he was delayed because he stopped to toast dinner with a young lady, and I guess by now he has earned that you don't have to eat beforehand when the banquet is at Mrs. Astor's.

Anyway, there are few people who can beat him at being toastmaster when he does arrive.

The war was over for most of us six years ago, but there are a lot of boys for whom it hasn't ended yet and won't for a long time. And there are some of us who realize that fact. The Stage Women's War Relief is working today just as hard as it did during the war, its task and pleasure being to give entertainment to our ex-service men who are still in the hospitals. If entertainment was necessary when they were well and strong and inspired by a great cause, it is doubly needed now that the exaltation has fled and there is little left but pain and suffering. It is a great and noble work that these stage women are carrying on for these boys who are almost forgotten now by the busy world. The organization is appealing for funds to go ahead with this mission. Here is our chance to start squaring accounts with those fighters of ours, for in this cause we can give and give and give until it hurts and even then we won't be giving a fraction of what they gave for us. And we'll get back a thousand times more than they can or even will get. Checks should be addressed to Stage Women's War Relief, 266 Fifth avenue, New York.

Last week I attended one of those parties that start one day and finish the next. It was perfectly genteel, however, the midnight meeting of the Theatrical Press Representative Organization. Anyone who doubts my word can ask Hector Fuller, former dramatic editor of the Indianapolis "Star" and now press agent for the National Cash Register outfit. He knows it was a nice party because he took me there and he wouldn't take me to any place that wasn't nice.

After several speeches on what-to-do and how-to-do-it, we heard the chief teller-show, Phil Payne, managing editor of the New York "Daily News." Phil told us how to get pictures into his paper. But he forgot to tell us how to keep the copy desk from cutting the names of our shows out of the captions.

Stella Karn told of her experiences as a circus press agent and they made my much-exploited vivid career as a big-top propagandist seem like pale in comparison. The title of her talk was "From Sandhurst to Saxophones," taken from the fact that she deserted the circus to exploit Paul Whitehead. She seems to handle nothing but big things.

The subject of Theodore Mitchell's speech was "How to Make the Boss Behave." Mr. Mitchell's theories will probably work out all right—if the bosses will only co-operate.

The "Governor Smith" box at the Friars' Club benefit to be held next Sunday night brought \$4,000 at auction. It sounds big until one remembers what Jack Dempsey gets per box.

Here's hoping my heart will be back to normalcy by the time the curtain goes up on the best show of 1925. It has been a good many years since I saw my last Frolic, but I'll go this year if I have to walk—yes, if I can walk. For a F. F. is something worth walking a lot more than a mile to see.

Observed during my peregrinations last week that the Hippodrome had a special St. Patrick's week bill. And the headlines were an Hawaiian orchestra and a pair of Hungarian dancers.

Page Tom Ryan

A window sign on Fifth avenue says: "Facial Aesthetics." Must be an educated beauty parlor.

Last week they hooked up a British "mike" with American loud speakers and one of the first things they scattered through the ether wasn't something as typically British as "God Save the King" or "The Road to the East of England." It was American jazz. Talk about carrying coals to Newcastle! We could hear that any day by tuning in on WHN, which is just across the street.

Maybe the English are still trying to get back at us because we won the Revolution.

The advertisement of a motion picture company in "Variety" last week told the story of the advance agent for the old Ringling circus who was called on the carpet for saying the show had more elephants and cars than it actually had and was told that he didn't have to deceive the public, that the truth was strong enough.

It was an interesting story, but my memory of the Ringling publicity actions is somewhat different. Al Ringling was in charge of the press staff in the days to which I refer and one of his mottoes was:

"The advance man can exaggerate the number of animals and cars exactly one-third because nobody ever counts 'em."

Six More Road Shows

Ordered by Orpheum

Six more Orpheum road shows will be produced by Moore & Megyer, the first scheduled for a break-in at the Flatbush, Brooklyn, N. Y., April 11.

The latest six will consist of three acts and a chorus. The acts also appearing in an afterpiece. The chorus appears here and there on the bill augmenting the show in the same manner as at the New York Hippodrome.

The shows are booked intact as road shows.

Cliff Hess is writing the lyrics and music for the shows.

Lina Abarbanell's Operetta

Lina Abarbanell is returning to vaudeville in a tabloid operetta supported by four other players.

Helping Coast Tour

Chicago, March 24.

The Western Vaudeville Coast tour had added the old Orpheum, Salt Lake City, to its route. It is owned locally in Salt Lake by businessmen. Upon assuming the W. V. M. A. policy it will be a full-week stand.

Plans are afoot to introduce several innovations in the management of the Coast tour. The one-night stand managers have been persuaded to pay the actors' baggage in and out. Also a special exploitation man will be sent out to help the Coast Circuit managers in producing and selling their shows. Starting April 25, Andy Talbot, general booking manager for the Coast, will tour the circuit to familiarize himself with theatres, the needs of different towns and the various managers.

SPIRITUALISM ADS

Cleveland, March 24.

"The News" Saturday under an advertising head of "Spiritualism" carried 37 advertisements of Spiritual churches or ministers. The department was led by a large display headed "Spiritualist Protest Meeting" dated for Sunday evening. This seemed aimed against the attack of Houdini at Keith's Palace on phony mediums.

Another announcement by the Second Spiritual Church, Rev. Abbie E. Parr, president and pastor, said the subjects for Sunday would be: "The Right Way of Living" and "Why the Houdini Challenge has not been accepted followed by Phenomena."

BERNSTEIN ERRED

(Continued from page 7)

low, then give you the rax. I never will be pinched for that, although I'll probably get mobbed through the singing.

"I may get over it though, for when I think of what you have gone through with your dames, that's enough for me to be hunk. Let's see your hair. Poor old A. K. Keep away from these strong wind, I don't want you to pass out in Jersey. I must have my walk.

Reminded by A. K.

"That A. K. reminds me. Another idea. From the report of my secret investigators the Ku Klux Klan is all in. I can bring them back. But you must give me a suggestion. My name is against me with the Kluckers. Bernstein may be a tip off. What's your last name? That's worse. Never mind, I'll call myself Reginald DeLoris and claim I am an English Greek.

"There's one part of this new job I hate. I ain't seen many K's so I don't know too much about them, but I hear the chief Kluck is in Atlanta. There's a town I should hold out on my schedule.

"I'm going to propose to the Big Mutt of the K. K. K.'s that I change their name to the Klowning Kicking Klucks and bring 'em back. You can kid them by telling them the new title means the show business. They have 6,000,000 members. The trouble is the bunch of trimmers running the mob wants too much money every year for dues. I will make it cheaper. Instead of \$10 a year, I'm going to make it 10 cents, but it must be in advance.

"Get the racket? They're so far gone they will fall for anything that sounds cheap. It's the best idea since we moved from Mt. Vernon and left the bank with the mortgage.

Framing for Sam

"How much is the fare to Atlanta? Will you phone Sam and



Frank—BERNARD and RICH—Marion

Want everyone to know they're happily married and sail for London April 1st to fulfill engagements in London and Paris.

Booked by the Jente Jacobs office.

Frank Bernhardt, late of Al Johnson's "Bombo," and Marion Rich, of the Ziegfeld "Follies," formerly solo dancers, have been together but three months as a team. Have already been acclaimed "terpsichorean topnotchers."

We say good-bye to our friends.

NEW THEATRES IN CONSTRUCTION

Arlion, Mich. \$50,000. Main St. Owner withheld, care of architect, C. F. Brandt, 1114 Kresge Building, Detroit. Capacity, 1,000. Policy not given.

Brooklyn, N. Y. \$400,000. E. S. 7th Ave. from 81st to 82nd Sts. Owner withheld, care of architect, Shampian & Shampian, 133 Montague St., Brooklyn. Policy not given.

Camden, N. J. \$1,000,000. Sixth and Market Sts. N. E. Owner, Stanley Co. of America, Philadelphia. Pictures.

Chicago, Ill. \$100,000. Fullwood St. Owner, Michael Rosenbloom, 715 Fullwood Ave., Charleroi, Pa. Pictures.

Chicago, Ill. \$1,000,000. Howard Ave., W. of Malvern. Owner, Ure Bldg. Corp., 1786 Birchwood. Pictures.

Chicago, Ill. \$150,000. S. E. corner Howard and Ridge. Owners, John Mangel and John Conger, 17 E. Monroe St. Capacity, 1,300. Pictures.

Cicero, Ill. 4924-40 W. 22nd St. Owner, Strand Operating Co., care of architect, Bergendahl Bros., 65 N. Clark St., Chicago. Value and policy not given.

Cleveland. (Amphitheatre, municipal opera) Ambler Park. Owner, City of Cleveland, O. W. R. Hopkins, city manager, City Hall. Value not given.

Chester, Pa. \$100,000. Oakwood Bldg. Owner, Dearborn Amusement Co., care of architects, Hull & Owen, 1201 Detroit Savings Bank Building, Detroit. Value and policy not given.

Des Moines, Ia. \$150,000. Ninth and Locust Sts. Owner, A. H. Blank, Va. and policy not given.

Elmira, N. Y. (Alteration and addition). Location withheld. Owner, withheld, care of architects, Dittmars & Reilly, 11 Fifth Ave., N. Y. City. Value and policy not given.

Englewood, N. J. \$250,000. Fallside Ave. Owners, Bratter & Polak, 738 Broad St., Newark, N. J. Policy not given.

Far Rockaway, N. Y. \$100,000. Mott Ave. Owner, B. S. Moss Holding Corp., N. Y. City. Value and policy not given.

Freeport, Ill. \$100,000. Owner, Freeport Theatre, Inc. (Remodeling). Policy not given.

Hammond, Ind. Owner, Corporation now forming, care of architect, Walter Alscheiger, 65 E. Huron St., Hammond. Value and policy not given.

Hammond, Ind. \$155,000. State and Sibley Sts. Owner, Merchants Improvement Association, Hammond. Policy not given.

Hartley, Ia. About \$40,000. Owner, P. A. Leese, Hartley. Policy not given.

Hazleton, Pa. W. Broad St. Owner, M. E. Comerford Amusement Co., 207 Wyoming Ave., Scranton, Pa. Policy and value not given.

Huntington, Ind. (Alterations and additions). Owners, Perfect Brothers, Huntington, Ind. Value and policy not given.

Milwaukee, \$400,000. W. corner 27th and Wells Sts. Owner, Mal Investment Co., 376 E. Water St. Policy not given.

Milwaukee, \$175,000. Eighth and Oklahoma. Owner, Alfred H. Barlett, 1350 Eighth Ave. Policy not given.

Milwaukee, \$150,000. 37th and Center. Owner, March Realty Co., 428 Grand Ave. Pictures.

Newark, N. J. \$100,000. 631-55 Hawthorne Ave. Owner, Wolcott Holding Co., Inc., 48 Van Reipen Ave., Jersey City, N. J. Pictures.

New York City, \$500,000. 170th St. and Jerome Ave. Owner, University Financing Corp., 1457 Grand Concourse. Policy not given.

New York City, 234-36 W. 60th St. Owners, Lee & J. J. Shubert. Legitimate. Value not given.

New York City, 126 E. 14th St. Owner, William Fox. Value and policy not given.

Portchester, N. Y. \$500,000. Westchester Ave. and Broad St. Owner, Portchester Theatre Co., 201 W. 49th St., N. Y. City. Policy not given.

Pottstown, Pa. High and Charlotte Sts. Owner, George W. Benne- thum, 1387 Vine St., Philadelphia. Capacity, \$1,100. Value and policy not given.

South Bend, Ind. \$30,000. Indiana and Catalpa Aves. Owner, Julius Fodor, 537 Hancy St., Pictures.

Sturgis, Mich. Chicago St. Owner, C. C. Newman, Sturgis. Capacity, approximately 1,000. Value and policy not given.

Tate River, Mich. \$125,000. Owner, Fitzpatrick, McElroy Co., 202 S. State St., Chicago. Capacity, 1,000. Policy not given.

Wilkesburg, Pa. \$250,000. Penn Ave., near Wood St. Owner, Rowland & Clark Theatres, 803 State Building, Pittsburgh. Policy not given.

tell him I done a come back, then I'll touch him for a hundred and give you 25 per cent. If you find that Sam don't hang up when you mention my name, let me know and I'll make it two hundred, but your split is the same.

"Do you know any money guys in Atlanta? I may need coin to get out of there. How far is Atlanta from Vienna? If I go on a foreign trip what's your cable address, and can you send a cable collect?"

"Don't forget about phoning Sam. Lay off the red heads and if you see me with a blonde again, call the cops."

Same.

HOUSES OPENING

The Manville, Manville, N. J., and the Brighton, East Orange, N. J., have been added to the books of the Jack Linder Agency. The former plays four acts on the last half and the latter three acts on Saturdays.

The Strand, Red Bank, N. J., picture house, will shortly close for repairs including the installation of a 30-foot stage for vaudeville and road shows. The house is controlled by Burns & Schaeffer, who operate a chain of picture theatres along the Jersey Coast.

The Strand, Far Rockaway, L. I., is playing five acts of vaudeville for each last half in connection with feature films. The Fally Markus agency is supplying the vaudeville. The Strand is Sol Brill's house. Announcement has been made by the Brill office that the new Dryden picture theatre, New York, will open May 25.

The new Congress, an 1,800-seater at 149th street and Southern boulevard, New York, opened last week with pictures and vaudeville, the latter being booked out of the Fally Markus office.

Victoria, at Mahoney City, Pa., new 1,300-seater erected here by the Chamberlain Amusement Co., will open Saturday with picture and vaude playing four acts on a split week basis booked by the Fally Markus Agency, New York.

Park, Brooklyn, Changes Policy

The Park, Brooklyn, is now being booked out of the Walter Flimmer office and will finish its current season with musical acts and pictures instead of the regulation vaudeville bills formerly booked by Jack Linder.

Next season the house will install stock burlesque and will erect a runway on the main floor.

BIRTHS

Mr. and Mrs. Irving Rosen, March 13, at Forest Hill, N. Y., daughter, Mr. and Mrs. Fred Niblo, in New York March 21, son. The mother is professionally (pictures) Enid Bennett.

SUMMERTIME STATE-LAKE SHOWS AT K-A'S BIG PALACE, CLEVELAND

While Experimental During Hot Weather, Pop Policy May Continue in \$4,000,000 Big Time Theatre Another Sign of Coming Universal Vode Policy

Cleveland, March 24. The Keith-Albee Palace will adopt a continuous vaudeville policy during the summer months as an experiment, according to report. The policy to be tried will be similar to what is known as the "State-Lake policy," so called because it was first introduced in a modern, large capacity, vaudeville house at the State-Lake, Chicago (Orpheum). The switch now contemplated has not been announced as yet by the K-A forces, but, according to information, is a safe bet as an experimental policy at the large modern Palace with its immense capacity. The local Palace represents an investment of over \$4,000,000. It is understood the policy may be continued permanently if the innovation proves successful. That would mark the passing of still another big time stand and further lend credence to the belief of showmen that the vaudeville policy of the future will be a combination one of vaudeville and pictures at popular prices.

The announcement regarding Cleveland will not be a surprise to close students of vaudeville. Cleveland is a popular price show town and has been supporting Loew's State (next door to the Palace) heavily. The business done by the State-Lake, which Loew's State (\$34,250) recently with Harry Houdini at the Palace, Cleveland, against them topping a strong bill is reported as being the convincing incident to the K-A officials that they were overlooking an opportunity where the Palace was concerned. That the K-A heads are willing to risk it in order to convert the Palace into a big money maker with pop priced vaudeville and pictures is indicated by the reports concerning the coming hot weather switch. A similar policy may be installed at Keith's Washington, this summer. The Washington economic conditions almost parallel Cleveland.

Newark's Orpheum Again With Pop Vaude

Newark, N. J., March 24. The Orpheum, dark for a year, will reopen with pop vaudeville. The Sterling Amusement Co. has leased the house to an unnamed New York syndicate. Local men with the syndicate include David and Leon Blumstein, Harry Goldstein, manager, associated in the United States Exposition Co. The Orpheum was formerly successful as a stock house, but the last real attempt to put over, made by Maude Feasty, was a flop.

Washington street is to be straightened and widened and repaved and the location of the house at Washington and Court may soon not be so hopeless as it is at present. The new Salaam Temple, to be financed by the Palace next fall, is on Broad street one block over from Washington, and business is moving down Broad in that direction with great rapidity.

ORPHEUM'S BOOKINGS

The latest batch of acts signed by the Orpheum Circuit for tours includes Orville Harold and Patti Elizabeth Brice and Band; Jane and Katherine Lee, and Bert and Betty Wheeler after the closing of the road Ziegfeld's "Follies" this week.

Al Herman has been routed for 42 weeks by the Orpheum Circuit. He will open his route in two weeks.

DOC WILSON IN GREAT NECK

Dr. J. Victor Wilson has been appointed house manager of the Great Neck Playhouse, Great Neck, L. I., in Levenson's recently acquired film house in the theatrical colony. Wilson is installing a split week independent vaudeville policy in addition to feature pictures and to this end is having the stage enlarged and altered.

Vaude. House Orchestra Testing for Records

Houston, Tex., March 24. Lloyd Finlay's Majestic theatre orchestra made some tests last week for the Victor people. As far as known this is the first vaudeville "pit" orchestra to ever reach a recording room intact.

TWINS AT LUNCHEON

Marcus Loew played host to the Misses Violet and Daisy Elliot (Siamese Twins) at a luncheon at the Hotel Astor Monday, commemorating their 17th birthday and New York opening at Loew's State. The luncheon was attended by 150, mostly dramatic editors and special writers from the New York dailies and news syndicates. Harry Hirschfeld, "Evening Journal" cartoonist and creator of "Abe Kabbille," was master of ceremonies. Seated with him on the dais were the guests of honor, Marcus Loew, David Warfield, J. H. Lubin, general booking manager of the Loew Circuit; Meyer Myers, personal manager for the twins, and his wife, their aunt, who cared for them practically from birth.

Speeches

Hirschfeld spotted Warfield and attempted to inveigle him into a speech, but the latter avoided gracefully. Mr. Loew followed with a few remarks regarding the ability of the twins and accentuating on the point that both were accomplished performers, clever entertainers and should in no sense be classified as a freak attraction.

Myers told what a hard time he had to bring the girls to the attention of the public until given the opportunity by the Loew Circuit. He claimed practically every other door to vaudeville had been shut to him with the general suggestion that he had better farm them out as circus freaks, the only cabaret spheres in which they belonged. Mrs. Myers told how their mother had died after their birth and how she had taken care of them ever since. She claimed both were normal children in general good health.

At the conclusion of the luncheon the girls posed for the cameramen cutting in eight layer mammoth birthday cake, and after being presented to each one present, rushed over to the State to give their matinee with most of the guests following.

2-for-1 Tickets and 10c Matinees—In Opposition

Norwich, Conn., March 24.

This town is in the throes of a vaude war between the Broadway, booked through the K-A Circuit, and the Palace, an independent house, booked through the Dow Agency, New York.

Both houses have been playing five acts and pictures on each half until this week, when the Palace enlarged to seven acts with the Broadway reported as following the last half.

The Broadway has also adopted a two-for-one policy at the night shows and 10-cent bargain matinees in order to stump its competitor.

"Yarmark," \$1,750, Film

"Yarmark," the M. Golden vaudeville act has been routed in the picture houses by Walter Meyers. It is getting \$1,750.

"Keep Kool" Skit With Dooley

Johnny Dooley will enter vaudeville in a condensed version of "Keep Kool," after the Ziegfeld "Follies" close this week in Washington. The skit, which scenes were incorporated into the road version of the "Follies," after the Paul Gerard Smith-E. K. Nadel musical had closed.



BERT DOUGLAS

The juvenile tenor with "Anatol's Affairs of 1925" at B. P. Keith's Palace, New York, last week (March 16).

VARIETY said: "A lyric vocalist of no mean quality."

Personal Direction LOUIS SHURR

SHORTEST VODE POLICY RECORD

New Jersey House Opens and Closes in 3 Days

The briefest existence of a vaude theatre on record goes to Park Passaic, N. J., which opened and closed within three days last week, leaving the actors on the bill high and dry for salaries.

The venture was promoted by Joseph Breitberg, said to have been brought over from Germany as a wrestler by Jack Curley, who later developed a strong man act incorporating several of Sigmund Breitberg's stunts. He was routed for a few weeks in independent vaudeville.

Breitberg visited Jack Lindner's office flashing a lease of the theatre and contracted with Lindner to handle bookings for the house. Lindner lined up a four-act show with salaries aggregating \$275. The usual play or pay contract was issued the performers.

When Saturday night rolled around, Breitberg went back stage and told the actors he could not pay them as business was terrible. Lindner subsequently made good the claims and now everybody is satisfied but Lindner.

Lindner has retained an attorney to take civil action to recover the \$275 and has already taken out a summons, but doesn't know where to find Breitberg to serve it on him.

Assns. Shows in Salt Lake

Los Angeles, March 24. The new policy of the Western Vaudeville Managers' Association, Chicago-to-Coast road shows was inaugurated at the Orpheum, Salt Lake City, Saturday. The five acts billed booked out of here included the Janneya, Billy Brock, Maurice Samuels and Co., Holiday and Will-ette, Bert and Hazelle Skatelle and Ralph Hollock's Band as a special feature, the latter for an indefinite act.

It is understood the W. V. M. A. road shows may be discontinued at the Casino, San Francisco, as the Seattle management has too heavy a load with Will King's company at \$3,500 a week and the road show besides. It is likely though an arrangement may be reached for three best weekly on the bill with the King troupe.

MARKUS' NEW TRIO

The Strand, Far Rockaway, will add vaude to its picture programs this week, playing four acts on the last half booked through Filly Markus. The vaude bill will remain in for the spring and summer.

Markus is also booking the Star, New York, pending the absence of Joe Leo, regular booker, who is away on vacation. The latter house plays five acts and pictures on a split week basis.

The Premier, Brooklyn, is also booking bookings from the Jack Lindner office to Filly Markus with the change effective next week.

Lindner had been booking the house for more than five years.

ACT MUST SHOW "ONCE" MORE WITH ANY PERSONEL CHANGE

Independents Agree on New Rule—Producers Must File Casts of Acts—50% Penalty for Misrepresentation

Repeat Ban Lifted

A scarcity of sure fire comedy acts for next to closing spots on independent vaudeville bills has precipitated the lifting of the ban against no repeating within two years.

Most of the bookers are now playing acts of this type for repeat dates reducing the elapsed time between appearances to six months and making the house managers like it.

AGENT, NOT MANAGER

Los Angeles, March 24.

John P. Goring, who is to take over the job of managing the Forum, has jammed himself up with the city authorities. For some time he has been running a small-time vaudeville booking office in the Pantages building, doing a favor for those who wanted work by taking ten per cent. commission for what he procured. In functioning along these lines Goring neglected to take out a license.

Deputy Commissioner Lowy, of the State Labor Bureau, said Goring had informed his office that he was a theatrical manager and not a booking agent, so felt he needed no license.

Dr. Louis Block, of the Labor Bureau, swore out a complaint against Goring for operating a theatrical employment agency without a license.

The members of the act who paid the commission to the "ten percenter" and who have been summoned as witnesses in a Los Angeles Hawaiian musician, and Clayton W. Kirby, dancer.

Dr. Block says he is going after a host of other persons who call themselves theatrical managers, but "ten percenters" also.

Priscilla Dean's Act-Film As Part of Orpheum's Bill

Priscilla Dean will inaugurate a new idea on the Orpheum Circuit when opening at the State-Lake, Chicago, April 26. The picture actress will make a personal appearance with her picture, "Cafe in Cairo."

The regular showing of the picture will occur, but Miss Dean will interrupt the screen version to do one of the scenes in person. She will carry a supporting company.

Miss Dean will vary her offering by playing two of her pictures. At several of the Orpheum houses bookings of the "Crimson Runner" will necessitate her using a scene from that feature for the act.

The houses will play their regular vaudeville bills one act short in the vaudeville portions of the entertainment with Miss Dean, the sketch and feature picture the balance of the programs.

The idea was tried out by Miss Dean at the Main Street, Kansas City, several weeks ago and the Orpheum bookings followed.

A similar idea has been playing in the picture houses by George Behan. It was created by Mr. Behan.

FALLOW'S MONTH SUSPENSION

Sam Fallow, independent vaudeville agent, has been suspended for a month by the Loew Circuit for alleged misrepresentation in the delivery of an act.

Fallow is the second agent to be suspended within the past two weeks. William Mack drew an indefinite suspension for an infraction of the booking rules last week.

Nitzs Vernille Routes

Despite arrangements to book Nitzs Vernille over the Loew Circuit she has signed to play 15 weeks over the Orpheum Circuit and 25 in the Keith-Albee houses.

A ruling agreed upon by most of the independent bookers characterizes a turn in which even a change in minor role has been made as a new act, and must, therefore, "show" again before further booking.

The independents demand producers it's complete casts, regardless of whether the names are used in billing. When changes are made without notification that producer's acts will be dropped from the books.

They are also getting around the contractual angle by insertion of a clause stating that a 50 per cent. reduction will be made in instances of misrepresentation, and when subsequent changes in acts without consent of the bookers.

I. A. Adjustments

Through the personal efforts of some of the field representatives of the International Alliance, stage hand and picture operators' troubles have been ironed out in a number of towns.

In Columbus, O., where locals 12 and 384 had differences with the Keith interests. Vice-President Elliott and Representative Tinney amicably adjusted matters.

Representative Dillon, for Local 109, Bridgeport, Conn., satisfactorily fixed things with the Lilly, where a discrimination against a stagehand had caused trouble. Dillon also adjusted scale and working conditions in New Haven, where local 74 was having difficulty with Polk's theatre.

Representative Raoul went to Miami, Fla., where the Temple stock was in a jam with Local No. 345 over refusal to pay for overtime with Raoul acting as a settlement.

He also investigated the union trouble in West Palm Beach, Fla., where a matter of jurisdiction was smoothed out by the placement of a new local there, to be known as No. 623.

Representative Brown reported several adjustments. He straightened out Local 335 with the Grand management, Bradford, Pa.; settled the difference between 342 and the Majestic, Butler, Pa.; satisfactorily settled the matter of legal holidays for Local 171 with the Harris, Pittsburgh, and also effected a settlement for 161 with the Liberty management, McKeesport, Pa.

Losses in Trunk Transfer By Dearborn Express, Chi.

Chicago, March 24.

Charges are contained in suits now pending filed against the Dearborn Express, which handles a good deal of theatrical baggage in this town. Ben Ehrlich is attorney for three complainants, who allege that at different times since the first of the year trunk given to the Dearborn people to deliver arrived sans contents.

The proprietor of the Dearborn Express (not incorporated) is said to have admitted to a local precinct of police at the Chicago street station that he was unable to detect the culprit in his employ.

Mr. Ehrlich, stating the proprietors has assumed a defiant attitude and invited the complainants to sue him since he disclaims all responsibility and will not reimburse them for their losses. Mr. Ehrlich relates the Dearborn Express is familiar with the circumstance of vaudeville performers, preventing their stay in one town long enough to testify at a suit for damages.

FOX HOUSE'S POLICY

The Fox organization will inaugurate a policy of extra attractions at its Japanese Gardens, on Broadway and 97th street, New York.

The week of March 23, Willie Cresser and his orchestra are booked for the special presentation feature, the first time a band or any other such extra attraction has played this straight picture theatre.

INSIDE STUFF

ON VAUDEVILLE

When Con Colleano does his forward feet-to-feet somersault on the tight wire, many of the lay observers of this extraordinary acrobatic feat may conclude there is "showmanship" to Colleano's hesitation at the take-off. They would have been correct had they been at the Palace, New York, on a recent Sunday night when Colleano was closing his weeks' engagement. He made the try for the forward eight times and missed each time. Discouraged, he deprecatingly waved his hand and walked off. The applause obliged him to return, and the increased clapping as he reappeared impelled him to try again. After three more tries, Colleano made it at the fourth attempt, totaling 12 in all.

In the Palace notice in Variety the reviewer mentioned that Colleano's announcement card for his star trick said he was the first to ever attempt the feat and suggested that be rewritten. Answering that comment, Mr. Colleano wrote the reviewer, asking if he knew anyone else doing the forward feet-to-feet somersault on a tight wire. If so, said the wire walker, he would change the announcement card and, he added, "I will find it necessary to execute my double somersault on the wire."

While there was some confusion in the reviewer's mind over Con Colleano through a change in setting from the Hippodrome and believing Con to be another member of the Colleano family, Variety's reviewer does not know of anyone else doing the feet-to-feet, and he did not believe it possible when seeing Con at the Hipp that anyone else could do that trick.

Since then he has been informed by Australians who admit the forward feet-to-feet feat, that there are available lists, but also in the Colleano family, and that the members of the Colleano family are the only wire walkers in the world who can do a forward feet-to-feet on a tight wire. The Australians say that when the Colleano were trained in Australia for their wire walking, three of the boys were taught the forward feet-to-feet, and the other boys are now doing it. If this is so, Mr. Colleano could change his announcement to read the only one doing the forward in America, although since it is a family matter, anyway, his card as at present isn't so far wrong.

Regardless of the trade side though, it's one of the greatest acrobatic feats ever performed. A peculiar angle is that the lay auditors somehow, although as a rule unversed in the technically difficult acrobatics, preferring the spectacular no matter how easy, somehow do "get" this unparalleled forward of Colleano's.

Variety's story of "picture house opposition" being recognized by the Keith-Albee big time vaudeville agency to the extent of removing a name from its "available list" brought a defense from the independent and picture house bookers. They alleged Grace La Rue, removed, had held no big time contract when engaging for Fox's, Philadelphia, and could not have been looked upon as an "opposition" booking. The independents did not want to concede the "available list" meant all of the big time, although they knew to the contrary, and knew that the big time's "available list" is the list that carries names of acts a big time booker may engage. When a name goes off of that list, it is not "available" for the big time because it is no longer there.

In a current magazine appears a story by Edna Ferber entitled "Mother Knows Best." The principal character is the mother of a mimic. It is variously claimed that the story follows either the mother of Elsie Janis or Ina Claire. Both were mimics when quite young and their respective mothers looked after each.

Some show people will be loathe to believe that Al Jolson's throat was the sole cause of "Oh Boy" stopping at the Winter Garden. Shows that can do \$40,000 weekly don't stop so quickly. While his throat may have contributed, it is thought in Times square there is inside stuff around that probably will divulge itself sooner or later.

Sully Leaves Palace

Monday; Returns Tuesday

William Sully and Co. returned to the Palace, New York, bill yesterday (Tuesday) afternoon, after leaving Monday, before the evening performance, when Sully refused to accept a switch from opening after intermission to the No. 3 spot at night.

The matter was adjusted Tuesday morning. Monday night the Arnaut Bros. doubled into the vacancy, closing the show.

The Sully turn is a new act. It opened a week ago at the Riverside, New York, and was immediately booked for the Palace. It is understood the turn was promised No. 5 for the Palace engagement. Sully and Co. were given No. 5 beginning Tuesday matinee.

AILS OVER LOEW CIRCUIT

Roscoe Allen, supported by Kate Pullman and band, has been signed for a complete tour of the Loew Circuit, opening last week at the State, Cleveland.

The unit is offering two acts, with Allen and Pullman handling the next to closing spot and also working with the band in follow up spot. Sam Lewis arranged the bookings.

Allie Brady's New Sketch

Allie Brady will re-enter vaudeville in a one-act version of "The Sign on the Door," now being read by Channing Pollock.

Kreuger Entering Vaudeville

Bennie Kreuger and Band open on the Keith-Albee Circuit March 30. The band has been playing at the Parody Club, New York.

Dow Adds Two

The A. & B. Dow Agency has added two more houses to its books namely the United, Hackensack, N. J., and the Rivoli, Matawan, N. J. Both play four acts on the last half.

COAST BOOKING CONFERENCE

Los Angeles, March 24. Marcus Helman, president of the Orpheum Circuit, Harry Singer, Frank W. Vincent and Ben Piazza of the W. V. M. A. Coast offices held a conference last night with a number of West coast representatives regarding W. V. M. A. provisions acts for the latter's circuit.

Nothing definite was agreed upon at the end of the conference regarding the future.

The Orpheum's head stated that he would make a survey of the West Coast Circuit situation while here and then would take up the proposition with Lessee.

MOROSCO'S CASTING ADDITION

Leslie Morosco, who had heretofore confined his activities as a cater to legit and musical productions, has installed a special casting department for vaudeville and cabarets, in charge of Jack Eugene.

Rearranging Radio Act

Jimmy Connors is reorganizing his Radio Entertainers for another try in vaudeville. The act showed at the City two weeks ago and was later withdrawn for changes by Connors.

The rearrangement will have a 10-piece orchestra and a mixed dancing team. It will shape up for two weeks on independent time before showing for the K-A circuit.

Expands Number of Acts

The Palace, Norwalk, Conn., has expanded its vaudeville bill from five to seven acts, the new policy going into effect last week.

The house operates with a split week policy booked through the Dow Agency, New York.

Mosconi's Orpheum Route

The Mosconi Bros. have been routed for a tour of the Orpheum Circuit, opening April 18. The dancers will close with the Ziegfeld Follies (road company) in Brooklyn, April 5.

JUDGMENTS

Fox Film Co.; C. Simpson; \$750.
Leo P. Flynn; Samuel Wallace;
\$4,430.25.
Historical Pictures, Inc.; Type-
writer Corp.; \$40.67.

INCORPORATIONS

New York State
Bijou Films, Inc., Manhattan;
capital, 200 shares, no par value.
Attorneys, Kopp, Markewich &
Perlman, 13 Chambers street.
Cinema Service Corp., Manhattan;
capital, 200 shares, no par value.
Attorneys, O'Brien, Malevinsky &
Discoli, Times square.
Norman Bel Geddes-Richard
Henderson Corp., Manhattan; picture
films and general amusement busi-
ness; capital, 50 shares, no par
value. Attorney, M. E. Jaffe, 111
Broadway.
A-I-F Grand Opera Company,
Manhattan; capital, \$60,000. Attor-
neys, Freudberg & Mattuck, 822
Fifth avenue.
Wildkun Producing Co., New York
city; theatricals, musical and pic-
ture attractions; capital, 500 shares,
no par value. Attorney, E. C. Marks,
1472 Broadway.
S. S. B. Amusement Corp.,
Manhattan; theatres and pictures;
capital, \$25,000. Attorney, M. E.
Giosetti, 212 Fifth avenue.
Limear Feature Films, Inc., New
York county; capital, \$100,000. At-
torneys, Stern & Marks, 70 West
42d street.
Relou Land Co., Manhattan; the-
atrical and pictures; capital, \$500.
Attorney, Ellis Gordon, 436 River-
side drive.
Thville, Inc., Manhattan; plays
and theatrical managers; capital,
\$10,000. Attorney, Samuel Hoff-
man, 1416 Broadway.
Tribune Amusement Co., Manhat-
tan; picture and theatrical busi-
ness; capital, \$75,000. Attorney,
R. R. Carey, 2316 Fifth avenue.
Paramount Picture School, Inc.,
New York county; school for in-
struction in preparing performers
for the production of pictures, also
to engage in general theatrical busi-
ness; capital, 100 shares, no par
value. Attorney, F. J. Knorr, Al-
bany.

Haven Amusement Corp., New
York county; own, lease and man-
age theatres; capital, \$200,000. At-
torney, Louis Rosenberg, 116 Nassau
street.
Calumet Theatre Ticket Service,
Manhattan; tickets for theatres,
vaudeville, baseball, polo and races;
capital, \$10,000. Attorney, Patrick
J. McGrath, 1475 Broadway.
F. B. Niles, Inc., New York county;
picture film; capital, \$5,000. At-
torney, S. D. Ward, Syracuse.

Friad Amusement Co., New York
county; operate theatres and pic-
tures; capital, \$150,000. Attorney,
S. G. Nissensohn, 2 Rector street.
Gibners, Inc., New York county;
theatrical enterprises and man-
agers; capital, 500 shares, no par
value. Attorney, M. Hyman, 355
5th avenue.

Chicago director to engage an orchestra to play exclusively for his station, has made a success of his novel idea to play exclusively for his station has made a success of this novel idea, on a small scale, at Kimball Hall, where his studio has been maintained. It seats 600 and he has filled it nightly at the \$1 admission, turning away hundreds.

He is said to have leased the Blackstone from Harry J. Powers at a flat rental of \$2,000 weekly.

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FLORIDA CHATTER

(Continued from page 2)

winter visitors to Palm Beach will ever again entrust themselves or families to wooden hotels. This is expected to accelerate the building boom in this neighborhood with a consequent increase in values. It is estimated there will be from 500 to 1,000 new private homes finished here before the next winter's season.

While much of the fast moving real estate speculation just now is carrying "paper profit," it is known Mr. Mizener has his net packed away. He has been here for some time, before the really rush got jammed up by the crowd. Addison Mizener, a brother, is here also and an architect, planning homes for the ultra-social crowd.

A recent modest purchase was made just before Irving Berlin left for New York, Mr. Berlin with E. Ray Boetz bought a site for \$60,000, to build an apartment house costing \$95,000. Though Mr. Berlin is away but a few days, his agent already has leased all of the apartments upon completion. The Berlin-Goetz plot is on Worth avenue near the Everglades Club.

Some of the locals who have fattened up on land sales, give the local boom, taking that in for Miami and the remainder of Florida now under strong promotion, about five years. Los Angeles infatuation and blow-up in the index, although it is asserted the Los Angeles boom did not keep steady for five years—that a much shorter period wound it up, exclusive of the oil wells out there running dry.

GALLAGHER'S LOVE COST

(Continued from page 5)

by the many settlements and my own pleasure, I had to figure how to hold my 'Queen' and give her the King's finest.

"We moved to Beachhurst and furnished the new home I had just bought, but before long I could see that she was worried to have a husband around who couldn't go to work for nine months. The bride became weary in her surroundings and I finally learned from her that she yearned for the intimate gaiety of Hollywood and that she stood a very good chance of collecting \$100,000 from Capt. White. I argued against her intended suit, stating that it would put a bluish on both of us. But she couldn't resist the magnet created by movie-land—and, that \$100,000."

Agreed Upon Divorce

"Finally I saw it was no use and I talked of letting her go south. Then we agreed verbally that she would bring some trivial charge against me in California and I would let her get the divorce. She was then to use her own name in the suit against 'Capt.' White, as I dreaded the notoriety. This placed my experience with Miss Luther well above \$31,000. The amount can be verified in the written settlement at my lawyers. I also gave her the rights to our cartoon strip which I had cancelled from his papers shortly afterwards.

"It is with reluctance that I speak of Ann's mistake and her apparent disregard for her self respect when she testified in the White case to

all her indiscretions with this man. She owed it to her husband and her mother, if not herself, to keep silent on these glaring indiscretions."

Darling, But Concealing

"However, in justice to myself I must say that these apparent faults were well concealed in Ann's darling personality when I first met her, and even now I do not wish her any ill, for she is good at heart, despite all her wrong ways and always sympathetic toward me in any kind of trouble. But she's like a hundred other jolly Broadway hearties and has gotten herself into all these messes and messes, intentionally meaning to hurt anyone. Her love for the nice things keeps the desire for money in her mind, and when the tide is low, financially speaking, she presumes to take advantage strongly, even sacrificing herself and those near to her in her desire to get money with which to live."

"Many people think that our affair was framed, a press stunt, that I sent her south after marrying her, that the whole thing was a frame-up for publicity, and that I had financed her in her battle against White, but these reports are miles from the truth."

Edna's Tale of Borrow

"Ann, and I don't wish to say that she intentionally is mean toward me, but her word hasn't meant much, has broken her verbal promises, and has caused me to get a divorce. I have all sorts of telegrams and letters from Ann asking to come back and start our love nest all over again."

Ed said still with a tone of sorrow, as if he, too, thought it might be done, but that he feared the consequences and is treading his road of life cautiously after his recent pitfalls."

Mr. Gallagher then said, as if again thinking of home life: "I'm not the least bit domestic—but, perhaps I am. I have a very good nurse, a nurse I have known since I was a child. I have all sorts of telegrams and letters from Ann asking to come back and start our love nest all over again."

Then, lightly and airily, Mr. Gallagher concluded the visit with this: "Down deep I really believe the fact that Ann won't divorce me makes me feel O. K., at least it doesn't irritate me, for you know, as the saying goes, 'everything comes to him who waits.'"

SIR JOE SORRE

(Continued from page 5)

to appear at the Capitol to oppose Mr. Jolson. Sir Jos. very well knows, he says, what are the ethics of the theatre, and he has had them often late at night in Lindy's.

Sir Jos. was agreed with on the false rumor he had ever been an acrobat or a motorman, but when advised that Variety had his record, he said that he had been in the show business as a female impersonator, Sir Jos. coyly confessed.

Skirts Without Tights

Years ago, said Sir Jos. (trusting in Variety, knowing it wouldn't print it), he was always a tinner at the Black Cat cafe in San Francisco. In those days Sir Jos. said, every one told him he was handsome and had a swell figure. Innocent in his youth, Sir Jos. admits he puts on skirts, but denies he wore tights.

While appearing in his female impersonations and make-up, Sir Jos. states, no one ever tried to "make" him, and that he never received a mash note, although, he added, that through his innocence in those days he also wore a mustache in connection with the impersonation.

Tough Guy from Redlands

Sir Jos. explains that that is why he did not again wear a mustache for many years, until his best friend, Willie Howard, persuaded him to grow his present crop of red and black. While in the Black Cat, says Sir Jos., doing his prettiest one evening and smiling his way right into the best booze in the house, a tough guy from Redlands came in, drank some of the other liquor, got a flash of Sir Jos. in his make-up and mustache, and Sir Jos. says that when he stopped running, he was made.

After that, said Sir Jos., there was nothing to do but keep on going east, although Sir Jos. claims it's the longest, he never made. Sir Jos., called with pride attention to a new ornament presented to him by Mr. Howard for keeping away from "Sky High." It's a nifty curly hair, glittering leaved in the form of "The Great Sir Jos. (Ginzburg)." Sir Jos. says that Willie guessed at the size, but, anyway, didn't get it too small.

LAYTON and JOHNSTONE
acclaimed by the Press as "The Leading American Act in England."

KEN KLING

Newspaper Cartoonist
12 Mins.; Two

Palce
Ken Kling, a clean-cut youngster, is the cartoonist from the "Evening World," who sprang into prominence by hooking up a horse race handicapping idea with a popular cartoon. Kling's "Joe and Asbestos" are known to thousands of horse players, which explains Kling's presence in vaudeville.

His specialty brings nothing new to vaudeville beyond the likeable personality of the artist. Opening he goes directly to a specially constructed easel to cartoon one or two members of the audience. The first two cartoons were comedies of the extreme male types. The third was a pretty girl in a box, who covered her face, giving Kling an opportunity to draw her hat and two hands holding a program in front of her face. It looked like a plant stunt.

Kling next explains the "Joe and Asbestos" idea and informs the audience that he has a hot tip for tomorrow's race. He proceeds to draw "Asbestos" and gives the tip, adding, in large capitals, "Maybe."

Responding, Kling says he blames Ben Leonard for placing him on the stage. His mother feared for his safety after the tips, and he also promised to take to the stage. He adds that since then the danger has been transferred to his mother.

As a vaudeville act without the rep, Kling is just another cartoonist, but with the universal interest in racing and Kling's simple and graceful manner, he is a moderate draw for the large cities in which the "Evening World" or its cartoon service circulates. He did nicely, No. 2, at the Palace.

Con.

ADDISON FLOWER and FLORENZ TAMARA
And South American Troubadors

"A Fascinating Argentine Presentation" (Dance Production)
15 Mins.; Full Stage (Special)
Hippodrome

Miss Arnold and Florenz Tamara are back east after an extended tour of the Western picture houses, with a flashy dance production. It is wholly Spanish in motif, with the Argentine troupe, a tango, a native quintet, furnishing the musical accompaniments and contributing three ensemble numbers.

After the alternation, the smart dance team opens with their tango, "El Gaucho," a typical dance of the Argentine cowboy, of which Flower and Tamara are the sole American exponents. The "Cielito Lindo" waltz and a Paso Doble are other specialties by the team.

Their tango-choreography is finished throughout. They are as graceful a dance troupe as has been seen in vaudeville. Their stuff is replete with nuance in many respects from technique to costume and production. The latter two elements are particularly impressive in their novelty.

Flower and Tamara are proved theatrical stunts in picture houses and supper clubs, and their vaudeville presentation leaves nothing wanting for vaudeville. Abel.

PICKARDS' CHINESE 'SYNCOPE' PATORS (8)
Music and Singing
15 Mins.; Full Stage (Special)
Majestic, Chicago

A novelty musical combination that is unique. Employing string instruments exclusively, the Pickards, in constant use, these Chinese boys dispense a wealth of syncopation. They handle a varied assortment of numbers sufficiently strong to carry in the largest of vaudeville or picture theatres. In the latter it would make an erstwhile presentation regardless of the surrounding program.

A pretentious drop with various Chinese insignias is utilized for a setting. The boys go in for the "pop" numbers which were roundly applauded. A vocal solo is there with strong accompaniment. The number was rendered effectively and could have easily taken an encore. A musical novelty was injected with the applause so terrific it threatened to tie up the turn. Closing with a fast one-step sent them away to an avalanche of applause.

It is a corking combination for a drop of entertainment, and it would suffice all classes of audiences. The instrumentalists employed are five mandolins, two guitars and bass viol.

BILLY BOUNCER and CO. (6)
Comedians, Acrobats
9 Mins.; Full
Fifth Avenue

This trampoline turn's chief values with the comedy antics of five players, who employ a hokum element on the bounding canvas. Little attempt was made to palm them off as members of the audience as they come from backstage after a brief announcement. Feigning to look as foolish on the trampoline as the average person would, the fifth reveals comedy acrobatic ability that is unusual.

Bouncer is extremely light and flashy in his work on the spring mat.

A woman does the announcing satisfactorily. A few comic bits aside from the trampoline, such as the smashing of a trick ingenue, that has been presented as the prize for the best imitation of Bouncer, all aid in the laugh score. At that the turn might be made even funnier, with more elaboration on the clowning of the boys.

However, it's a sure howl bringer for the intermediate houses and combines with the laughs some first-class novelty acrobatics.

KLARK and JACOBS
Local Instrumentalists
15 Mins.; One
City

Two young men, who go in mainly for vocal duets, with instrumental accompaniment, one plays a guitar and the other the ukule.

The boys fare best with their instrumental work, although the guitar-playing chap had a vocal innuendo that set the audience laughing.

The act qualifies for the pop houses. The boys are hard workers, offering a pleasing routine.

Abel.

PALACE

Plenty of variety in the nine-act Palace lay-out this week, topped by Vincent Lopez and Orchestra (holding over) with Roberta Arnold, the West Coast Palace star, and Miss Arnold from the legit is doing a condensed version of "The Wild Westcoast." "The Wild Westcoast" is a big name in the legit for there was just enough of the tantrums of the nervous, excited, neurotic wild Westcoast vaudeville act. Five minutes more of it would have been excess. The sketch here, done up in a vaudeville act at night, although originally carded next to closing, is a clever show-off with their musical and pantomimic skill.

Sully was programmed No. 5 at the Palace. He opened after intermission. No. 10 he was asked to move up to No. 8 but didn't fancy it for his two-week-old act. He turned down the offer, and Cross moved up from closing, and Lupino Lane advanced to fifth from closing, after the vaudeville act. Addison Flower and Florenz Tamara moved next to closing from fourth.

The Palace show-off left a comedy hole in the first half, after Harry Watson, Jr., had laughed them up, and the Palace show-off perennially funny telephone booth bit and "Young Kid Battling Dugan." Watson's act was followed by a new act but the author who writes two scenes to top these will have to hurry to get the Palace show-off.

On head The Hedeyes opened in a nifty and neat head-balancing act. The boys go in for the "pop" numbers which were roundly applauded. A vocal solo is there with strong accompaniment. The number was rendered effectively and could have easily taken an encore. A musical novelty was injected with the applause so terrific it threatened to tie up the turn. Closing with a fast one-step sent them away to an avalanche of applause.

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The act qualifies for the pop houses. The boys are hard workers, offering a pleasing routine.

Abel.

HIPPODROME

Quite a few dress suits in the house Monday night, Harry Richmond's nodding acquaintance and ad lib about "I see several cover chairs" and "I see a person draw if you believed him." The Richmond "Night at Club Richmond" is a big name in the legit for there was just enough of the tantrums of the nervous, excited, neurotic wild Westcoast vaudeville act. Five minutes more of it would have been excess. The sketch here, done up in a vaudeville act at night, although originally carded next to closing, is a clever show-off with their musical and pantomimic skill.

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Abel.

produced by their accompanying pianist, whose speech has been flecked with as many attempts for the comic possibilities of the point registered. That the comedy angle is a corking stand-off to get the audience to see a person draw if you believed him." The Richmond "Night at Club Richmond" is a big name in the legit for there was just enough of the tantrums of the nervous, excited, neurotic wild Westcoast vaudeville act. Five minutes more of it would have been excess. The sketch here, done up in a vaudeville act at night, although originally carded next to closing, is a clever show-off with their musical and pantomimic skill.

The girls actually did 16 minutes, but 40 seconds of solid applause at the end of the act. The act was an additional minute, and left no doubt as to the amiable frame of mind in which the girls drew them in to see this turn, they leave satisfied and with no trace of grumpiness over-riding the act.

Burns and Allen turned to appreciation with comedy crossfire that included one song. A "browword" was used in the act, and the girls were "piling" themselves into a "stronger line." Burns and Allen turned to appreciation with comedy crossfire that included one song. A "browword" was used in the act, and the girls were "piling" themselves into a "stronger line."

From Monday's indications it looks as if the Hilton girls may have another "browword" in the act. So far they have Newark, Boston and Cleveland hanging from their skirts. The Hilton girls were in a Loew's New York house. The running time of the feature is 16 minutes. The act was an additional minute, and left no doubt as to the amiable frame of mind in which the girls drew them in to see this turn, they leave satisfied and with no trace of grumpiness over-riding the act.

It was noticeable that about one-quarter of the house exited at the end of the Hiltons' act. Abel.

BROADWAY

The current show at the Broadway Theatre, one of the most conventional vaudeville in the full extent of the act. It built up steadily after a rather hazy start, and the four solid hits successively after that. Management is posting a screen annoyance, but the audience is not so much of the comment from the audience that formerly followed the act. The act was an additional minute, and left no doubt as to the amiable frame of mind in which the girls drew them in to see this turn, they leave satisfied and with no trace of grumpiness over-riding the act.

Business was particularly heavy Monday night. The four solid hokum makers mentioned above started with their act, and the four solid hits successively after that. Management is posting a screen annoyance, but the audience is not so much of the comment from the audience that formerly followed the act. The act was an additional minute, and left no doubt as to the amiable frame of mind in which the girls drew them in to see this turn, they leave satisfied and with no trace of grumpiness over-riding the act.

Following this smacking applause, Mr. and Mrs. Burns and Allen turned to appreciation with comedy crossfire that included one song. A "browword" was used in the act, and the girls were "piling" themselves into a "stronger line."

Abel Friedman's latest "Affairs" given headline rating, was next and proved to be about the best act he has ever done. The manner in which the imposing medley of his old-time song hits in interview with the new songs of the girls shows a very smart insight as to what vaudeville wants. The act was an additional minute, and left no doubt as to the amiable frame of mind in which the girls drew them in to see this turn, they leave satisfied and with no trace of grumpiness over-riding the act.

The length of the picture cut the bill to five acts. Hitting the screen at 10:15, the act was an additional minute, and left no doubt as to the amiable frame of mind in which the girls drew them in to see this turn, they leave satisfied and with no trace of grumpiness over-riding the act.

The Hilton Sisters were third, in the act, and the four solid hits successively after that. Management is posting a screen annoyance, but the audience is not so much of the comment from the audience that formerly followed the act. The act was an additional minute, and left no doubt as to the amiable frame of mind in which the girls drew them in to see this turn, they leave satisfied and with no trace of grumpiness over-riding the act.

Abel.

STATE

The State went "clean" Monday night into the last row in the balcony, reaching that objective about 10:15. The act was an additional minute, and left no doubt as to the amiable frame of mind in which the girls drew them in to see this turn, they leave satisfied and with no trace of grumpiness over-riding the act.

The length of the picture cut the bill to five acts. Hitting the screen at 10:15, the act was an additional minute, and left no doubt as to the amiable frame of mind in which the girls drew them in to see this turn, they leave satisfied and with no trace of grumpiness over-riding the act.

The Hilton Sisters were third, in the act, and the four solid hits successively after that. Management is posting a screen annoyance, but the audience is not so much of the comment from the audience that formerly followed the act. The act was an additional minute, and left no doubt as to the amiable frame of mind in which the girls drew them in to see this turn, they leave satisfied and with no trace of grumpiness over-riding the act.

Abel.

BILLS NEXT WEEK (MARCH 30)

IN VAUDEVILLE THEATRES

(All houses open for the week on 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 acts nor their program positions.
As asterisk (*) before names indicates act is doing business as vaudeville reappearing after absence from vaudeville, or appearing in a place where listed for the first time.

KEITH-ALBEE CIRCUIT

NEW YORK CITY
2d half (2-5)
Edith Clifford
Dennis Clark & R
Emmy's Dogs
(Others to fill)
2d half (2-5)
Proctor's 5th Ave
2d half (2-5)
Cavan's & Cooper
R. H. H. H. H.
Buckley Calvert & R
& A. H. H. H.
Keith's Palace
The Duponts
Leavitt & Lockwood
Ching King
Webb & Hay

MARTY WHITE

"JUST-ER NUT"
Direction JAMES E. FLANNERY
Associate, TOMMY CURRAN

Juliet
James Barton Co
(Others to fill)
Keith's Riverside
Harry Richmond
Joyce's Horace
Fack & White
Blackburn
(Others to fill)

Keith's 51st St.
Charles Brown
Lester Glasgow
Leo Berra
Gypsy Wanderers
(To fill to fill)

Keith's Royal
Judson Cole
Blondy Cole
(Others to fill)
2d half
Al Vies Co
Rome & Gant
(Others to fill)

Keith's Alhambra
Physical Culture
Lester Glasgow
Rome & Gant
(Others to fill)
2d half
Judson Cole
Rackley Calvert & R
(Others to fill)

Keith's Broadway
Chain & Archer
Marion & Coblin
Aunt Janina
Cogan & Cogan
(Others to fill)

Keith's Coliseum
1st half
Millard & Harlin
Trotter & Harris
(Others to fill)
2d half
Keith's Franklin
Belle Baker
Cable & Walter
(Others to fill)

Keith's Fordham
Billy McDermott
(Others to fill)
2d half
Lahr & Mercedes
Clifford & Walter
(Others to fill)

Keith's Regent
Wash & Mills
2d half
Frank Fay Co
(Others to fill)
2d half
Billy McDermott
(Others to fill)

Keith's Hamilton
Edith Clifford
Lahr & Mercedes
(Others to fill)
2d half
Ann Clifton Co
(Others to fill)

Keith's Jefferson
Nelson & O'Brien
Gus Edwards Rev
McLellan & Carson
(Others to fill)

Keith's Prospect
Lahr & Mercedes
(Others to fill)
2d half
Ann Clifton Co
(Others to fill)

Keith's Broadway
Nelson & O'Brien
Gus Edwards Rev
McLellan & Carson
(Others to fill)

Keith's Broadway
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Gus Edwards Rev
McLellan & Carson
(Others to fill)

Keith's Broadway
Nelson & O'Brien
Gus Edwards Rev
McLellan & Carson
(Others to fill)

AMSTAD, N. Y.
Rialto
The Pierotto
Reed & Baker
Ann Francis Rev
Capt Kidd
2d half
Peppo
Royal Stomach Ent
(To fill to fill)

ASBURY PARK, N. J.
Main St.
Monroe & Grant
Jack Strouse
Buckley Moore Rev
2d half
Warman & Mack
Liljan & Jackson
Blackburn & Doretto
(To fill to fill)

ATLANTA, GA.
Forsythe
(Birmingham split)
1st half
The Darlings
Francis & Hume
Harry Coleman Co
Dennard & Dell
Joyce Lande & B
(To fill to fill)

BALTIMORE, MD.
B. F. Keith's
Kelly Latal Tr
Carve & More
Dolly & Billy
Jim Wainwright & J
Wm Ganton
Cabin & Lewis
(To fill to fill)

BROOKLYN
E. F. Albee
Margaret Young
Lupino Lane
(Others to fill)
2d half
Le Deva
Cavan & Hume
General Plano
(To fill to fill)

Keith's Bushwick
Vincent Lopez Bd
Decker Rockwell
The Meritins
Ryan & Lee
Machado
Buckley Calvert & R
(Others to fill)

Keith's Flatbush
Harry J. Conboy
Lahr & Mercedes
Anatol Friedl Co
(Others to fill)

Keith's Orpheum
M. Jewell Co
Mel Craig Co
(Others to fill)
2d half
Bert Sloan
Sheldon & Dalry
(To fill to fill)

Keith's Rivera
Ann Clifton
Wilson Bros
(Others to fill)
2d half
McLellan & Carson
(Others to fill)

Keith's Greenpoint
2d half (2-5)
The Duponts
Clifford & Walter
Cogan & Cogan
Billy McDermott
(To fill to fill)

Keith's Prospect
Lahr & Mercedes
(Others to fill)
2d half
Ann Clifton Co
(Others to fill)

Keith's Broadway
Nelson & O'Brien
Gus Edwards Rev
McLellan & Carson
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(Others to fill)

Keith's Broadway
Nelson & O'Brien
Gus Edwards Rev
McLellan & Carson
(Others to fill)

100th Street
Wayman & Paul
Laurie & Davis
Clapper
Gordon & Knowlton
Blossom Heath Ent
(To fill to fill)

COLUMBUS, O.
R. F. Keith's
Paul Nolan Co
Dennis & Thel
A. Robbins
Roger Smith Co
Frank DeVos
Ben McKee
(To fill to fill)

DAYTON, O.
B. F. Keith
Arthur Heath Co
Howard & Bennett
J. J. Smith
Singer's Midgate
(To fill to fill)

CANTON, O.
Lyceum
Christie & Ronald
Reeder & Armist
(To fill to fill)

ATLANTA, GA.
Forsythe
(Birmingham split)
1st half
The Darlings
Francis & Hume
Harry Coleman Co
Dennard & Dell
Joyce Lande & B
(To fill to fill)

BALTIMORE, MD.
B. F. Keith's
Kelly Latal Tr
Carve & More
Dolly & Billy
Jim Wainwright & J
Wm Ganton
Cabin & Lewis
(To fill to fill)

BROOKLYN
E. F. Albee
Margaret Young
Lupino Lane
(Others to fill)
2d half
Le Deva
Cavan & Hume
General Plano
(To fill to fill)

Keith's Bushwick
Vincent Lopez Bd
Decker Rockwell
The Meritins
Ryan & Lee
Machado
Buckley Calvert & R
(Others to fill)

Keith's Flatbush
Harry J. Conboy
Lahr & Mercedes
Anatol Friedl Co
(Others to fill)

Keith's Orpheum
M. Jewell Co
Mel Craig Co
(Others to fill)
2d half
Bert Sloan
Sheldon & Dalry
(To fill to fill)

Keith's Rivera
Ann Clifton
Wilson Bros
(Others to fill)
2d half
McLellan & Carson
(Others to fill)

Keith's Greenpoint
2d half (2-5)
The Duponts
Clifford & Walter
Cogan & Cogan
Billy McDermott
(To fill to fill)

Keith's Prospect
Lahr & Mercedes
(Others to fill)
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(Others to fill)

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Niamegan Morgan Co
Dennis & Thel
A. Robbins
Roger Smith Co
Frank DeVos
Ben McKee
(To fill to fill)

H. POINT, N. C.
American
Joe Daniels
Elly
Bennet & Baird
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MANCHESTER, N. H.
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COPS "BAWLED OUT" IN POLICE COURT

Judge Ryttenberg Shouts at Belton's Special Squad Members

Detectives attached to Inspector Samuel Belton's Special Service squad were severely scored by Magistrate Moses R. Ryttenberg in West Side Court after he had discharged a dozen men arrested by the detectives on the charge of disorderly conduct as players in a crap game. The court discharged the men for lack of evidence. He fairly shouted at the sleuths and told them not to bring any more such cases into the court he presides over unless they have the proper evidence.

The detectives testified that they found the men grouped about an alleged "crap table" and when they entered the place they were unable to identify any player, making loud noises to the discomfort of the adjoining tenants.

The court declared that the men in a legal sense are not gamblers. If they have a proper case of disorderly conduct, he told the officers they should have the owner, the lessee or a tenants in the building as a complainant.

The judge instructed them not to make an entry in their reports, and to delete from their reports any paper that they may submit to the police commissioner stating that the alleged gamblers were discharged. "They are not gamblers unless you have the proper evidence," shouted the court.

Reports are printed by the police department showing the countless number of men discharged by the Magistrate's Court," said Charles White, assistant district attorney in West Side Court, when he asked Magistrate Max S. Levine to fix heavy bail in the case of Moe Greenberg, 46, a bookmaker, living at the West 47th Street.

"MEANEST PRISONER"

"This is the meanest type of a prisoner that I know of. Just the kind of a man the detectives are seeking in the Bobs, Lawson, King and Perkins' cases," said Charles White, assistant district attorney in West Side Court, when he asked Magistrate Max S. Levine to fix heavy bail in the case of Moe Greenberg, 46, a bookmaker, living at the West 47th Street. Greenberg was arrested near the hotel by Detectives William O'Connor and Vincent O'Donnell, of the West 47th Street station, on the charge of grand larceny. He was arrested on the complaint of Marjorie Milloner, 30, of 3274 Broadway, who charges that her diamond ring, valued at \$110, disappeared from her apartment simultaneously with the visit of Greenberg. Greenberg denied the theft. The ring was not found.

Miss Milloner told the sleuths that Greenberg paid her a visit Sunday morning. He left and she retired. She awoke in the afternoon and found her ring was gone. She then notified the police. Mrs. Benjamin Perkins, who was bound and robbed on March 10 in her apartment, came to the West 48th Street station to see if she could identify Greenberg as one of her assailants, but was unable to. Bail was set at \$10,000.

\$3 FINE FOR STREET "SPEC"

Magistrate Moses R. Ryttenberg, in the West Side Court, sent Irving Kahn, 21, clerk, of 12 East 10th Street, \$3 on the charge of disorderly conduct. He paid his fine. Kahn was arrested by Patrolman Emanuel Unfelder, of the Special Service Division, near the Imperial theatre. According to the patrolman, he said he saw Kahn accost several persons and asked them if they wanted to purchase tickets for "Rose-Marie," playing at the Imperial. Kahn pleaded guilty.

RED EAGLE WAR-DANCED HIMSELF INTO 30 DAYS

Tried It Twice, Breaking Promise After First One—Sentence Called Off

Red Eagle, a full-blooded Indian who left on reservation in the far west years ago to come east and become a showman, was sentenced in the West Side Court Friday by Magistrate Rittenberg to 30 days in the workhouse for disorderly conduct. Sentence was suspended.

Red Eagle is 47. His tepee is on the third floor of a tenement at 409 West 44th Street, where he harbors his squaw, Marie, and a papoose. Red spent Thursday afternoon away from home, and during his absence inhaled some firewater. Some time after his return, he decided an old-time war dance would not be amiss. He tried it out and tried to get his wife to join him, but she refused. He continued alone until the other tenants in the house called in Police-
man Golden.

Red Eagle was taken to the station-house on West 47th Street. With no one to press the complaint, he was released upon his promise not to pull an entrance. He promised. An hour later, however, the feeling to continue the dance became irresistible, and this time when his wife refused to join him, he assaulted her.

The police again were telephoned and again Policeman Golden went to the scene and made Red Eagle a prisoner. This time there were half-a-dozen complainants, and Red was taken to the station-house. The case against him the next morning was so strong the magistrate decided to send him away long enough to arrive at a reasonable vocabulary, including proper time and place.

PEGGY MACK'S MONOLOG

After 15 Minutes of It Arrest Followed for Dancer

Peggy Mack, 23, Broadway cabaret dancer, living at 534 Pacific Street, Brooklyn, was on her way home about 2 o'clock last Wednesday morning with one of her boy friends. "They" were at Broadway and 49th Street when the boy friend said something.

Peggy decided on some caustic broadcast concerning him. A crowd gathered and were listening in when policeman Kielmeier came along. He tuned in with a remark that Miss Mack cut it out and go home. Peggy opened upon him by saying she was a woman of few words. After about 15 minutes of monolog she convinced him of an extensive vocabulary, including considerable profanity unpolished.

The policeman placed her under arrest and took her to the West 47th Street station-house. "There now, don't make any claim she was a dancer and she gave a demonstration, after which she was locked up for the rest of the night on charge of disorderly conduct."

Next day when arraigned before Magistrate Rittenberg, she said she was sorry for her misconduct and sentence was suspended.

MRS. JEANETTE IN TROUBLE

Lands in Station House After Scene at State Theatre

Mrs. Kate Jeanette, 46, of 120 West 48th Street, was locked up Monday night for creating a disturbance in the lobby of Loew's State.

At the station house in West 47th Street she said the complainant, Jacob Abrams, had attempted to eject her "for no reason at all," and when she protested he pushed her out of the door leading from the orchestra into the lobby.

Abrams explained that because of the way she had behaved he asked her to leave and re-enter late. And when he took her to the doors she broke the glass panel in the door and caused her to have to be out. Lieutenant McGovern, because of her condition, sent her to the West 30th Street station house for the night.

Her husband, who she said was manager of a club on West 45th Street, was telephoned, but up to a late hour had not put in an appearance. Mrs. Jeanette conducted a theatrical furnished room house at the above address.

"Follies" Slot Patrons

A peculiar thing, which may or may not have been foreseen, is that the intermission crowds at the Ziegfeld's "Follies" nightly are particularly fond of the shooting gallery and penny arcade next door. It is a lark for the \$.50 and more patrons to drop a penny in the slot and see girls not nearly so undressed as those in Ziegfeld's show.

The silk hats, evening cloaks and ladylike duds offer a strong contrast with the atmosphere of the place, which represents the latest phase of the 14th Street movement to 42nd.

"PAINTED" FOR 35c

In some of the cheaper liquor joints around Times square, where the price aren't so steep and the quality isn't guaranteed so emphatically, there is a new drinking expression.

"Give some of the varnish," they say: "All right, paint me." For 35c the job is done.

Nice Customer's "Mania"

Many storekeepers in the Times square section are treasuring checks given to them by a "nice" customer who promised to return. He didn't, but his checks did. This became known when Thomas M. Fogge, 32, who said he was a former student of McGill University and living with his wife at 151 West 66th Street, was arrested on the charge of attempted grand larceny. He was arrested by Detectives Thomas Conkling and Hugh McGovern, of the West 68th Street station.

Fogge, well-dressed, entered the International Automobile Exchange, 1280 Broadway, several times and gave a check to Harold A. Frank, manager of the concern for the purchase of a Stutz roadster. The check was for \$200. He said he would return it, and he was to pay the balance. He did and offered another check. Meantime, Frank wired to the Phoenix Bank in Hartford, Conn., and learned that there was no such account.

When Fogge proffered the second check he was arrested. He told the detectives that he had a mania for passing checks and he said he never realized anything on his manipulations. He said he never returned to the stores and couldn't explain why he returned to the Auto exchange. He was held for further examination.

Princess Radjah's Jewelry Value Bounded Plenty

Princess Radjah, dancer, living at the Hotel Somerset, New York, and formerly known as the princess, now engaged, went to the Regent theatre, 116th Street and Lenox Avenue, Sunday night to visit Sheila Terry, also a dancer, appearing there.

The princess was returning to her hotel about midnight on the subway with Miss Terry and a niece, Adele Serran. Miss Terris noticed when the train was at 72d Street that the princess was open. The princess discovered that she had lost a quantity of jewelry.

The trio went to the West 47th Street police station when they left the subway. The princess reported the loss to Detective Cammeyer. She described the jewelry as including a pear-shaped pendant, a sapphire ring surrounded by many small diamonds, two diamond rings in a platinum setting surrounded by 30 small diamonds and a platinum chain studded with over 100 small diamonds. To the detectives she said the value of the jewelry lost was about \$2,000.

A letter, when reaching her hotel the newspapers heard from her and to reporters who visited her at the Somerset about the loss she said it would reach at least \$20,000. At that time the newspaper men were not aware that the value of her jewelry had increased from \$3,200 to \$20,000 in so short a time.

The princess told the detectives she remembered the young man who boarded the subway at about the same time as she and her friends got aboard at 116th Street and left the train at 110th Street. She suspects it, two of the robbery.

CHECK PASSER PICKED UP

S. S. Beresford Is Held in Jail—Several Hotels Holding "Paper"

Claiming to be an English army officer and describing himself as Stephen S. Beresford, 41, stock broker, who refused to give his address, was arraigned before Magistrate Ryttenberg in West Side Court on the charge of grand larceny and held in \$2,000 bail for further examination. He was unable to furnish the bond. Beresford is alleged to have flooded Broadway with spurious checks. Many hotels in Times square section have been victimized, according to detectives Harry Stevens and Charles Dugan of the West 47th Street station.

Beresford was strolling along Broadway with his Malacca cane, fawn colored spats and a new spring coat. He has premature white hair and was indignant when placed under arrest.

According to the detectives, Beresford is alleged to have presented checks amounting to several hundred dollars to the Hotel Woodmark. The checks came back marked N. G. "The Hotel Imperial is the only one that has been victimized in the same manner."

According to Assistant District Attorney Charles White, Beresford is wanted in Detroit for embezzlement of \$6,000. White stated that Beresford is alleged to have obtained city with \$6,000 worth of negotiable stocks. He said that Beresford worked for a brokerage concern and decamped with the securities. White also declared that Beresford is wanted in another charge in a western city.

The detectives said that Beresford is also known as Sidney Bedells, S. K. Brown and Judson Hall.

COLORED MEETING

(Continued from page 7)

They were play or pay and that the actors should look out for his rights and the booker would stand behind them. This was met with enthusiasm and indicated that the colored theatres next season will have to play or pay the acts booked.

Much discussion was had as to the manner in which support could be given the union with the final upshot being that at the next meeting of the board of directors of the N. Y. A. A. it should be either a 10 per cent cut in the net or some method to secure this support. He was asked to suggest a night as now given by the white vaudeville circuits for the N. Y. A. A. but here Dudley feared nothing could be done as in the past when such an arrangement had been made, actors had demanded payment for their services at these benefits.

Managers' "Kicks"

That it was not only the actors who had "kicks" to register was also evident. Dudley charged that nothing new had been presented in years by the performers, stating that the last week's acts and played his houses with one act right after another using the same song or gag, and that complaints from him had brought no result. A general cleaning up was promised on the part of the actors' representatives.

No personalities entered into the discussion. McGarr, as spokesman for the actors, presented their case in a clean cut manner, with Reevin for the bookers replying in kind. Dudley spoke as did the "Dixie Kid" who recounted the fight he was having to bring novelty acts into the colored theatres.

Variety's reporter, sitting in on the meeting, had it forcibly brought home to him that the work now being done on the white circuits should be extended to these colored artists, to whom the white theatres have turned so much of late. They work under conditions that the white artists went through years ago and for salaries that barely permit living expenses but "carry on," as Mr. McGarr put it, to establish a real circuit where an act can book a place to play around the entire chain of houses and "become a self supporting artist and a man."

"Variety" Complimented

Prior to the evening session the actor members of the union held a big gathering and voted their support to McGarr. Among the teams

BARTON RE-ENGAGES VALET IN COURT

Lost Trunk Located, but Meanwhile Roy Johnson Languished in Jail

James Barton, who appeared at the Riverside last week, played an impromptu engagement before Magistrate Ryttenberg in West Side Court when he appeared as complainant against his colored valet, Roy Johnson, 28, 265 West 40th Street, whose arrest he had caused on a charge of grand larceny. Jimmy, during the course of his testimony, gave the crowded courtroom several laughs.

Barton opened at the Riverside March 16. He arrived at the theatre in a taxicab with his trunk for rehearsal and left the trunk, containing his wardrobe, on the sidewalk. When arriving in the theatre, he said, he found his valet there considerably under the weather. Jim became incensed and ordered Johnson to leave immediately. The valet, however, refused and had to be escorted forcibly.

A short time later when two stage hands went to the sidewalk to get Barton's trunk they were unable to find it and so notified the actor. In an hour, Barton went to the street and made a search but without success.

Neighbors informed the stagehands and Barton the last they had seen of the trunk was when Johnson was seated on it, looking disconsolate. Barton immediately suspected Johnson had taken the trunk in revenge and notified the police of the West 100th Street station.

Some time later Johnson appeared at the Hotel de France where Barton lives and went to a suite occupied by relatives of the actor. He was pleading with them to communicate with Barton and have him reinstated when Detective To the court called to the station, who had been notified of his whereabouts, entered and arrested him.

Barton Relented

Johnson was brought to court and was held for two days in jail which he was unable to furnish. When Barton came to court and took a glance at the forlorn look on his valet's countenance, he relented. The actor told the magistrate that after after Johnson had been arrested he had been found in an alley leading to the street house nearby the stage entrance.

He offered the explanation that Johnson in his "wet" condition felt remorseful over the loss of his job and he had been drinking. Believing that when the actor missed it he would immediately send for the valet, reinstate him and have him locate the missing trunk. He said he did not believe the valet had any intention of stealing the trunk.

"I've hired and fired him 30 times but he always comes back," declared the actor glancing towards Johnson who looked as though he felt he was going to be electrocuted.

"Would you hire him for the 31st time if I decided to let him go this time?" queried the magistrate. "Sure, he's hired now," answered the actor, who then calmly faced it up with a smile that caused Barton to burst into a fit of laughter as did the large audience.

Magistrate Ryttenberg then dismissed the complaint and admonished the valet to leave the theatre alone. As Barton started to leave, the courtroom Johnson rushed up to his side, caught hold of his arm and with a broad smile escorted his boss back to the theatre.

present at this meeting were Brown and White, Williams and Williams, Marie Kitchen, Walter Reector, manager Annie Johnson's "Knickerbocker Girls," Ernest Seale, of Seale and Mitchell, Joe Clemons, Jimmy Hudson of Hudson and Hudson, and Tillman and Moore.

J. A. Jackson of "The Billboard" was here to cover the meeting as was L. Cooper of the Chicago "Defender."

At the night session "Variety" was complimented for the "square deal" it always has given the colored actor as well as the colored theatre owner and booker.

CON'S TOMATO FRAMED FOR COME-BACK

**Sneaking in Lightweight
Champ of South
Sea Islands**

Dear Chick:

I hope it don't give you your blood pressure when you pipe this signature but I just had to write and tip you off to my plans for the future. The last time you heard from me I was handlin' Tomato, probably as sweet a light-weight as ever was kept out in the sticks by the big town promoters.

Well, I'm still handlin' him and right now he is secretly trainin' for a gigantic come-back, but you're the only one who will know him when he does start for he won't never fight again as Tomato.

The next time this boss steps into the ring his moniker will be Kid Caramba and the saps will be told he's the lightweight champion of Wowa Wowa in the South Sea Islands.

No Hip Stuff

Don't think I'm layin' on my hip for I ain't and I'm livin' you see low down. You are probably tryin' to figure how I am goin' to fool the fight managers and sportin' writers who used to know him but you'll shut up for a minute I'll jerry you.

You remember about Tomato gettin' stuck on that Jane who worked in a Beauty Parlor and about him marryin' her. Well, he went through the whole routine—finally his moll gave him two barrels and breezed on him, leavin' him with nothin' but his heavy underwear and dandruff.

Left Tomato Flat

He and me know where she is, and if I know her the minute Tomato grabbed himself a fight and got over a pound for it she'd be hollerin' copper and squeakin' for heavy alimony. She ain't got a dime from him since she blew him, for the simple reason he's been broke. That she left him flat wouldn't mean a thing for the chances are they'd go up before he opens. Some aged guessers in Domestic Relations Court and you know what that means. The dame gives his honor a couple of them Freud stares and the sap husband has two strikes on him before he opens.

However, we figured with this elimination tournament on and a flock of palukas gettin' by we could kit two stones with an appraisal. We now, thanks to your connivin' playmate, have crossed Mrs. Tomato and the rest of the box fight boys.

Tomato Beautified

Don't get impatient. Here's what I done. I had been pallin' around with one of them plastic surgeons when the big idea hit me. I outlined it to the croaker and he said it was a pipe. We took Tomato's flat beaser, cauliflower ears and other scars and changed them so his own mother wouldn't know him. He looks more like a saps now than 90 per cent of the taxpayers in South America and with his new monicker he would fool the Spanish consul.

You can imagine the surprise in store for the first tramp matched with Kid Caramba. They will all be fightin' to grab him figurin' he's another set up. Instead they will be quarrelin' with one of the toughest and hardest punchin' bombers in the game. It who ever didn't know whether a sombrero was a hat or a two-base hit.

May Become Dummy

I have been studiy' Spanish at nights but I'm afraid he won't get up in it good. He's a little thick in the section. If he can't get help to the grease ball fing I'll have to pass him off as a dummy for if he ever opens that yap to them forelegers, he'll grab the greatest scenario ever written on the ring.

I ain't goin' to say a word until he is back in good shape and then I'm going to bring him into New York by the back way and an-

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Jack Conway

BOUT.	WINNER.	ODDS.
Joey Hicks vs. Italian Joe Gans.....	Hicks.....	even
Rube Bradley vs. Tony Pakis.....	Bradley.....	8-5
Ben Rothwell vs. Gene Garlett.....	Rothwell.....	7-5
Sammy Baker vs. Tommy Jordan.....	Baker.....	9-5
M. Wallace vs. Ted Blatt.....	Wallace.....	even
Romeo Vaughn vs. Mike Sattnick.....	Vaughn.....	7-5

SCORE TO DATE

Selections, 71. Winners, 51. Draws, 9. Losers, 11.

INSIDE STUFF ON SPORTS

Charlie Phil Rosenberg, the Harlem boxer, who won the world's bantamweight championship from Eddie Cannaball Martin last week, is reported having profited by the comparatively slight sum of \$2,800. There was a gate of well over \$50,000. Of that Martin drew the champion's share, which is 37 1/2 per cent. Rosenberg was paid 12 1/2 per cent, something over \$6,000. However, it was necessary for Rosenberg to "cut up" his share to secure the match. That seems to be a regular thing for contenders to champiophiles who are willing to accept little or nothing, taking a chance on getting big money if winning the title.

Tom Gibbons hardly received training expenses for his match with Jack Dempsey at Shelby, Mont. Yet Gibbons' reputation was boosted, and his draw enlarged. It may explain why Tom is asking such a big guarantee to meet either Willis or Dempsey.

Rosenberg is quite satisfied with his end of the Martin match and figures to clean up a tidy fortune in purses. Martin is credited with being a good loser and for having flaked the title within three months after winning it. The New York State Athletic Commission only requires a champion to defend his title once in six months. The gravy is out in the sticks—no decisions.

The conviction in New Jersey of Tex Rickard and his companions in the fight film promotions for exhibitions throughout the country surprised the picture business, although it does eliminate fight pictures outside of the state where this fight may have occurred, as picture house competition. If the conviction is upheld on appeal Rickard may be assessed for \$500 in fines with imprisonment still possible. His companions are in danger of being fined in ratio.

It was thought Rickard had everything "fixed" for the fight pictures with the \$1,000 fine the ending of any legal proceedings under the interstate commerce law forbidding the interstate transportation of fight pictures.

A jury trial was held in Jersey.

Providence sports last week wondered if Benny Leonard intended a "plug" for his physical culture venture in his vaudeville act. The champ was at the Albee vaudeville house, illustrating some of his athletic exercises to keep fit. Kidning while going it, Leonard, upon finishing, spoke to the audience, especially the women, suggesting his method be followed. About Thursday a local daily carried a display ad for Leonard, mentioning he had retired from the ring and was at the liberty to divulge his secret system of training, applicable to anyone. Nothing in the ad mentioned the vaudeville engagement.

Times Sq. Baseballers

There may be plenty of baseball activity around the Times square district this summer if the major film houses have anything to say about it.

It is not known whether the picture emperiums are going to form a league amongst themselves or not but the report is out that the prospective "varsities" are already warming up with at least three theatres preparing to wage diamond warfare.

At present the principals mentioned are Loew's State and the two Riesenfeld houses, the Rivoli and Rialto. These houses, with their double shifts of ushers containing numerous local undergraduates, are in a fair way to pick and choose their material and should furnish ample opposition among themselves throughout the torrid months.

Jack Root's Classy Seats

Los Angeles, March 24. Jack Root, former light-heavyweight fighter and who was also a local picture house magnate, is now general manager of the Olympic Auditorium, seating 12,000. It was to be shortly opened as a new fight club.

Root wants to make the interior of the club classy, so he is paying \$15 each for the majority of the seats that are being installed. These seats are to be of the theatre type.

nounce he has just arrived from Wowa Wowa.

I'll write to you every week from now on and keep you posted on the big doings. Tomato, I mean Caramba, sends his Spanish love. Your pal, Con.

St. Louis' Sports Arena As Spoke Of Circuit

St. Louis, March 24. The St. Louis Coliseum has changed hands again, this time to be remodeled as an natorium and sports arena, at a cost which the new promoters say will exceed \$200,000.

The structure was transferred by the St. Louis Coliseum Company to the New Coliseum Company, described as a subsidiary of the National Arenas Syndicate, Inc., of New York, a company formed to establish a chain of such arenas and theatres in different cities. The financial consideration involved in the deal, though not disclosed, is believed to be \$300,000.

It is planned to enlarge the seating capacity to 10,000 and to use the building for all purposes during the year, except from May to October, when the swimming pool will be operated.

"Variety" for Sports

Any theatrical organization, including house employes (front or back stage), who contemplate forming baseball teams or leagues are welcome to the use of Variety's columns for the purpose of publishing box scores, league standings, challenges, or notices of dates for games throughout the summer.

Reading notices of games will not be published unless "right" by some member of Variety's staff. Box scores may be sent in by either team. For this purpose address Sporting Editor, Variety, 154 W. 46th street, New York City.

NEW CHAMPION BANTAM AT 1-3

Roaring Windup of Garden's Boxing Days

By Jack Pulaski

It is fits for boxing at old Madison Square Garden, for after the circus the historic sports arena will be torn down. But the boxing windup Friday night was a thrilling event. Once more the world's bantamweight boxing championship changed hands. The crown is now on the dome of Charlie Phil Rosenberg, native of Harlem, at 116th street. He widely outpointed Eddie "Cannonball" Martin, the little Brooklyn won, who only a couple of months ago won the title from Abe Goldstein.

A roaring 15 rounds before Joe Humphries announced: "The winner and a new champion..." then a drowning gale of approving sound, there was a kick in the thing all the way, for the wisenheimer laid heavy odds on Martin, because Rosenberg was under weight and the figure to have the necessary stamin' further. It was a bout between two exceptionally game boys.

Early in the evening the odds were quoted six to five in favor of Martin. But among the sports the quotation was three to one, with the former champ on the short end. Fight handlers pointed out that Rosenberg at 110 pounds (two pounds under the limit), must be overtrained. They couldn't see how the kid could do much more than walk from the dressing room to the ring.

But Charlie fooled them all. He said he'd win the championship, and that was not ego. The boys met twice before, Martin winning once, with the other making a draw. That might have figured in the betting. Recently Martin was socked plenty by Carl Tremaine in Cleveland. However, the title was not at stake, both being over the limit. Rosenberg started his battle by displaying confidence and another in the rushes of Martin. Before long it could be seen that Charlie was outpointing the little "wobble" whose boring-in was his principal asset—in addition to game-ship (Continued on page 17)

Coast's Ice Skate Fad

Los Angeles, March 24. Dog-gone it, these old laws will crop out. Way back in '97, when roller polo and roller skating were considered real devilish sports, the City Council at the wisdom of the city passed a law making it unlawful to skate after 10:45 p. m.

Then roller skating went out of fashion; so did roller polo, and everybody forgot all about the old law.

Ice is a rarity in Southern California. As a matter of fact, it just ain't. They make it out here and sell it to you winter and summer in tiny cakes for a lot of money. Recently some enterprising showmen built an ice skating rink, using expensive machinery to make ice to skate on. The fad has caught on like wildfire and "everybody's doin' it."

Then, to complicate matters, someone with a long memory remembered the old roller skating law. It fits the rink, and consequently prohibits skating in the place after 10:45. The matter was brought to the attention of the present City Council, which promptly go' out its trusty blue pencil and struck the offending ordinance from the city books. Everybody has a grin; one can skate till 11 o'clock in the morning.

Michaels Gets Judgment Against Leo Flynn

Samuel Wallace, professionally Bobby Michaels, bantamweight, took judgment this week against his former manager, Leo P. Flynn, for \$5,420.25.

Flynn guaranteed the pugilist a minimum of \$3,000 annually under a contract and Michaels sued for two years' income paid a balance of \$406 which represented a deficit in his earnings for another year. Flynn did not defend the suit and judgment went by default.

"Mirror's" Phoney "Conway" and Mask

"The Mirror," the New York Hearst tabloid daily, last week uttered a milk and water defense to Variety's charge that that paper was trading upon the reputation of Jack Conway of Variety amongst theatrical folks, though persisting in continuing the use of "Jack Conway" as a sports writer on "The Mirror" without divulging the identity of the phoney "Jack Conway" and never printing his picture, excepting with a mask.

For some time the phoney Jack Conway on "The Mirror" was Murray Lewin. This was known in certain circles. Whether "The Mirror" has changed the writer of the stolen idea is unknown.

The only Jack Conway connected with any Hearst publication is Jack Conway, sporting editor of the Boston "American." The Boston Jack Conway is genuine in name and matter. He is recognized as one of the foremost sports writers of the country.

"Con" for Protection

When Variety's Jack Conway contributed to the sporting pages of the New York "American," he changed his name to Con Conway, to avoid a suspicion he was attempting to trade upon the name of the Boston Jack, who has been established in the same name.

On Variety, in his reviews of shows, Jack Conway had signed "Con." "The Mirror," aware of this situation, used a "Con" and a mask, to avoid predicting fight winners and had Lewin first do it. In its pictured group of its sports writers, "The Mirror" always has "Conway" with a mask on.

"The Mirror" also circulated posters of its "Jack Conway" with a mask and trick mustache, calling the figure "The Mirror's Boxing Expert." No doubt exists in the Times Square district "The Mirror," to supplement its faint circulation, used "Jack Conway," to editorialize on boxing, and its patronage, which has grown to know Jack Conway of Variety as in his sports articles in Variety Jack Conway had signed his full name, preserving "Con" only for the show reviews.

First Predictions

Jack Conway had made predictions on fight winners before "The Mirror" ever knew that W. H. Walter's sports editor would be its boss. The fight predictions were later followed up on Variety by Sid Silverman, who augmented the idea by being a winner and probable odds last fall, Sid had been urged to place his football winning predictions and odds in the New York "American," writing principally football for it, but Sid refused to permit his football predictions to appear elsewhere than in Variety, for the benefit of his friends in the show business.

Variety's Jack Conway had been advised to stop "The Mirror" by injunction from injuring his name and reputation through employing the phoney "Jack Conway" title, but Mr. Conway was averse to taking such a step.

"Mirror" Untruthful

"The Mirror," despite its untruthful statements, did not print the name of the name of the person who is writing its "Jack Conway" department. It is also known that Jack Conway of Boston is not "The Mirror" writer.

Jack Conway of Variety became so annoyed through accusations of being "The Mirror's" sports writer that he asked Variety to make a statement of the facts, to relieve the show business from further deception by the Hearst New York tab. That article appeared last week, obliging "The Mirror" to its siffy defense.

Rewritten news items which have appeared within the week in the

This department contains 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 rewritten from a daily paper.

NEW YORK

New York, March 24.
George L. (Tex) Rickard faces two years in a Federal jail and a \$11,000 fine, also four other convictions with him of conspiracy to violate laws in illegally transporting light films. After a trial lasting two weeks in Federal District Court, Trenton, N. J., a jury returned a guilty verdict, convicting him, besides Rickard, Fred C. Quimby, New York motion picture producer; Frank B. Flounrny, Madison Square Garden matchmaker; Teddy Hayes, former secretary to Jack Dempsey; Jasper C. (Jap) Muma, newspaper man.
Sentence will be pronounced in Newark on Monday. Rickard's attorneys say they will take an appeal to the U. S. District Court.

Lillian Glush and Charles H. Duell are in Federal Court asking for a decision on the legality of a contract between the screen actress and the producer. Miss Glush wants the contract declared invalid so she can negotiate with other producers.

Donald Gallagher is shortly to produce "The Gorilla," by Ralph Spence.

Norman Bel Geddes and Richard Herndon, a new producing firm, will offer several plays on Broadway next fall. In the meantime they will present "Eva Le Gallienne in 'Jehanne d'Arc' in Paris.

"The School Maid" is now the title of the musical version of "The Charm School."

"Headrift" is the new name for "Wings of Chance."

"Devils," by Daniel N. Rubin, will be given a tryout in May by William A. Brady.

Frank Engen becomes sole manager of "Starlight" by taking over the interest held by Charles Frohman, Inc.

Nellie Revell was honor guest of the Woman Pays Club at the Hotel Algonquin Monday, the first meeting of the club has been able to attend, although she has been an honorary member since its inception.

Violet and Daisy Hilton, the Siamese twins, were given a birth day luncheon Monday at the Hotel Astor by Marcus Loew. The twins had reached seventeen.

W. H. Hays announces that the 25th anniversary of the organization have "brought to the door of the public" for criticism and suggestion on how to improve the films. Col. J. M. Joy, formerly secretary, American Red Cross, will head a new Department of Public Relations.

Walter Damrosch is celebrating his 45th anniversary as conductor of the New York Symphony orchestra.

Earl Carroll has completed plans for a theatre bearing his name in the Chicago "loop" district, to cost \$150,000. He says that William E. Edgington, of New York, is financially interested.

More than \$20,000 was bid for boxes and seats for the Friars' 16th annual Prole Sunday night at the Friars Club, Rich Abbott, George J. Cohan as auctioneer. Announcement was made Governor Smith will preside but the auction failed to rise on the minstrel first part.

Gov. Alfred E. Smith was made an honorary life member of the Friars Sunday night at a dinner given in his honor at the Hotel Astor. He claims he once was a professional—had carried a spear through "Sparta" in the melodramatic days of the early '90s.

The Lambs have set April 26 for their annual spring gambol at the Metropolitan.

Free band concerts will be given on the Central Park Mall this summer by "well-known and high-class musicians and orchestra conductors as well as popular choral societies and singing organizations," announces City Chamberlain Berolzheimer.

"The Mikado" will be given a revival by a company of the Metropolitan March 30 at the Lafayette Theatre.

Private detectives, under the direction of Dagmar Godowsky, battered down the door of Frank Mayo's apartment, No. 39 East 34th

street, early Tuesday morning, and found Ann Luther there. Now Dagmar says she will sue Frank for divorce.

Ann admits she was there, but says that she was merely calling on Frank, an old friend, who was ill. Miss Luther is the estranged wife of Max Gallagher (Gusher and Shean).

Mayo announced he will fight the divorce action and defends Miss Luther.

John Cort announced he will build a theatre, named the Windsor, at Fordham and Kingsbridge roads, Bronx, opening in October with "China Rose."

The authors of "The Fall Guy," James Gleason and George Abbott, are writing another play, named "That Bimbo."

A play, name not announced, by Zella Sears, with incidental music by Harold Levey, is promised early production by the American Producing Company, with George MacFarlane as lead.

Mrs. Leslie Carter will be seen in "Stella Dallas" in New York in the fall. Frank Egan will give the piece a tour in San Francisco in a few weeks.

Fannie Price, painting in her old manner, has completed a portrait of Mrs. Tom Lewis.

A bill to incorporate the Percy G. Williams Home was introduced in the State Senate Tuesday night by Senator Richard D. Brooklyn.

Under the bill, the home's directors are authorized to invest and reinvest money received from the sale of the late Percy Williams and to acquire real estate not to exceed \$20,000 in value.

Directors listed include Daniel Frohman, Edward F. Albee, Sam A. Scribner, Edward Milton Hoyle, Henry Daxian, Marc Kline, Walter Vincent, A. O. Brown, Milton Lackaye, Samuel D. Hamberger and Julian Fairchild.

Leon Rothler, Metropolitan Opera, took the witness stand in Supreme Court, New York, and denied he had ever misconducted himself with Ada Romer Moracchini, who was being sued for divorce by Pierre Paul Moracchini, French vice-consul.
Moracchini lost his suit and the jury also absolved Rothler.

Mrs. Frank Tinney (Edna Davenport) has again announced she intends to sue the comedian for divorce and name Imogene Wilson as co-respondent. Abandoning her claim for separation, Mrs. Tinney said that Frank, in London, had not sent her money enough to pay his son's milk bill.

An American grand opera company, incorporated at Albany as the American-Italian-French Grand Opera Company, is to open a five weeks' season in Paris, May 18, according to announcement by Paul Longone, managing director.

Planist, Leopold Godowsky, filed suit in Supreme Court Friday against the Hotel Ansonia corporation asking \$50,000 damages. He alleges while taking a bath in a leased suite at the Ansonia, hot water poured from a faucet marked "cold" and so severely scalded him that he missed several concerts.

Fire wrecked Le Perquet, Greenwich Village cabaret, Friday evening, with loss placed at \$50,000. Leonard Calderone is proprietor. Calderone, Joan Page, young cabaret singer, were taken to St. Vincent's hospital suffering from burns on hands and faces. Calderone saved Miss Page by throwing her from a window to a ledge 15 feet below.

William C. (Billy) Montgomery, former big-time vaudevillean, received a suspended sentence Friday in Special Sessions after pleading guilty of possessing narcotics. He told the court he is taking the reduction cure for the drug habit and hopes to stage a comeback on his recovery. Montgomery was divorced by Florence Moore in 1916.

Lucyella Refai, Metropolitan Opera prima donna, refuses to discuss the Court case against her, Edward Johnson, Canadian tenor (Met).

Production of "Lily of the Alps" has been called off by W. F. Conway, who was to have produced it.

Elveth Barrymore was taken for a drive through Central Park Friday, the first time she has left the Ambassador Hotel since her arrival from Kansas City, where illness

forced her to close her road tour. Miss Barrymore expects to go to her Mamaronock, N. Y., home this week.

"The Thrill," by William Dugan, will be produced soon by a firm headed by the author.

The Catholic Artists' Guild netted \$3,562 from the benefit at Jolson's theatre last month.

Henry Miller will follow "The Swan" with "The Grand Duchess" in his coast season.

A long jump is in prospect for one of the middle western "White Cargos." It closes April 4, Davenport, Iowa, and opens in Honolulu April 13.

Edith Ellis sails soon for London to produce a group of her plays.

George M. Cohan promised to appear at a benefit for the Israel Orphan Asylum, but was prevented by a business engagement. As an apology he sent the asylum directors \$500.

The Cherry Lane Players have dropped their plan to produce "Princess Ida" in "Wild Birds" by Dan Tothero, will be put on April 8.

The Treasures' Club of America holds its 36th annual benefit performance at the Hudson April 5.

City College's Dramatic Society presents its annual variety show at the Threshold Playhouse April 4. The bill includes three one-act plays, one being "Rebelle of the Man," by Brandon Tynan. Prof. Joseph Tynan and Daniel Brophy are the coaches.

Margaret Hillington underwent a serious operation at Polytechnic Hospital, New York, last week. She is being nursed by her husband, Edward J. Howes, managing director, Capitol.

Dorothy Hollis ("Lady Be Good") lost her \$20,000 suit against W. H. Allison, Barney and Ray Braunstein in Queens Supreme Court last Wednesday. Justice Dike dismissing it for lack of evidence. Miss Hollis asked damages for the loss of her husband, Edward J. Howes, managing director, Capitol.

While Ethel Legniska was giving a recital Wednesday afternoon at the Englewood, N. J., Conservatory of Music she suddenly stopped playing Lieta's sonata in B minor, rose from the bench, faced her audience and said:

"If you people coughing can't control yourselves, please don't stay here."

About 15 persons indignantly left, and then Legniska completed her program.

Blanche Turka has accepted an invitation to travel to Czechoslovakia at the conclusion of her engagement in "The Wild Duck" to appear as guest-artist in a repertoire.

Katherine Cornell played two shows last Thursday night. Complained her role in "Candide," she dropped in at the Belmont, where her husband, Guthrie McClintic, is offering "Mrs. Partridge Presents." Immediately her husband asked Miss Cornell and made her substitute for Anne Tonetti, who had suddenly taken ill. She played the part in new stage clothes and without makeup.

Laurette Taylor may appear in vaudeville theatres in a condensed version of the pantomime, "Pierrot the Prodgal."

Countess Karolyi has deferred her prospective vaudeville debut until fall.

"Tom Thumb the Great," a play of the 18th century, has been put in rehearsal by the Sholto brothers for three nights at the Lenox Hill, March 30-April 1.

The Green Room Club will hold its 24th annual Easter revel at Manhattan opera house, April 12.

Earl Carroll jumped to Chicago and went on in "White Cargo" at the Cort. He completed the road tour of Jack Valentine, forced to undergo an operation on his throat.

Members of "Puzzles of 1925" gave a party on the Fulton stage after their show last Wednesday night as a little surprise for Elsie Janis on her birthday.

From 3,000 manuscripts submitted in the John Golden national prize-

play contest 80 have been selected by a group of American dramatic critics as worthy of consideration. Three of them will be produced in the fall. Winner of first prize will receive \$1,000 advance royalties.

"Rulust," Hatcher Hughes' latest, will open at the Provincetown Playhouse shortly.

Theatre Guild's new playhouse in 52d street will open April 5.

CHICAGO

Chicago, March 24.
Chicago will have a "Passion Play" every spring for at least ten years, a fund for that purpose having been raised.

"Shipwrecked," by Langdon Meck, is mentioned for an April opening.

Four thieves were trapped by police at the Madison theatre. They were about to carry away the box office safe after an unsuccessful attempt to jimmy it when a patrol car of police arrived in response to an anonymous telephone tip. A pistol fight finally ended in the surrender of the thieves. All were under 30.

The movie version of "Simon Cowell's Feet" was declared unfit for exhibition by the local censors. The producers have appealed to the courts for a restraining order to prevent Chief Collins from interfering.

Myrtle Schaaf was forced to have an operation performed on her throat after much doctoring for frequent attacks of tonsillitis. Madeline Massey has Miss Schaaf's role in "Rose-Marie."

Harry K. Webster, who lives in Evanston, suburb, has sold his novel, "Peter Greer and His Daughter," to First National.

As Chicago won't stand for newspaper agitation over nude chorus girls Earl Carroll, now circulating in the loop, has resorted to more prosaic means to keep his name in the news. He lectured over KTW on evening giving the listeners-in the low-down on show biz. Also he substituted for sick actor in "White Cargo." That got several insertions in the dailies, and as a follow-up Earl joined Equity.

The Chicago Opera line-up will be about the same for next season. The new production, "Macbeth," Toti Dal Monte, Edith Mason, Claude Mueli, Gratiela Pareto and Rosa Bassa, will induce. Old singers will be Louise Homer, Charles Hackett, Forrest Lamont, Thomas Joseph Chailapin and Charles Marshall. Folosco will again direct. The season will start Nov. 3.

"Ding" Darling, syndicate cartoonist, is reported ill in Des Moines. He is said to have influenza and appendicitis. The latter will probably necessitate an operation.

Yvonne Lorraine, in charge of instruction at Harmon's Acadia ballroom, has been married to her dancing partner for some time.

The Mask and Wig Club of the University of Pennsylvania will present "Joan of Arkansas" at the Eighth Street theatre March 31. It is the club's first appearance in Chicago.

Tito Schipa, of the Chicago Grand in English at a con. in Orchestra hall. Feodor Chailapin will give a recital at the Auditorium April 1.

Harry H. Hyatt, 26, known in Chicago music circles as former conductor of the Hyatt Mitz Symphony orchestra, was killed by a train near Morrisville, Cal., March 20.

Harry Riddings, manager of Condon's Club, who handled the recent Artists' Fund benefit matinee at the Auditorium, announced that the receipts, including program sales, were a fraction under \$15,000.

The Virginia Smithers, who appeared in the revival "The Torch-bearers" in New York recently, is the daughter of Perry Smithers, prominent in Chicago society. She has completed a course in an eastern dramatic school, and is ambitious to become a Julia Hayt.

The theme song in "Ivan O," an all-star college musical that will be given April 13 at the Eighth Street theatre, is said to have been turned for the photograph, and will shortly be released. The name of the song is "Harefoot Sweetheart,"

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from the name of the dramatic club of the University of Wisconsin. The college composer have decided not to sell the song, but to bequeath it to their club and school.

Marion Gering, a former director of the Meyerhold theatre, Moscow, is staging "Lawyer Patelin," a 15th century farce, which the Club (high brow) will shortly present to the local elite.

PACIFIC COAST

Los Angeles, March 24.
Charles Chaplin, who has known for at least two months whether he is to obtain an injunction restraining Charles Amador from using the name Charles Chaplin in making comedy pictures, according to Defense Attorney Isador Morria, Amador's attorneys have been ordered to file briefs, after which Chaplin's attorneys will file similar papers, and then the case is to be taken under submission by Judge Hughes.

With the news that Lucille Ricken, the "baby star," who died after a lingering illness in apparently straightened circumstances, left a life insurance policy of \$50,000, comes the announcement of a probable suit over the guardianship of the late star's brother, Marshall Ricken, 18 years old. Several weeks ago Rupert Hughes and Conrad Nagel, in Los Angeles, were ordered to be granted the guardianship of the boy. This action was filed in the superior court a few days before Miss Ricken's death. It included a petition for her guardianship.

The petition of the film men for the custody of the boy was filed by the father of the boy, Sam Erickson, who is represented by Attorneys Griffith Jones and John J. Craig. In the papers filed by Hughes and Nagel it is set forth that they are friends of the children, whose only relatives are the father and mother. The time of the filing both children were in the care of the petitioners. The boy's age was given as 14, but the official death certificate gives it as 15. She was generally presumed to be past 16.

In the case was placed on the calendar of Judge J. Perry Wood's court, and is to be heard on March 30.

It is stated that the friendship of Major Hughes and Nagel for the children dated back to more than four years ago, when the late Miss Ricken was a child. The children were in the care of the petitioners. The boy's age was given as 14, but the official death certificate gives it as 15. She was generally presumed to be past 16.

Mr. Nagel and I were named in the case. I have had a parental right to supervise the property and actions of his son.

Two suits for \$15,500 filed against Rudolph Valentino for commissions alleged to be due on contracts obtained by him against the Famous Players-Lasky Corporation were ordered stricken from the court calendar by Judge Crawford when the plaintiff, the Collection Society, failed to appear to argue a demurrer.

After an absence of eight months Alexander Gurnea, ballet master and former production manager for Grauman's Metropolitan theatre, has been traveling through Europe, and says that he now intends to establish a dance studio here.

Members of the recently formed Screen Arts Club are planning the erection of a \$600,000 clubhouse. The club now has 100 members, and is being organized by Franklyn and Gower streets in Hollywood, the location of its present quarters, and hopes to interest affiliated theatre organizations in the venture.

Doubleday Productions Co. has filed a suit against William D. Russell, Russell Productions and several other concerns for possession of a having received letters signed by the Ku Klux Klan threatening death if he attempts interference with the action of two men charged with attacking a woman and daughter living in his home. Swain has turned the letters over to the post office authorities.

SOBRIET WITH DAUGHTERISTS CHORUS GIRL'S FIRST REAL CHANCE

Mattie Sullivan, After Waiting 10 Years, "Chased" Out of "Red Hot" by Vivian Lawrence's Desire to Have Her Daughter Sing Three Numbers

Washington, March 24. What was reported as being almost a "family row" throughout the entire season, was brought to a climax here with the withdrawal from the Mutual show, "Red Hot," headed by Frank Harcourt, of Mattie Sullivan.

The situation as told by I. Goodman, manager of the show, was to the effect that the three numbers allotted the chorus as her first chance after about 10 years in burlesque, riled the sobriety of the out-ri, Vivian Lawrence, who wanted her daughter, Babe Lawrence, to have those three numbers.

Before the final blow-off came, according to Goodman, it came close to involving everybody in the show, with Goodman standing to lose three people, two of them principals, Miss Lawrence and her husband, Bert Lester, if the chorus girl didn't go.

The upshot found the Sullivan girl who is the wife of Ray Cartwright on the Newark "American," leaving the show Wednesday last week.

SCRIBNER HOME

Sam S. Scribner returned to New York Tuesday after two months in Palm Beach.

The Columbia executive immediately called a meeting of the Columbia directors for tomorrow (Thursday) to decide on closings and plans for next season.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

(March 30-April 6)
Bathing Beauties—30 Grand, Worcester; 6 New London; 7 Midland; 8 Meriden; 9-11 Lyric, Bridgeport.
Best Show in Town—30 Columbia, New York; 6 Casino, Brooklyn.

Broadway by Night—30 Orpheum, Paterson; 6 Empire, Newark.
Miss Tabasco—30 Gayety, Detroit; 6 Empire, Toronto.

Copier, Jimmy—30 Gayety, St. Louis; 6 Gayety, St. Louis.
Wheeling—1 Stouvenberg; 2-4 Grand O. H., Canton; 6 Columbia, Cleveland.

Follies of Day—30 Empire, Newark; 6 Hurlig & Seamon's, New York.
Golden Crooks—30 Gayety, Washington; 6 Gayety, Pittsburgh.

Good Little Devils—30 Olympic, Cincinnati; 6 Gayety, St. Louis.
Go to It—30 New London; 31 Holyoke; 1-4 Springfield, Mass.; 6 Empire, Providence.

Happy Go—30 Gayety, Montreal; 6 Jefferson, Portland, Maine.
Happy Moments—30 Gayety, Rochester; 6-8 Avon, Watertown; 9-11 Colonial, Utica.

Hippity Hop—30 Casino, Brooklyn; 6 Casino, Springfield, Mass.
Hollywood Follies—30 Lyric, Dayton; 6 Olympic, Cincinnati.

Step Go—30 Empire, Toronto; 6 Gayety, Buffalo.
M. Ryan, Dave—30 Olympic, Chicago; 6 Star and Garter, Chicago.

Miss Tabasco—30 Gayety, Toledo; 6 Lyceum, Columbus.
Monkey Shines—30 Empire, Providence; 6 Gayety, Boston.

Niffita of 1924—30 Gayety, Buffalo; 6 Columbia, New York.
Peek-a-Boo—30-1 Avon, Watertown; 2-4 Colonial, Utica; 6 Gayety, Montreal.

Record Breakers—30 Hurlig & Seamon's, New York; 6 Empire, Brooklyn.
Red Pepper Revue—30 Casino, Philadelphia; 6 Palace, Baltimore.

Rummy—30-11 Springfield, Mass.
Silk Stocking Revue—30 Minner's, New York; 6 Stamford; 7 Holyoke; 8-11 Springfield, Mass.

Steps, Harry—30 Star and Garter, Chicago; 6 Gayety, Detroit.
Step On It—30 Lyceum, Columbus; 6 Lyric, Dayton.

Step This Way—30 Gayety, Pitts-burgh; 6-7 Court, Wheeling; 8 Steubenville; 9-11 Grand O. H., Canton.
Stop and Go—30 Stamford; 31 Holyoke; 1-4 Springfield, Mass.; 6 Empire, Providence.

Take a Look—30 Casino, Boston; 6 Grand, Worcester.

Talk of Town—30 Empire, Brooklyn; 6 Orpheum, Paterson.
Watson, Sliding Billy—30 L. O.; 6 Olympic, Chicago.
Williams, Mollie—30 Gayety, Buffalo; 6 Gayety, Rochester.
Wings, Woman and Song—30 Palace, Baltimore; 6 Gayety, Washington.

MUTUAL CIRCUIT

Band Box Revue—30 Mutual, Washington; 6 Academy, Pittsburgh.
Beautiful Babies—30 Lyric, Newark; 6 Gayety, Scranton.

Beauty Parade—30 Star, Brooklyn; 6 Lyric, Newark.
Bobbied Hair Bandits—30 Allen-wood; 31 Suburban; 1 Williamsport; 2 Lancaster; 3-4 Reading, Pa.; 6 Gayety, Philadelphia.

Gude's Upr—30 Geneva; 31 Elmira; 2-4 Schenectady; 6 Howard, Boston.
Giggles—30 Gayety, Philadelphia; 6 Gayety, Baltimore.

Girls from Follies—30 Hudson, Union Hill; 6 Gayety, Brooklyn.
Hello—30-30 Empire, Milwaukee; 6 National, Chicago.

Hurry Up—30 Garrick, Des Moines; 6 Palace, Minneapolis.
Kandy Kid—30 Garrick, St. Louis; 6 Mutual-Empire, Kansas City.

Kelly, Law—30 Gayety, Louisville; 6 Broadway, Indianapolis.
Kudding Kuties—30 Howard, Boston; 6 Prospect, New York.

Kudding Kuties—30 Gayety, Baltimore; 6 Mutual, Washington.
Maid from Maryland—30-1 Parkers; 6-8 Gayety, Buffalo.

Make It Peppy—30 Gayety, Brooklyn; 6 Trocadero, Philadelphia.
Merry Makers—30 Empire, Cincinnati; 6 Gayety, Louisville.

Miss New York, Jr.—30 Corinthian; 6-8 Geneva; 7 Elmira; 9-11 Schenectady.
Moonlight Maids—30 Palace, Minneapolis; 6 Empire, St. Paul.

Naggy Kitties—30 Empire, St. Paul; 6 Empire, Milwaukee.
Red Hot—30 Academy, Pittsburgh; 6-8 Royal, Albany.

Round the Town—30 Olympic, New York; 6 Star, Brooklyn.
Singles and Kisses—30 National, Chicago; 6 Cadillac, Detroit.

Snap It Up—30 Trocadero, Philadelphia; 6 Olympic, New York.
Speedy Steppers—30 Prospect, New York; 6 L. O.

Speedy Steppers—30 Garden, Buffalo; 6-8 Corinthian, Rochester.
Step Along—30 Empire, Cleveland; 6 Empire, Cincinnati.

Step Live Girls—30 Gayety, Scranton; 6-8 Wilkes-Barre.
Stepping Out—30 Miles Royal, Akron; 6 Empire, Cleveland.

Street Sweeps—30 Broadway, Indianapolis; 6-8 Gayety, St. Louis.
Whizz Bang Babies—30 Mutual-Empire, Kansas City; 6 Garrick, Des Moines.

NEW CHAMPION

(Continued from page 15)

ness, Charlie kept jabbing effectively, but when he landed frequently with right crosses, the crowd he came wise to the going.

In the 13th round Rosenberg had the cannonball grogg. Only the nearest of the upper rope saved Eddie from taking a dive. In the final rounds Martin took wild chances. He rocked Charlie, but the new champ came back with everything. He had the rep of fighting the harder when hurt. That goes double for Rosenberg.

Claimed "in the Bag"
The day of the match a sports writer claimed the match was in the bag for Rosenberg. There was plenty of Rosenberg money around. But Charlie won on merit—no possibility of a frame from the way the bout was fought. When he copped the title for Goldenrod, Martin tried to drop it the first time he went against class. That happened.

The flashy Bushy Graham, of Syracuse, who is said to be feared by all the big names, beat Martin Smith, of Chicago, in the semi-final 12-round. It was a pedal exhibition. Bushy is the best bouncer ever, while Smith is a side-stepper but without the speed of Graham. The up-stater is hard man to hit, because he is always on the go, and is always at an angle to his opponent. Bushy looks like the next logical possessor of the bantamweight title.

RETTILING STEPPE SHOW FOR SUMMER RUN

Columbia After Snappier Titles —"O. K." New Name for "Big Show"

Cain & Davenport's "Harry Steppe's Big Show" will change its name before opening at the Columbia, New York, for the summer run season at that house.

The new billing will read, Harry Steppe in "O. K.," a new name for the burlesque with Harry O'Neal featured. Steppe and O'Neal have been a team in burlesque and vaudeville. Steppe returning to burlesque alone will be followed by O'Neal this season.

The Cain & Davenport "Steppe's Big Show" has been billed as such since Steppe's return. The change in name is reported to have been suggested by the Columbia Circuit to avoid confusion and reminiscences with Harry Hastings Big Show, Al "Boss" Big Show, and several others. One of the other times the billing was almost a burlesque trade mark, but of late years the burlesque producers have gone for a snappier and more modern titling.

TALK OF THE TOWN (COLUMBIA)

Ingenue Etta Moore
Prize Donna Kitty Glasco
Straight Walter T. Deering
Scenes Charles J. Fagan
Principal Miss Lee
Comedian Charles J. Fagan
Feet Comedian Eddie Hall

If the Columbia Burlesque Circuit had 36 spurs like this one the bad spots would be a good new cuticle. Harry M. Strouse is giving the customers a real burlesque show of the season.

The cast comes first, for it is one of the best all around line-ups seen this season. Eddie Hall, the featured comedian, is a headliner in the front line trenches and now ranks shoulder to shoulder with the best of the comedy line. Hall does a funny tramp and in addition to playing scenes for all they are worth in the comedy line, he takes a flock of comedy falls that would pull laughs from a condemned murderer.

His aid is Charles J. Fagan, also doing tramp. Fagan is a good all around comedian and holds up his head with the best. Fagan contributes a very funny if old boxing bout with a colored boy and is prominent in most of the other comedy scenes.

The show has a capable, likable straight man in Walter T. Deering who is a headliner in any company. She plays scenes great and looks fine in a splendid assortment of wardrobes.

Miss Glasco is a pretty brunet ingenue and Patsy Gilson a good soubrette. Miss Gilson also whams away as good a singer as any comedian on delivery. Miss Lee, a blonde chorus cutesy on the right end, steps out of the line to lead a jazz, Charleston number that will probably boost her into principal ranks next season. She works some real funny routines, runs, ruses, and loves it. In addition, what it takes to make the stage rub their hands the night of the show.

General times after retiring to the obscurity of the line she unconsciously took the number away from the comedian. The Youth must be served and not a la carte.

Red Davenport, tenor; Al Cain, baritone; and second, Al second, and Harry Welch, basso, tied up the proceedings as a quartet with old-fashioned routine. They bore down on the audience with grand notes and were a panic with the boys on the shelf where quartets and trios are usually found.

When not cooling the four did nicely playing bits. They also gave the audience a good laugh like a heavy weekly nut for Mr. Strouse.

Another pair of specialists who only made one appearance and then late in the second act were Hiccup and Fitz, a six-footer and diminutive partner, two-man acrobats and comic dancers. Their act did not get on as well as they deserved. The book stuck to familiar bits, all carefully selected and nicely adapted to the limitations of the principals. Hall hooked them early with his falls and nut stuff and the other two did a good deal of show is fast from curtain to curtain, with no excess or stalling. The chorus is one of the best seen for a long time. It is a well-dressed and a hard working bunch, and the production all that could be desired. The Columbia Burlesque Circuit and the element which makes it a real good burlesque show and one which averages up with the best in the Columbia wheel this season. It shouldn't have an enemy after completing the circuit. Com.

COPS AS CENSORS

Kansas Chief of Police Acting on Complaints Against Burlesque

Kansas City, Mar. 24. Investigating complaints that some of the regular and stock burlesque shows were "going pretty strong," Chief of Police Shreeve has detailed regular officers to give the shows the once over.

The first report to come back to the chief's desk was made by a sergeant, who "caught" a midnight affair at the Gillis, playing stock burlesque. The officer found out the act to complain about. It was the closing number, with a couple of women, "in tight," who introduced what the officers reported an "Egyptian dance" and which he advised could be done away with as far as educational or moral value was concerned. He report was turned over to the city attorney's office for further action.

COLUMBIA CLOSINGS

Several Columbia shows are due for early closings. Barney Gerard's Own Show closes March 28 at Kansas City; Sliding Billy Watson, March 28, Omaha; "Town Scandals," March 28, St. Louis; "Good Little Devils," March 30, Cincinnati; "Miss Tabasco," March 30, Toledo; "Running Wild," April 6, Toledo.

"Peek-a-Boo" will close at Portland, April 18; "Come Along" closes at Buffalo, April 18; Dave Marion's Show closes at Detroit, April 18; "Broadway By Night" closes at Minner's, Bronx, April 18; "Monkey Shines" closes at Worcester, April 18.

"Fast Steppers" will open at the Gayety, Cincinnati, April 20, as "Breezy Times," closing the show and house at the end of the week. "Fast Steppers" will play the Olympic and Star & Garter, Chicago, after Cincinnati. At the closing of St. Louis, Kansas City and Omaha, "Step On It" will do the same.

HERK REPEATS DARE CHARGE

The Mutual Burlesque Circuit repeats its charge that Ed Daly, Columbia burlesque producer, attempted to sign Mike Sacks for next season.

I. H. Herk, president of the Mutual, investigated the incident here, and found that Mike Sacks and Columbia Wheel producers with "tampering." Daly denied the charges following in a letter to Thayer.

Mr. Herk then asked Nestor Thayer, producer of the Mike Sacks (Mutual) show and partner of Sacks in its franchise and operation for a full report of the Sacks case.

Mr. Thayer has notified the Mutual head he (Thayer) read the contract sent to Sacks by Daly and agreed to meet the terms offered by Daly, following which he signed Sacks for next season as comedian, terminating the partnership with keeping Sacks with the Mutual Circuit.

The letter from Thayer to Herk follows:

Dear Mr. Herk:
The following are true facts relative to the offer received by Mike Sacks from Ed. Daly to accept position with his organization next season:

About three months ago, Mike Sacks came to me and asked me how I would feel if he terminated his agreement with me as a partner, as he had received offers from Columbia shows, which he considered of a better financial proposition. I told him it would not be playing fair.

There the matter rested. A little while after that, I believe it was while we were playing in Cincinnati, I was informed by two of the principals, going along with a representative of Mr. Daly had called on Mike and that they had agreed on terms. As Mike said nothing to me about this, I did not know of it. As usual, while playing at Des Moines or Minneapolis, my wife informed me when I went back stage that Mike had received his contracts from Daly for his signature, as Mr. Sacks had told her about it, and for me to wait as he wanted to see me at my room at the hotel after the matinee.

Comedy and novelty and not productions will be the high light of next season's Columbia Burlesque attractions, according to an official of the circuit.

Most of the present productions will hold over with some augmentations and touching up but the books will have to be revised and brought up to date and the bit and number stereotyped method of presentations changed for something away from the beaten path.

The "comedy show" lead the circuit this season in grosses. Several shows with gorgeous costumes and scenery but lacking in wows have proven consistent losers.

The Columbia will also introduce several innovations to break up the sameness of the shows which rotate along week after week. Many of the old bits which have seen service since the inception of burlesque and the scrap heap unless they are re-written and disguised under a cloak of modernity.

Repetitions, a bugaboo of the shows, and the universal use of popular song hits are to be watched more carefully. One plan is to assemble a list of the songs to be used by each opera and inspect them at headquarters. In the case of song hits it will be up to the inspection committee to see that no 17 shows in a row will use one song.

TORNADO BENEFITS

St. Louis, March 24. Benefit performances for the victims of the tornado were given yesterday (Monday) at two local theatres, Gayety (Columbia burlesque) turning over the proceeds of the matinee and the Woodward Players (stock) at the Empress putting on an extra performance at 11:30 p. m. "Town Scandals" was the attraction at the Gayety and "Nightie Night" at the Empress.

DARE CHARGE

signature, as Mr. Sacks had told her about it, and for me to wait as he wanted to see me at my room at the hotel after the matinee.

I met Mike there, when he came in the room he said, "well, Nestor, I have read the contract from Daly this morning for my signature, but you know how little I know about contracts. They can put anything over on me. Will you read it and let me know what you think about it?"

I read the contract. It was in three or four pages to each contract. I told Mike the contract was not worth the paper it was written on, as Mr. Daly's name was as far as I could see was only mentioned once in the contract but the (said first party, supposed to be responsible) was covered by the term (Sacks Manager), no name being mentioned.

Mr. Sacks then said, "you see what they offer me, now I have offers from responsible parties. I don't want to play you false. I don't want to be a partner or boss. Can you pay me the same as I stipulated in that contract?"

I told him I could and would, if I worked for nothing next season to keep him with us. We then agreed upon terms for the coming season. Mike to work for me. He asked me to return the contracts to the party that sent them to him, writing a letter explaining that Mike had decided to remain with his present show.

The contracts were not returned to Mr. Daly's direct as they were to be sent to me representing Daly. I just don't remember whether in an office building or at a hotel. The contracts are just as transparent between Mr. Sacks and myself relative to Mike's offer by Mr. Daly and his engagement by me as comedian for next season.

NESTOR THAYER.

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STOCKS

The Frank Wilcox Company has started rehearsals of "The Alarm Clock," the season's opener, at the Wieting, Syracuse, N. Y., preparatory to next week's premiere. The Wilcox company, this year, has practically the same personnel as last season. Dewitt Newton is company manager, Frank Wilcox the leading man and Edna Anderson the leading woman. Others in the line-up are Adrian Rogers, juvenile; Dorothy Holmes, ingenue; Ruth Abbott, alternating ingenue; Eric Simon, alternating juvenile; Edward Lynch, second man; Helen Blair, second woman; Josephine Fox, character woman; Hal Brown, character man; Hugh O'Connell, comedian; Edward Davidson, utility man. Later Ralph Murphy, playwright and actor, is to join as stage director.

Manager Newton planned to bring an orchestra from the Lyceum, Baltimore, winter home of the Wilcoxians, to Syracuse for the season, but the local musicians' protective association refused to sanction the move, inspired by local criticism of the Wieting's house orchestra.

The Rialto, 615 Fifth street, Sioux City, owned by the Sioux City Investment Company, and formerly operated by the Earle Ross Stock Company, has been leased to the A. H. Blank Company, of Des Moines. It will be made into a picture house and re-open within a short time. The A. H. Blank Company is said to have secured a 10-year lease on the building. The theatre has been vacant since New Year's, when fire destroyed the interior of the building, causing the Earle Ross company to cancel its contract for the season.

Walter S. Baldwin, former director for the Majestic Players (stock), was arrested last week in Houston, Tex., on a bench warrant charged with employing a minor in "Mrs. Wiggs of the Cabbage Patch." His trial will be held this week, but it is not thought he will be penalized since the main argument is between the child's mother and the local truant board.

The Berkell Players open for the summer season at English's opera house, Indianapolis, March 25. It is Berkell's third season at English's. The roster includes Edythe Elliott, Milton Byron, Robert St. Claire, Martha Morton, Tommy Evans, Isabelle Arnold, Larry Hill, Robert Fox, Mary Hill, A. C. Wilson, William V. Hull, director and Eddie Eddie, art director.

Sidney Stavoff plans to open the Intimate Playhouse, 2135 Boston Road (Brooklyn), New York, sometime in April with two productions, one being "The Enchanted Princess" and the other, "The Good Hope," an English version of Merman Hejerman's "Op Hop an Zagen" by Christopher St. John.

Kay Hammond, former leading woman at the Palace (stock), Houston, Tex., has left via automobile for Los Angeles, where she will rest for several weeks before appearing in pictures. She is understood to have received an offer from First National.

June Walker and Ernest Glendinning have been booked for four weeks in stock in Cleveland as guest-stars, commencing May 3. Pending the engagement, Mr. Glendinning with his wife (Marie Horne), called Saturday for London on the "Langastrian."

Elsie Clark, singing comedienne in St. Joseph, Mo., is said to be the first half of the week at the Orpheum, because she is reported greatly improved, but may not be able to appear for another week.

INSIDE STUFF

ON LEIGHT

The Charles Frohman corporation, which held 50 per cent of "Starlight" with Frank Egan, bowed out of the production Saturday night, Egan taking over their interest. The production used here was the same as the one in reality. The Frohmans had little to do with the work except that they held the Doris Keane contract and were financially interested. It was Miss Keane who arranged for the New York firm to go with Egan. Julia Chandler, through a personal contract with Miss Keane, has been doing the publicity and company managing of the troupe.

"Slim" Severance, formerly John Golden's press agent and rated as one of the best of paragraphs, is with Charles Dillingham, following Will Page's return to Ziegfeld. Severance, however, is ill with typhoid fever, but his recovery is confidently expected. Harry Kline is handling both ends of "Figs" for John Golden.

"Mismates," which Myron C. Fagan and Harry B. Herts are making, is the "Judy O'Grady" play which Fagan tried out last year when backed by the Fleischman yeast money. Sue McManamy heads the "Mismates" cast.

Two of Broadway's youngest producers are forming a producing alliance, with Charles K. Gordon and George Backer lining up together. Gordon has "Cape Smoke" currently at the Beck, New York, while Backer last years produced "Great Music" at the Carroll.

Gordon was, within the past two years a theatrical advertising solicitor and is being backed financially by Frederick Schoors, of the Broadway Program Corporation. Backer has money of his own and is said to have dropped \$50,000 on "Great Music," getting a great deal of that back, however, on the sale of the picture rights.

One of the best known theatre owners in London rented one of his houses, for a long term, to a picture concern and the lease is about to expire. The theatre owner is about to produce a new show and asked the picture people if they would vacate a couple of weeks before expiration of their contract.

The film company was agreeable, but the theatre owner declined to pay the rental he has been exacting, saying he couldn't afford to pay that much.

One of Broadway's famous or infamous gyp lawyers picked up a funny case recently when a client (whose show went bust last year after a single performance) claimed that the author of a Broadway hit had stolen his idea. The gyp, in writing to the producers of the hit, said that maybe his client was in the wrong, but as the client wanted to sue, would they talk it over. The producers ignored the latter and the lawyer didn't write another.

An exposure of a theatrical promotion is claimed by "The Inwood News," a regional paper of New York City, regarding the proposed "Fortune Players" and their theatre in the Washington Heights section. The local paper alleges it received a press notice for the players and their theatre to be built, with the names of Daniel Frohman beside others mentioned. Later the paper found its story had been reprinted for general distribution. Investigation brought a denial from Mr. Frohman and the "Inwood News" published an "expose."

Some discussion was held between Flo Ziegfeld and Louie Werba before the booking of "Kid Boots" for Brooklyn, N. Y., April 22. Ziegfeld wanted the scale at \$4.40 top, with Werba stating Brooklyn might not stand for the \$4.40. It is now fixed at \$3.35. At the sharing terms it is not thought Werba will more than break even at full capacity. Following the Werba house has the Duncans and Ed Wynn.

George M. Cohan was tendered the nomination on the Tammany Hall ticket for the office of Mayor of Greater New York Sunday night by George Olvany, leader of the Democratic organization, just prior to the Priary dinner tendered to Governor Alfred E. Smith and Hotel Astor. Cohan, after voicing his acceptance of the nomination, which, incidentally, came as the result of skillful "fixing" on the part of Walter Moore, quelled the leader of the Hall:

"Say, tell me, if I win do I have to black-up, 'cause one minstrel show a year is enough for me, and I have an annual contract with the Friars?"

Sam Kline, the Chink crap shooter in "The Dove" at the Empire, New York, is on the stage for about three minutes. Yet he is paid \$250 weekly. He enters during the gambling scene and rolls the dice "wrong."

Kline, chosen by Belasco for his work in a moving picture, "The Celestial during rehearsals" disclosed himself as a regular actor, making "touches" from the company manager frequently. He still does.

The folding up of the Technikowsky operetta, "Natia," marked the knell of the vogue for modernizing the master composers, for the present at least. With "Natia" halting, the Shuberts shelved their proposed production of the Mendelssohn operetta, "Smiles and Tears" by Adrien Otton based on Mozart's play, which Fortune Gailo was very enthusiastic about, was also temporarily halted.

Shows of this nature represent huge production outlays as witness the Offenbach work, "The Love Song" now current and the only other winner with "Blossom Time" of this cycle of musical productions.

"Peter Pan" doing \$5,500 last week at the Forrest, Philadelphia, will surprise the talent. It is reported in this week's box office estimates from Philly. It costs \$6,500 weekly to operate the Forrest and that house at the scale can do a gross of around \$30,000. The Dillingham show probably runs to \$12,000 weekly, with a considerable portion of that going to Marilyn Miller as the star.

It now develops that "The Dove" was originally written for Lenore Ulric and that when that star became entrenched with "The Harem," Judith Anderson was given the part. Originally, it was understood that Miss Anderson was to have done "The Harem," but Miss Ulric insisted upon it for her very own.

The original "Dove" called for Willard Mack, author, to play the heavy role, but when it was found that Miss Anderson was to take the feminine lead, the heavy part was completely rewritten to provide for Holbrook Blinn.

Recently a small playhouse on Michigan boulevard, Chicago, was so financially embarrassed it was forced to pay rent by the week. In this exigency the lessee, known as a plunger in things theatrical, took upon himself a partner who specializes in promoting "angels" and the latter has skillfully contrived to become the king-pin in the small playhouse until his wish has become law and his commands subject to nobody's veto. He recently "promoted" a doctor for several thousand smacks.

Imagining the partner's indignation when his name was not used as promoter and co-partner of the little enterprise. He promptly laid down the law. Either his name would be used on everything or he would consent his attorney. But since the doctor the acquired partner has "promoted" another angel.

The new cherub is a prominent shoe man, several notches above an M. Deor's pebbles butter and egg designate. He was to promote a musical

comedy. "He was," for now it looks as though the shoe man has cold feet and plans are not progressing.

Since the shoe man did him "dirty" the promoting partner has reversed his former mandate and now threatens to excommunicate anyone who uses his name on anything.

However, it is a fact which history abundantly proves, that all great men have been inconsistent.

The title of "The Butter and Egg Man" refers to an "angel," or the backer of a theatrical production. As the piece has been written by George S. Kaufman, that playwright may spend some idle stuff on the inner politics of pre-play preparation. He wrote "Helen of Troy, N. Y." That alone gave him a load of the inside. In "The Butter and Egg Man," Gregory Kelly will be starred.

Perhaps Alfred E. Aarons is a bit jealous of his son's success with "Lady Be Good," which young Alfred produced with Vinton Freedley. The elder Aarons has started a musical of his own. George Gershwin, Sullivan says that Lee is a Chink name and belongs in the laundry racket. Lee says the same about Sullivan (Sully for short).

Al Lee, manager of "Scandals," and George Sullivan, acting similarly for E. Ray Gots, are going in the laundry business on the side. They claim to have picked a spot around Columbus circle, and figure it is soft money. Sullivan says that Lee is a Chink name and belongs in the laundry racket. Lee says the same about Sullivan (Sully for short).

15 YEARS AGO

(Gleaned From the Back Files of Variety and "Clippie")

The Gibbons Tour in England was reported as going to the recently formed Martin Beck-Alfred But combine. Walter Gibbons refused to discuss the matter, though English vaudeville circles declared that much ground existed for such a report.

Mrs. Sherry went into rehearsal as the summer run show for the Colonial, Chicago. Jack Gardner, the original "Chocolate Soldier," Lina Abarevill and Elizabeth Murray were the principals, while the production was being made by Harry Frazee and George Lederer.

McNair Hgenfritz, who announced himself as a "social lion" and a creator of unique fashions (he wore a muff in 1909) was booked for vaudeville to open at the Columbia, St. Louis.

B. F. Albee, then general manager for Keith & Proctor, jumped on the stage at the Fifth Avenue, New York, after Margaret Moffatt's opening there and told her she wasn't playing her sketch, "Asleep at the Switch," as it should be played. Miss Moffatt and Mr. Albee argued, with the result that the act was closed and Isabel Evensen substituted Tuesday. On the same day, Miss Moffatt called at Mr. Albee's office and claimed that the house manager, Gus McCune, hadn't paid her for her day's work.

The head of the LaFalle's, a foreign circus turn, was ordered deported when the troupe arrived at Ellis island for a season with the Ringling shows. The three other members were admitted and the act went ahead. LaFalle's was deported because of trouble across the water, which interfered with American immigration laws.

The long, expected suit against Felix Isman for the collection of \$250,000 penalty provided for in the "settlement" agreement between the United Booking Office and Klaw and Erlanger's Advanced Vaudeville, sprang into life when Maurice Goodman, for the United, served Isman with papers prepared in the name of Percy G. Williams, to whom the claim had been assigned.

One of the first Hindoo acts to show here in vaudeville was booked for a tryout by William Morris in his Newark house. Fourteen were in the troupe and their act consisted principally of dancing.

Nat Goodwin, who was wanted for vaudeville, sent the late William L. Lykens a telegram naming his salary as \$2,000 and named the sketch, "Lend Me Five Shillings," as a possible vehicle.

The Columbia, New York, was preparing to inaugurate its policy of the best show on the Columbia burlesque wheel for a summer run instead of the usual stock.

Flo Ziegfeld, tickled with the business Anna Held was doing on the road, sent out engraved announcements that Anna Held in "Miss Innocence" played to \$1,204.75 at the Olympic, St. Louis, and that she drew \$30,000 during a six weeks' stay in Chicago. Ziegfeld, making it strong, said that any doubt could verify his statements by seeing Harry B. Smith, who received royalties for the piece.

The Academy of Music, Montreal, was closed after 40 years' service. It was to be razed and a business block substituted.

The Karno Comedy Co., under the Alf Reeves management, was booked on a percentage basis over the Mozart Circuit. The contract also called for a guarantee which protected the turn against loss. The arrangement was that the act would play two weeks in a town, first using "A Night in an English Music Hall," and either "The Slums" or "The Dandy Thieves" for the holdover.

The late Oscar Hammerstein was doing some operatic cruising at the Manhattan Opera House. His stunt was to sell a ticket for the day, the price being \$6, and for that two operas, "Elektra" and "Salome" were given—matinee and night.

Grace LaRue's show, "Miss Molly May," was playing K. & E. dates out of town, but was slated to switch to Shubert bookings in New York and open at the Hackett, April 11, 1910.

George B. Cole, one of the veterans of circus business died of heart disease in Florida. He was over 70 at the time of his death and had spent 60 years in the circus business.

The circuses over the country were getting ready for the annual tour with the Miller Brothers' "101 Rovers" the Forepaugh-Sells show, the Oberfeld Combined Shows, the Ringling-Barnum-Balleys, and others. Several were operating in heavy competition in Mid-Pennsylvania territory.

The late Lew Dockstader had come back to vaudeville for the first time in 12 years. The late John Haver was handling the minstrel star, whose billing was, "Member of Parliament From Cork."

STANLEY CO. GAINS ANOTHER LEGIT HOUSE IN PHILADELPHIA

Making Nine Legit Houses for Quaker City and Four for Stanley Firm—Taking It Over on 20-Year Lease at \$100,000 Yearly Rental

Philadelphia, March 24. After all kinds of rumors, it looks as if this city were to have a new legit house, making nine in all. Plans are set for the building of a combined office building and theatre at the northeast corner of Broad and Locust streets, to be erected by Lewis Calhan and Sons. A 20-year lease has been taken by the Stanley company of America on the auditorium part of the new structure, which is directly across Locust street from the Academy of Music. The annual rental will be \$100,000.

According to announcement, the Stanley company, which a few months ago gained control of the syndicate, or Nixon-Nirdlinger chain of houses here, will devote the new theatre entirely to legitimate attractions, particularly musical comedies and revues, such as are booked into the Forrest.

The land now occupied by the Forrest theatre is owned by the Fidelity Trust Company, which contemplates the erection of a 17-story office building there, but it is understood that the raising of the Forrest for this purpose will not take place for several years, which will mean, for a time at any rate, that the Stanley company will have the legit houses under its control here, the same number as the Shuberts, with the Walnut as an independent house, allied with the Shuberts.

The story as printed here would seem to contradict the previous report that the new theatre at Broad and Locust street will be Flo Ziegfeld's. It may be that this is the case, and that, by arrangement with the Stanley people, Ziegfeld is allowing the report to be printed in this way, or it may be that the house, which he is announcing as building here, will be in some other location. Work is going ahead immediately on the new building, and there is a chance that it will open sometime late next season, or at least in the summer of 1926, when all the legit houses expect to be open for the season.

NIRDLINGER INDICTED

Warrant Out Alleging Desertion—Theatrical Man in Paris

Atlantic City, March 24. Because service of an indictment is being attempted by local authorities, friends of Fred G. Nixon-Nirdlinger, former theatrical manager of here and Philadelphia, believe that he will remain in Paris and thus evade service.

The indictment is founded on charges brought by Mrs. Helene P. Voelker, formerly of Atlantic City. Miss Helene P. Voelker has discontinued supporting her three-year-old son, Fred Nixon-Nirdlinger, Jr., since December, 1923. For two years previous to 1923 Mrs. Voelker claims Nirdlinger maintained her and her son, born in November, 1921. She claims Nirdlinger lived there part of the time, and that she married him, Charlotte Isabelle Nash, who was "Miss St. Louis" in the 1923 beauty pageant here.

The indictment is such that the theatrical manager cannot be extradited, and by remaining abroad Nirdlinger is immune from arrest. It is believed, however, that he may make some financial arrangement with Mrs. Voelker.

Harry Delf's Play

Lewis and Gordon now have four legitimate productions definitely for the new season. Lending off will be the rewritten and revised "Moon Magic," by Rita Weisman, to be followed by "Glamour," a drama by Stanislaus Sten, whose former adaptation "Ben - Hur," second choice," by S. L. Kaplan, a Chicago newspaper man, is another, while Harry Delf will make his debut as a legit playwright with "The Family Upstairs."

JOLSON'S YEAR'S REST

Atlantic City, March 24. "Big Boy" may be off for a year, according to Al Jolson. Before leaving for Florida, Jolson stated yesterday that he was going to rest, and that Dr. Cornelius Coakley, his physician, told him to take a long rest.

"Right now health means everything to me," Al said. "I'd rather be a chairpusher on the boardwalk, if I had my health, rather than a broken down star."

April 1 Jolson will leave Florida for Europe, China and Japan, and will return to New York next season.

ZIEGGY'S WIRES

Hope was aroused in the Ziegfeld office last Thursday that the blaze which destroyed the Palm Beach and Breakers hotels at Palm Beach, also included the telegraph office. But Friday morning about eight telegrams from Zieggy turned up.

Realizing that the telephone would have substituted, perhaps worse.

It was hinted the cause of the fire might have been a petition thrown out by several exchanges of hot wires between Zieggy and Stan Sharpe.

Husband of Chorister Dislikes Her Publicity

Washington, March 24.

Granville C. Bradford, a real estate dealer here, comes back as his wife, former chorist girl, Betty Burch. Last week the former chorist asked for police protection as she feared Bradford would harm her. Bradford, now, states the divorce proceeding brought by his wife is nothing short of a blackmail enterprise.

Bradford filed in the District Supreme Court last week a petition asking the court to restrain his wife from alleged publicity stunts, portraying the various stages of the divorce proceedings.

He charges that her whole plan is to pull these publicity affairs to "extort money from him," and he adds:

"Since the institution of the suit, said Betty Burch-Bradford has made repeated threats to ruin the said defendant, Granville C. Bradford, socially, physically, and more especially financially. She has further stated that his wife has caused 'long and sensational' articles to be printed in the daily papers concerning the alleged affairs of himself with other women. This publicity, he says, has already badly affected his business, and that unless his wife is restrained, Bradford tells the court, she will eventually ruin him."

Another thing the former chorist girl is doing, according to Bradford, is to constantly call him at his office, interfere with his business, and "has done other things to molest and harass him."

House Mgr. Asks For and Gets Volunteer Play Jury

Worcester, Mass., March 24. A volunteer play jury asked that "Julius" the virtuoso was named "Simon Called Peter," should remove her gown with less speed or, in other words, not to enact this particular scene with quite so much enthusiasm.

Eugene P. Shea, manager of the Worcester theatre, invited the volunteer jury. As a result of the decision, Julius was requested to disrobe less completely and more demurely.

Vivian Martin and Songs

Vivian Martin withdrew from the Mulligan & Trebilcock new musical, "Fast Workers," after several days of rehearsals, to succeed Helen Hayes in "Quarantine" this week, when the latter left to begin rehearsals of "Caesar and Cleopatra," which the Theatre Guild has in rehearsal as the dedicatory attraction of its new Theatre Guild House, April 1.

An inside has it that Miss Martin's withdrawal from the musical was by mutual consent when the actress was not any too certain of her vocal attainments in regard to several musical numbers allotted her in the piece.

Irene Dunn was substituted in Miss Martin's role in the musical.

B'WAY BAD BOYS HELD IN HOUSES

No Attractions to Replace Them — "Handy Man" Out

Only one Broadway attraction is listed to close at the end of the week. It is "The Handy Man" which however may be moved from the 39th Street to the Punch and Judy.

Other attractions known to be playing to hopeless business are permitted to continue because no new attractions are in sight. The "bad boys" are guaranteeing, with the managements grasping at straws.

THE HANDY MAN

Generally rejected and designated as "crude" by the "Sun-Globe" (Rathbun). Opened March 8. (Fred) said, "won't go beyond a month."

"The Handy Man" was produced by Sam Comdy, Inc. It is in its third week. Business the first week was reported under \$2,000 with the second week's trade even worse. E. R. Thomas of the "Telegraph" is reported the backed, though the attraction is in a Shubert house.

PATIENCE

Neglected by most of the first reviews. Others not particularly enthusiastic, although "Sun-Globe" (Woolcott) quoted it, "gay and spirited." Opened Dec. 28.

"Patience," a Gilbert and Sullivan revival, will close at the Greenwich Village Theatre Saturday. It was produced by the Provincetown Playhouse and moved to the Village house for air returns, but failed to qualify for removal to Broadway.

Stone Off on Sundays

Chicago, March 24. During the remainder of the engagement of "Stepping Stones" (Fred Stone) at the Illinois, the Sunday night performances will be eliminated commencing April 5. A Wednesday matinee beginning April 8 will be added.

"HAWTHORNE" WITH MUSIC

Report says L. Lawrence Water is thinking of producing a musicalized "Hawthorne" of the U. S. A., the straight comedy Douglas Fairbanks played on a run at the Fairbanks Playhouse, New York, during a recent performance of "Fuzien."

If the promotion goes through, Oscar Shaw may play the Fairbanks role and Grace Moore, under an arrangement with Sam H. Harris, take the leading feminine singing part.

Elsie Janis Lost Jewelry

Elsie Janis lost her entire available stock of jewelry on hand in her dressing room at the Fulton New York, during a recent performance of "Fuzien." It was valued at \$15,000. It is said to be uncertain whether it was taken during the night of the performance. Included was a ring given her some years ago by Charles Dillingham, valued at \$5,000.

Hoover on One Nighters

Washington, March 24. Government officials, who have often heard those directing the activities of amusementists state that business was completely gone in the one night stands and in many of the larger cities of the country, believe that Secretary of Commerce Hoover "hit the nail on the head" the other evening when he stated that the "white collar" jobs were very much on the decrease throughout the entire country. Statistics have proven that it is the clerks, and the other office workers, be it for a large or small salary, that are the mainstay at the box office.

In a address before the Clay Products Institute, Mr. Hoover said: "While the actual labor employed increased during the period by a small percent, because of the small growth in population the number of people in direction and administration of American industry decreased very materially. In other words, we have had a decrease in white-collar men as against the working group."

Secretary Hoover also stated that the standard of living since 1919 had gone up 19 percent.

COLLINS' RECEIVER

Harry Collins, Inc., theatrical modiste, has consented to having a receiver appointed for its business in an equity action by H. R. Mallinson & Co., Inc., which has a \$30,000 claim against Collins, Inc., for goods sold. Liabilities are said to total \$190,000 and assets \$50,000.

JOHN STEEL MARRIES

Weds Mabel Stapleton, Non-Professional, at Dayton, O.

Dayton, O., March 24. John Steel, tenor with the Music Box Revue, was married here last Thursday to Mabel Stapleton, non-professional of Pittsburgh.

The marriage was performed by the Rev. W. C. Teetern of the First Brethren church at the Miami hotel in the presence of the principals and friends of the company. Steel gave his age as 30 and Miss Stapleton as 22. Steel was previously married, having been divorced a short time ago.

Mrs. Steel met her husband when he was playing in San Francisco three years ago. A short acquaintanceship was renewed in December, 1924, when the Music Box Revue was in Chicago. Chase Columbus was best man and Florence Moore bride's maid.

Steel and his bride will play a route over the Keith-Albee Circuit following the close of the Music Box Revue shortly, the tenor signing a contract here with a representative of that circuit.

Woolcott-Cornell Girls

Ithaca, N. Y., March 24. For Alexander Woolcott dramatic critic of the New York "Sun," has agreed to come here, galloping and all, for a lecture on Friday before the Cornell's Women's Club.

Alex is booked to talk on "The Life of the New York Stage From a Dramatic Critic's Viewpoint," with emphasis upon "the mysteries of life before the footlights," according to local billing.

His first choice was the original choice of the Women's Club, and his address was scheduled for a month or so ago. But, giving no reason, Hey suddenly "cancelled." Letters and telegrams sent by the Cornell girls went unanswered.

BOSTON'S PRESS CLUB SHOW

Boston, March 24. The annual frolic of the Boston Press club, commemorating the 40th anniversary of that organization, was held at the Colonial theatre last week to a capacity house. Eddie Cantor was master of ceremonies.

TOURING STOCK PEOPLE LIVE ON \$1 A DAY

In Tanks in Mid-West—Company Intact for 25 Weeks

Deploable conditions endured by a touring stock company traveling in middle western tank stands was disclosed by an Equity representative, who investigated the attraction because members were behind in payment of dues.

It was claimed that the players were subsisting on \$1 a day. Matinee business grossing \$6.40 and \$3 on the day was verified. Yet the attraction has held intact for 25 weeks.

The fact the show is co-operative and the hope of better business supplies the only explanation why the company remained intact—or the dream of reaching "Mecca" (New York).

When it was suggested they jump out of the territory the answer was the show never got enough money to get the fares.

BELASCO'S 50TH

David Belasco's 50th year in the theatricals will be elaborately celebrated this July. His introduction to show business was made in San Francisco 1875, and the Belasco family there is still connected with the Alcazar in that city.

Belasco's golden jubilee will find that producer coddling three of the season's hits, "The Harem," "Ladies of the Evening" and "The Dove."

That Girl!

When a girl is disagreeable in a musical show few of the other girls escape becoming aware of it.

In a musical show on Broadway is a dressing room that formerly held three principals. Two of the girls did not like the third. The third girl made herself so thoroughly disagreeable her companions insisted upon a separate dressing room. Although the stage manager informed the two principals the only vacant dressing room was on the fifth floor of the theatre, among the choristers, the two young women said they would prefer to dress there, climbing four flights of stairs from the ground floor in preference to remaining with their sister-making sister professional.

Eddie Cantor for 5 Years

Boston, March 24. Flo Ziegfeld has the signature of Eddie Cantor to a contract for five years.

Mrs. Cantor, currently star of "Kid Boots," will receive under the Ziegfeld agreement, a liberal percentage of the gross receipts against a more liberal weekly guarantee.

MORDKIN'S DANCING SCHOOL

Mikhail Mordkin, the Russian dancer, features "the recently closed" "Greenwich Village Follies," will remain in this country and is preparing to open a ballet school. Simeon Gest, brother of Morris, will be associated with him.

Greene's Daughter Divorced

Los Angeles, March 24. Helen Greene, 24-year-old daughter of Clay Greene, playwright, has been granted a divorce from Fred Mills Gilligan, wealthy Florida hotel owner, the grounds of cruelty and desertion.

Miss Greene, who has been absent from the screen for two years, will return shortly.

Hopper-Davenport in No. 3 "Prince"

Among the leads for "The Student Prince" (No. 3) being prepared for Philadelphia are De Wolf Hopper and Eva Davenport.

MAC LEOON AND SMITH FAIL DOWN TRYING TO HOLD UP L.A. BROKERS

Managers for Two Houses Demanded 25c Premium Per Ticket from Agencies—Brokers Refuse and Bar Both Theatres

Los Angeles, March 24.

Louis O. Maclooon and Edward D. Smith tried "a Shubert" on the local ticket brokers and failed, with the result none of the hotels, clubs and agencies in Los Angeles is handling seats for the Mason and Playhouse which the duo operate.

Prior to the opening of "Nanette," at the Mason, which the managers had leased, Smith, a former Shubert executive in Boston, called in one of the leading ticket brokers and informed him that to handle tickets for the Mason he would have to pay a 25-cent premium to the house.

George Gittelsohn, the broker, informed Smith he had heard of the Shuberts pulling a stunt like this in the east," but had never heard of it being tried in a town where auctions were being put on in stock form. That riled Smith as well as his partner and they began to storm.

Gittelsohn, who operates three stands in the best hotels here, suggested that instead of scaling the seats at \$2.50 as they wanted to, they should scale them at \$3 and sell them to him at \$2.75 along the same lines as managers did business with Florence Maclooon at the Playhouse at one time. He explained that his stands got a 50-cent premium on each seat and that were he to give them 25 cents of this amount and pay the U. S. government three cents tax on each ticket, he would lose money in handling the tickets. Under these conditions Gittelsohn refused to do business.

It was then suggested that the managers let it be known on Monday that the show opened Gittelsohn had 150 seats given him in advance. He supplied them to his customers, paying the box office price for the tickets, despite the demands of the local impresarios that he give them 25 cents extra a ducat.

Rebuffed and defied by the biggest agency in town, Maclooon and Smith decided to play a trump card. They would not do business with any ticket brokers who preyed on the poor public. So they took 50-line double column space in the papers in which they said that in the future seats would be on sale at the box office only of the Playhouse and Mason.

Managers' Advertisement
The advertisement said that the theatre managers believed that the public had stood long enough for the abuse and excessive charges made by the brokers. And that in the future the public would purchase seats in advance at the box office one week ahead starting every Monday morning. It continued by saying that Messrs. Maclooon and Smith deplored the underhand methods scalpers resorted to in order to secure tickets and re-sell them at higher prices than the box office. They declared that they were stopping the sale because the brokers had tried time and again to dictate the price that the theatre should ask for its merchandise, so therefore, they were courageously inviting the other theatre managers to co-operate with them in eliminating the ticket scalper evil which was in existence here.

The stunt was figured by the managers as a corking good publicity stunt. It made a hit with the buying public who were ignorant of what had transpired between the house executives and the brokers. For the first two weeks the house played to practical capacity with the advance at the Mason light for this week.

At the time that Gittelsohn conferred with Maclooon and Smith the former informed the broker that as a concession no advance would be asked of them at the Playhouse where "Kelly's Vacation" was the attraction. The broker thanked him for his kindness but informed him that the request for seats was light.

(Continued on page 25)

Conrad's Royalty Claim

A suit impending between Con Conrad and J. P. McEvoy, the former claiming participation in McEvoy's royalties for material originally in "The Comic Supplement," and now in Ziegfeld's "Follies." The claim is being argued by attorneys representing both. McEvoy is getting \$500 weekly for his contributions in a spring "Follies."

Conrad and McEvoy teamed in writing numbers for "Supplement," the latter doing the lyrics while Conrad composed the tunes. It Conrad composed the tunes, it appears none of the "Supplement" numbers were inserted in the "Follies," but Conrad contends he is entitled to half of McEvoy's royalties on any matter out of the defunct revue. Conrad bases his claim on an agreement entered into with McEvoy.

The latter wrote Conrad a proposal that by mutual consideration he would release the tunes provided Conrad released claim on the lyrics. A book of "Supplement," Conrad, who expended \$100 in orchestra, numbers, refused, and turned the matter over to attorneys.

Conrad's letter in the new "Follies" edition were written by Werner Janssen, without remuneration, according to report. It is understood Janssen figures a return in the way of publicity.

"LOLLIPOP" CLOSING

Ada Mae May Renew With Savage or Head "Six Hopkins"

Ada Mae Weeks will wind up her season in "Lollipop" in Atlantic City April 26. Present indications are that the star will renew her contract with Henry W. Savage for the coming season and will have a new vehicle.

Should the Savage negotiations fail Oliver Morosco is figuring upon Miss Mae as a possible star for his musical version of "Six Hopkins" which he will do here next season after a summer test of the piece in Los Angeles.

"PATIENCE" FOR PHILLY

Philadelphia, March 24. The Savoy Company, well-known organization, devoted to the annual production of Gilbert and Sullivan comic opera, will this spring present "Patience." The date will be early in May, with probably three performances. J. W. F. Leary will conduct the orchestra in the place of Hugo van den Boesem who died a few days ago. Joseph Craig is stage director, and Walter Arntz, stage manager.

The cast will include Marie Zera, Sara Bailey, Mary Falk, Betty Boyd, Edith Buchanan and Ellen Orton, as well as Herald Etchells.

"DARK ANGEL" IN 2 PLACES

"The Dark Angel" will receive a presentation on the Coast in Los Angeles at Louis Maclooon's Playhouse next Monday. This piece, current in New York at the Lyceum, where Reginald Mason and Patricia Collinge have the leads, will have Robert Ames and Marion Cookley as its principals in Los Angeles.

WALLACE CLOSES "WEEDS"

Sam Wallace's "Weeds" closed Saturday at the Montauk, Brooklyn, N. Y. It had been out two weeks written by John B. Hymer and Leon Clemens. The other show in which Hymer was interested as a co-author, "In the South Seas," closed at the same theatre the week before.

"DUNCE BOY" REHEARSING

The Art Theatre's third production, "The Dunce Boy," opens April Pool's Day in New York. Gareth Hughes has been signed for the title role. Lulu Vollmar is the author of the comedy-drama. Henry Stillman is staging it.

Reichenbach's Peeve

A circular containing a comment on press agents written by Fred Donaghey in the Chicago "Tribune," and remarks alongside by H. L. Reichenbach has been distributed around Times Square within the week.

Variety published two weeks ago the Donaghey story, heading it, "Slam for Theatrical Press Agents." That head appears over the reproduction, while alongside are the remarks signed by H. L. Reichenbach, headed, "Donaghey Knows." Following the remarks say:

"This article by Fred Donaghey refers to the Theatrical Press Representatives, Incorporated. 'His officers are Wells Hawks, president; Edward S. Pigeon, vice president; Francis E. Reed, secretary.'"

"Hawks is more or less a free lance, and responsible for the fake marriage announcement of Nora Bayes and Lew Cody last year. His work on a Mary Pickford picture last year is still referred to as the season's worst showing."

"Reed represents A. L. Erlanger, and is directly referred to in the article by Mr. Donaghey as the signer. 'H. L. REICHENBACH.'"

There is a Harry L. Reichenbach, press agent, lately reported as having been rejected as a member of the first Press Representatives of America, Incorporated. He usually calls himself Harry L. There is no way to identify him as 'H. L. Reichenbach,' the signer of the above.

The T. P. R. is understood to have been organized by a group of recognized publicists to lighten the standard of press agents.

Whoever made the statement signed "H. L. Reichenbach" erred in linking Wells Hawks' name to the first name of the new organization of Nora Bayes and Lew Cody last year."

The "fake announcement" was uttered by Miss Bayes in person to Variety's correspondent in London and cabled to Variety by him. The cable carried a doubting expression and was printed in the "stage" news as a press agent under a 10-point head. Later a letter arrived from Variety's London correspondent, who stated he had held no faith in the statement, as Miss Bayes put it to him, but as she was willing to stand for it, he sent it over.

Harry L. Reichenbach is a press agent under engagement at present to Famous Players. Reichenbach is understood to have been responsible for a series of articles dealing with how he, as a press agent, had boxed editors into printing stories giving publicity to his clients.

Road "Follies" Closing

The Ziegfeld's road "Follies" will end its season Saturday. The attraction did not start touring until the middle of the fall period, but it is claimed all the time allotted the show has been consumed. Only the major stands were played.

The spring edition of the "Follies" at the New Amsterdam, New York, is expected to keep going through the balance of the season and summer with little change.

The next "Follies" is not due until fall.

JULIA CHANDLER, COURIER

Julia Chandler, with the Selwyns, handling publicity for some years, is to be the avant courier for the productions to be presented in Paris under the combined management of Richard Heardon and Norman Ben Geddes.

The two productions they plan for the Paris season is a piece entitled "The Myth of Christ," and a new version of "Joan of Arc."

Mitzi-Savage Controversy May Be Patched Up

Mitzi, on tour in "The Magic Ring," and Henry W. Savage, may not come to a parting of ways after all, according to reports, unfounded.

Mitzi's current contract with Savage expires in May. Several months ago the star and the producer held several conferences regarding renewal with the actress unwilling to renew and nothing being accomplished other than a frank statement from the actress she had not renewed her contract.

A contention in the Mitzi-Savage controversy is said to have been both in terms regarding remuneration and principally because Savage could not be interested in sponsoring a Hungarian opera which Mitzi acquired while abroad last season, reported as claiming it too expensive a proposition in these hectic days. The recent opera venture is said to have influenced Savage to reconsider.

Studios in New York City

In the three cupola-towered stories of the Chickering Hall building, at 29 West 57th street, are the new studios of Strauss-Peyton, photographers. A formal opening of the New York Studio Institution will be held this Friday (March 27).

In photographic lines it is something of an advent for Strauss-Peyton to come into New York. For years B. R. Strauss and Homer Peyton, in Kansas City, made their "Strauss-Peyton" trade mark known to the professionals who wanted the best still pictures.

Despite urgent invitations for this noted firm of photographers to invade the metropolitan district, Strauss-Peyton remained aloof until increasing professional business spoke for itself, as New York still remained the center, while K. C. was and is merely a stopping-off place for show people with dates there.

Specializing in Posing Strauss-Peyton are famed for the excellence of likenesses, the firm's specialty being the difficult posing so neglected by other theatrical still photographers, mostly because the others never knew how. The finish of the S-P product is another recommendation, while the firm's reproductions at reasonable terms are acknowledged by newspaper art staffs the best procurable.

While of the highest class and type of theatrical photographers, Strauss-Peyton moderately scales in price.

Many a professional made attractive or handsome in a photograph by this firm will hear of its New York location with much elation.

NO. 2 "MY SON" IS OFF

The proposed second company of "My Son" for Chicago has been postponed with the proposed financials reported as having added their causal behind a westerly producer for another season.

Gustav Blum, who produced the original company current at the Chicago, was to have staged the production in exchange for an interest.

Now Blum plans taking the original company to Chicago, after the New York run, instead of forming another company.

DINNER FOR DOC HALL

Chicago, March 24. Mark Helman, Mort Sinner and Ascher Levy tendered a dinner to O. L. (Doc) Hall, dramatic editor of the Chicago Journal. The event was staged in honor of his recently acquired ownership in the paper, bequeathed to him by the late John C. Eastman.

"MERCENARY MARY" OPENING

The initial performance of "Mercenary Mary," L. Lawrence Weber's new musical comedy, with Sam Hinton, Madeline Fairbanks, Louis Simon, John Bole, Jere Delaney, Aileen Kearns and G. Davidson Clark, will take place in Washington, D. C. Monday.

The book, music and lyrics are by William F. Friedlander, Isabel Leighton and Con Conrad.

New Comedians in "China Rose" Don Barclay and Bert Gilbert have replaced McCarthy and Moore as comedians with "China Rose," at the Knickerbocker, New York.

Brown's Gout Rights

A. O. (Bert) Brown, continuing manager of the Playhouse, New York, who retired last season as the long distance champion Shepherd of the Lamb, tarried around the club last week with the gout. An affliction for wealthy persons, Brown is entitled to rest for once he had plenty of sugar. Bert contends that when he quit his stage, he did not relinquish his gout rights.

"Milgrim's Progress" with Louis Mann May Return

"Milgrim's Progress" is again promised for Broadway, due next month, according to the author, Benjamin Okrod, former critic on a Jewish daily, and Louis Mann will again be starred in it. Mann is claimed to have promoted a contract that will keep the show going for 10 more weeks in New York, even though it does not make a penny.

The comedy played several months here, moving about twice for a total of three theatres. The producers were Hills-Strauss, Inc., new to the managerial field. Okrod alleged he was paid no royalties during the engagement (show opened on tour), and demanded the book be returned. He claims it is now his rightful property through a royalty contract breach.

Mann walked out of the show when it was at the 39th Street, the piece closing the same week. Hills and Strauss started suit for \$100,000 which still stands. Mann's contract called for his appearance in "Milgrim's Progress," and as he will resume, it is contended the suit will have little chance. According to legal opinion, it does not matter who controls the show as the Mann contract is concerned.

The attraction drew attention first by reason of the producers putting \$10,000 in bank to guarantee Mann's salary for 10 weeks.

FRIARS' FROLIC SUNDAY

The end men at the coming Friars Frolic Minstrels Sunday night at the Manhattan Opera House will include Will Rogers, W. C. Fields, George M. Cohan, Willie Hopper, Willie and Eugene Howard, Joe Brown, Jimmy Huxley, Charles King and Harry Delf.

Interlocutors will include Raymond Hitchcock, Julius Tannen, J. J. Corbett, Capt. Ira O'Hay, Tony Haskell and Franklin Ardell.

Last year Fanny Brice and Florence Moore acted as ends, with Tony and Fanny as the first pair. An effort to secure the same trio will be made by the Friars.

Barrett's Colored Show

Chicago, March 24. Carl Barrett is casting and will shortly produce a colored musical comedy entitled "Melody Land." The book has been provided by Will Hendrickson, the music by Dr. Koven Thompson.

"The Bat" is on its third Chicago engagement at Barrett's local Central Theatre.

Lupino Lane as Ko-Ko

A rather guarded secret around the Shubert offices is that Lupino Lane, the English comedian, late of the "Follies" and "Broadway," will star in the Ko-Ko in their forthcoming "Mikado" production. Apparently the secrecy was due to the indisposition to allow some of the Gilbert and Sullivan nut fans get the idea of an untraditional presentation. Most of the G and S fans take their stuff straight and care not so much for stage embellishments as for the chorus and capable (and traditional) principals.

Lane is new to America as a Gilbertian interpreter and as the Ko-Ko role is the most famous in the entire series, as well as the funniest, the information was started many wondering what his qualifications were.

Marie Dressler will be the Kishka in the same role, so apparently the production will go in heavier for the comedy than the singing.

SHORTAGE OF ATTRACTIONS KEEPING MANY IN-BETWEEN SHOWS GOING

Premieres Slowing Down—Of New Entrants "Fall Guy" Alone Looks Like Hit—High Speed Musicals Maintain Pace, While Dramatic Leaders but Slightly Off

Bookers of Broadway theatres are running around in circles trying to find fresh attractions that have any indication of a chance to land. Perhaps more than a dozen current attractions ordinarily would have been taken off by now, but for the undisputed play shortage.

There was but one premiere last week and only two are carded for the coming week, not including the new productions listed for little theatres, and those in the Village. The current week offers a revival, two attractions, which are co-operative, and two repeat shows brought in as stop-gaps. One of the co-operative attractions is starting in a 300-seat house.

"The Devil Within," the single opening last week, got around \$4,000 or slightly more at the Hudson, and appears to have no chance. A recent entrant is known to have gotten less than \$2,000 last week, but for some reason is holding on until Easter. Two other new shows were reported at half that price.

There was a better tone of business generally last week, but the increased takings in most cases only held good until Saturday, when the spring week was hampered by the rain. A reaction was expected after the income tax strain was over, and that was indicated to be so. This week and next week should see further, though slow improvement. Holy Week is surely to be off, with the final stage of the season coming with Easter. Few new attractions are expected until then.

There are three stand-out attractions in the ticket agencies. They are "Rose-Marie," "Follies" and "The Dove," the latter being a drama. The balance of the field trails, but includes the top-money getters, on the list, such as "Is Zat So" and "The Student Prince." "The Student Prince," "Rose-Marie" and "Follies" were virtually tied for gross leadership last week, all quoted around \$37,000, or a few hundred more. "Lolita the 14th" was claimed around \$34,000; "The Love Song" was slightly under \$30,000, which while still big money, includes cut rating for the upper floors; "Music Box Revue" improved and lofted \$26,000, that approximately gross also going for "Lady Be Good," "Boyz n' the Street," "Highly Rated," "Artists and Models" did better and went to \$16,000; "My Girl" held strongly to over \$12,000; "Topsy and Eva" moved up a bit to \$14,500; and "China Rose" got between \$8,000 and \$9,000. "Is Zat So" boosted its gross \$1,000 for a count of \$23,000; "The Dove" got \$17,500; "The Harem" was around \$16,000; "Ladies of the Evening" over \$15,000; "The Fall Guy,"

(Continued on page 54)

Arthur Pollock's Fame

Arthur Pollock, dramatic critic of the Brooklyn "Daily Eagle," received a novel proposition from a Washington Heights dentist who explained he had some \$15,000 to invest in a play, and was willing to reimburse Pollock for helping the movie specialist select a suitable play.

The dentist explained he is a subscriber to Variety, and impressed by the fact Pollock led in the critics' box-office score, he decided to enlist the "Eagle's" theatrical expert on picking a play.

Pollock is considering whether he would be interested to officiate in such capacity, admitting he judges produced plays and not scripts in the embryo.

Nominating Committee Of Six With Alternates

At Equity's general meeting at the 48th Street theatre the nominating committee to select the ticket for the annual election, which takes place in June, was completed. The council appointed three of the committee were Percy McCall, chairman; Elsie Ferguson and Jeff De Angellis.

The meeting voted on 30 names for the remaining six members. Those chosen were (Miss) Percy McCall, Mary Shaw, James Kirkwood, George Le Guerre, Henry Stephenson and Fred Burton. Six alternates appointed are Blanche Yurka, Olive May, Earl Mitchell, Herbert Yost, Frank McIntyre and Louis Weinheim.

According to the constitution the nominating committee is supposed to be named by the council. To eliminate the chance of being charged with perpetrating themselves in office the officials have asked members to select two-thirds of the committee. The council on Tuesday went through the formality of confirming the selections at Monday's meeting.

"FLESH" GOING ON

"Flesh" will probably reach the boards after all, Arthur J. Lamb, the producer, having met obligations specified by Equity. The attraction has the unique standing of having paid two full weeks' salary during rehearsals.

The first week's salary was paid by Equity. Lamb agreeing to cutting up \$1,000 deposit, which was one-half the amount of the two weeks' salary deposit required. Last week Lamb paid the company the second week's salary and deposited \$2,000 guaranteeing another two weeks when the show opens.

"Lost" Cast Paid Off

"Lost," tried out for one week by Carle Carlton, appears to be entirely lost. The show abruptly closed owing salaries. The manager, however, had posted negotiable stock with the Empire Trust Co. in lieu of a cash bond with Equity.

Monday Equity was informed by the bank that the stock had been sold and the money was available. Members were paid two weeks' salary immediately. The amount involved was \$4,000. A balance of \$800 over the salary claims was refunded to Carlton.

BILL MACART'S PLAY

"Sign Here," a mystery farce by William Macart, of Macart and Bradford, is in rehearsal under the direction of Seymour Brown, who will sponsor the production.

The current cast includes Harry Bulger, Thomas Shearer, Mark Sullivan, Isabel O'Madigan, Grace Reals and others.

Belasco and "The Road"

Now that the dirt play agitation has apparently become spent so far as Broadway is concerned, an unlooked for phase has developed. Managers of out of town theatres have been looking the questioned plays over. One has declared he will not play at least three of the alleged bad places.

The objecting manager controls houses in a lesser, though important city. His clientele is principally that of well known citizens—persons who might see the questioned shows in New York but would object if they were offered in the home town. The odd angle of the manager's objection is his contention he could not afford to play either of the shows stamped on, by the citizens' jury ("The Knew What They Wanted" and "Desire Under the Elms"). A booking office was instructed not to include those shows in next season's bookings. The end has a population of about 225,000.

It has been stated that David Belasco, who produced two plays ("The Harem" and "Ladies of the Evening") which came under fire in the raw play controversy, did not contemplate sending those attractions on tour, even at the time they were produced. There is the probable qualification the shows will play the major stamp of fairly well established Belasco is not particular whether they are played out of town or not. Several other producers have committed themselves by saying the outside of New York, Chicago, Philadelphia and Boston the country is a theatrical desert.

Whether Belasco is through with the road, so far as the two productions named, remains to be seen but it is hardly likely he can profitably tour "The Dove." Will the show grossing \$18,000 it is claimed the profit was considerably less than \$1,000. A weekly production expense charged is included in the price of the critic. It is a profit is likely. Inside reports say that Belasco produced "The Dove," knowing it would never be a money maker but he was desirous of presenting a play which would draw the praise of the critic. It is a notorious fact that Belasco productions have always evoked a difference of critical comment. Many panned Belasco shows have been big winners.

This season Belasco has been more active than ever, putting on four productions rapidly. Next season it is understood he will produce at least five new shows. It is assumed most will be for Broadway consumption principally.

HOUSING ROAD SHOWS

Houston, Tex., March 24. The Palace theatre, Interstate's former stock house, will be rented for independent presentations. R. A. B. Goodman, Karl Hobbiltselle's personal representative, was here last week and concluded arrangements with Milton Goss, who handles road shows, and one of the wrestling promoters who desires to stage mat contests in the theatre.

Goodman is understood to have closed with Goss for a \$100 nightly rental, while the wrestling promoter guarantees that sum, and also gives the Interstate the privilege of 20 per cent. on the gross receipts.

Madame Petrova's "Hurricane" will open the Goss season.

Leblang, Bank Chairman

Downtown banking friends of Jos. Leblang are arranging a dinner in celebration of the election of Mr. Leblang as chairman of the Board of Directors of the American-Union Bank of New York. The bank is at 10 East 22nd street.

STRONG MEDICINE

Anne Forrest was out of "Seventh Heaven" last week at the Riviera, being temporarily replaced by Grace Menken, sister of Helen, who created the le 4 role in the original cast. The show, which played Newark, O. Miss Forrest was taken ill with laryngitis, aggravated by taking too strong medicine. She is expected back in the cast this week.

Mask and Wig's Annual Starting Out

Philadelphia, March 24. This year's Mask and Wig (University of Pennsylvania) production, entitled "Joan of Arkansas" will have its first public performance Saturday night in Wilmington, before starting on the most ambitious Western tour ever attempted by the club.

Performances will be given in Cleveland, Detroit, Chicago, Pittsburg, Lancaster, New York and Atlantic City, previous to the opening of a two weeks' stay at the Forest Theatre, here, beginning Easter Monday, April 13.

This is the first time the Mask and Wig have ever had two weeks, one week having always been the limit.

RELIGIOUS DRAMA

Special Course in Stage Art Open to Clergy

Chicago, March 24. The fifth annual Drama League Institute will be held on the campus, Northwestern University, Evanston, June 22-27.

Prominent on the program will be a course in religious drama, directed by Mrs. A. Starr Best, first president of the league. This standardized course is accessible to clergymen, sisters, teachers and others interested in church work, giving them an opportunity to study and evolve theories of acting and production especially adapted to church drama.

DEATH STOPS SHOW

Dayton, O., March 24. Presentation of "A Red Owl" and "The Choir Rehearsal" by the Urbana (Ohio) Community Players last week was indefinitely postponed because of the death of Helen Lowe, one of the company's leading players.

Miss Lowe and Clark Hamm, of London, Ohio, were killed March 18 here by a B. and O. train which struck their automobile.

Three others were slightly injured in the crash.

STUDENTS' ROAD TOUR

Syracuse, March 24. For the first time, Syracuse University administration will allow their students to take their show "on the road" this year.

During Easter vacation, the Hill Players appear in Binghamton, Elmira, Scranton and Wilkes-Barre. The entire production, orchestra, cast and "chorus girls" (all "hes") will go on tour.

HIGH SCHOOL BOY IN RECITAL

Theodore Tekaroff, 14, violinist, winner of the gold medal for Greater New York in the 1924 Music Week contest, will appear in recital, Aeolian Hall, April 10.

Master Teddy is a Brooklyn high school boy.

LICENSING CHURCHES PUTTING ON PLAYS

Will Tighten Up on Clergyman-Producers—Must Conform to Fire Regulations

London, March 14. For very many years past clergy and others, supposedly engaged in charitable pursuits, have infringed upon the law regarding the production of stage plays and the like with impunity. All manner of "production" of these plays in churches, chapels and village halls, and it has generally waited until a professional smalltime company arrived before the church was closed.

Particularly active have been the clergy in some of the poorer London districts in the production of plays in their churches. The most important of these churches is St. Phil's Covent Garden, which might almost be said to run a repertory with a regular "stock" company and a professional producer. Some of the productions at this church have been really good. They invariably take place on staging erected before the altar. Up to now no notice has been taken of these matters, but a recent case will doubtless lead to a general tightening up and vicars who wish to be theatrical producers will have to have the sense of their activities licensed as theatres.

A tiny Essex Village has started the trouble, and the Rev. Douglas Montague Heath, rector of St. John's, Hatfield Broad Oak, is today four guineas poorer owing to police action in regard to the production of a play in his parish church. He has received leave to appeal.

LITTLE THEATRES

"The Duchess of Broadway," the annual Massachusetts Institute of Technology show, was presented March 20, at the Somerville, Mass., theatre. March 23 a performance was given in Hartford, Conn., and the next evening another at the Waldorf Astoria ballroom, New York. The final performances will be given at the Boston Opera House April 20, 21 and 22.

The production has been coached by Ned Wadburn with the music written by Rufus L. Briggs, J. W. Esterbrook, D. K. Grant and Homer Hutton. The lyrics are credited to A. B. Brand, R. L. Briggs, D. K. Grant, W. F. Gee and B. P. Lambert. Rand B. Jones portrayed the title role. Others in the cast were Richard Whitney, W. J. Squire, Robert Minsin, J. P. Larkin, J. G. Walker, Edmund Bromfield, L. W. Irving, Benjamin Miller and R. S. McCormack.

The Maria Oatman Players gave a world premiere of "Chatterbox" (Continued on page 54)

Shows in Rehearsal (AND WHERE)

- "Fast Workers" (Mulligan & Treblisch), Bijou.
- "Thrills" (William Dugan), 63d St.
- "The School Maid" (Shubert), Shubert.
- "Queen Mab" (Oliver Morosco), Cort.
- "The Green Hat" (A. H. Woods), Eltinge.
- "Caesar and Cleopatra" (Theatre Guild), Garrick.
- "Sign Here" (Seymour Brown), Tecumseh Hall.
- "The Back Slapper" (John H. Meares), Bryant Hall.
- "Artists' Revels" (Anton Scibilia), Bryant Hall.
- "The Princess Intervenes" (Arden & Anderson), Bryant Hall.
- "Ruins" (Provincetown Productions, Inc.), Broadway.
- "The Duncie Boy" (Art Theatre, Inc.), Punch and Judy.
- "The Mikado" (Shuberts), (Winter Garden).
- Unnamed musical (Vinton Freedley), Liberty.



KATHLENE MORRIS

Kathlene Morris is one of the most promising actresses. She is of that unusual classification for girls of this day, soubrette-ingene, since she can sing, dance and handle dialog.

Miss Morris graduated from vaudeville production acts. In vaudeville she was ranked among the best short-dancing actresses in that division, attracting particular attention through her exceptional high kicking dances.

FILM CAPITAL BACKS OPERA PLAN ON COAST

Hollywood Establishing
Permanent Grand
Opera Theatre

Los Angeles, March 24.

Signor Alfredo Verico, operatic director, and Creators, symphonie conductor, have organized a company here to establish a permanent home for opera in Hollywood. It will be known as the Hollywood Grand Opera Co., and plans its first opera within the next two months.

Under the plans there will be two operatic presentations weekly. Arrangements are being made to acquire a theatre. Carmine Bracetti is said to be financially interested in the venture with certain motion picture notables and civic officials. The scheme calls for opera at popular prices, ranging from 50 cents up. Among the works under consideration are "La Gioconda," "La Citta Sopolea."

ROGERS AT \$1,000 PER

Will Rogers has accepted a contract for a series of 60 humorous addresses, for which he is to be paid a guarantee of \$1,000 for each appearance. Charles L. Wagner has Rogers for the platform.

What through syndicated Sunday humorous comment, after dinner speeches, and now the platform, Rogers has reached the pinnacle for monopolists. He will be receiving revenue from at least four different sources, including his stage work in "The Follies," which, it is understood, will be continued regardless of the lecture circuit. Rogers has been in heavy demand for after dinner speeches, which have helped make him famous. For such functions he is said to receive \$500, in addition to sitting on the date and getting free.

Under the Wagner contract Rogers will speak for about one hour. It is presumed he will be surrounded with supporting platform talent.

DALLAS' CHICAGO OPERA LOSS AS CITY PUBLICITY

Dallas merchants and citizens took up \$7,551.40 to cover the deficit on the Chicago Opera engagement, marking up the expenditure as a city boomer.

The opera cost \$30,500 for three performances; \$3,500, for the theatre rental; \$1,223, stagehands; \$2,224.33, advertising. Total receipts, \$38,836.40.

The three performances brought the following returns: "La Gio-

MET ATTACKED

The New York "Graphic" last Saturday inaugurated editorially a scathing denunciation of the Metropolitan Opera Company, its management and workings, the basis of its plaint being that "American opera, composers and singers are taboo in that institution."

The editorial, which pointed out that Gullio Gatti-Casazza was an Italian, who had not become naturalized, despite 11 years in this country, was signed by James Craig Gordon, and a footnote to the article said that beginning on Monday, a series would start revealing "what is wrong with the Metropolitan."

The signature of James Craig Gordon is said to conceal the identity of an official in the paper's organization.

N.Y. POLICE BAND ST. LOUIS FOP

St. Louis, March 24.

The band of the New York Police Department registered at a terrible nose-dive Saturday. The organization discovered, Thursday, that it was the total advance sale for the two Saturday concerts and decided it could better redeem itself by offering proceeds to the Southern Illinois tornado sufferers. But even such advertising failed and when 2:30 rolled around Saturday afternoon there was only \$11 in the box office. The show was called off and the \$11 refunded.

Invitations to various limitations, including the city salaried for the orphaned, blind and aged, to attend the evening performance gratis, saw the entire audience numbering not more than 250, among which were 70 paid admissions which totaled \$50.

The cost of the concert, including transportation, was about \$1,600. The net loss to the band was \$1,550. The victims of the tornado will receive nothing but \$165 in individual subscriptions which the 60 members of the band gave to the Mayor of Murphysboro as their special train passed through the stricken town on its way to St. Louis.

SAN CARLO IN CHI.

Chicago, March 24.

Fortune Gallo will bring his two San Carlo Opera Companies to Chicago March 30 for nine performances. One of the performances of "Carmen" in English will be given April 1 by a cast including Olga Kargu, Lorna Donee Jackson, Charles Hart and Joseph Internati, assisted by the Pavely-Oukrainsky ballet.

Conda, \$10,604; "Boris Godunoff," \$9,585; "Tannhauser," \$11,095. Total, \$31,285.

SHOWS IN N. Y. AND CURRENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacity, with the varying overhead. The variance in gross is explained in the difference in business necessary for musical attraction as against dramatic play is also considered.

"Able's Irish Rose," Republic (149th week). Business improved slightly last week, but more of gains discounted by weak Saturday matinee trade. "Able" virtually outdistanced field, \$13,000.

"Ariadne," Garrick (5th week). Will be taken off in week and "Proconsul" shut out from the lot house, returns to Garrick. "Ariadne" strictly subscription production, \$5,000.

"Artists and Models" (1924), Casino (24th week). Reported road show, with "Mikado," or "Princess Ida" instated as new attraction. "Artists and Models" took good jump last week and reported around \$16,000.

"Beggar on Horseback," Shubert (10th week). Brought back a repeat act when "Sky High" was moved to Waldorf garden, forced withdrawal of "Big Boy." "Candida," Ambassador (12th week). Shaw comedy drama sitting pretty; has made money all along and popularity of revival should keep it going through spring. Last week's gross ranging to between \$22,000 and \$13,000.

"Cape Snekke," Martin Beck (6th week). Claimed to have picked up last week, but writer third act may have fluffed. Takings estimated over \$9,000.

"Chinatown," Knickerbocker (9th week). Third house for Cort opera; producer aiming for Broadway reputation. Business somewhat better last week; \$3,000 to \$9,000.

"Dancing Mothers," Maxine Elliott's (33rd week). Strong draw among matinee-patrons and not a losing week. Around \$8,000; house reported available for fresh attraction.

"Desire Under the Elms," Earl Carr (20th week). Passed by citizen's jury on K. O. O'Neill play to bump his new Broadway direct play campaign. Still strong matinee. Approximately \$13,000 or more.

"Eve's Leaves," Wallack's (1st week). New attraction added to premises this week. Show promising. Independent circuit group. Opens tonight (Wednesday).

"Fanny," New Amsterdam (40th week). Spring edition caught on with bang. Big demand in agencies. Last week \$47,000.

"In Zet Set," Charles (16th week). Non-musical legend; native laugh show continues to muzzle comedy but does not indicate abnormal profit. \$23,000.

"Hell's Belle," George M. Cohan (8th week). Third base for this show. Started at Wallack's, and second to Daly's and sacrificed downtown again. Business around \$5,000.

"Lady, Be Good," Liberty (17th week). Melody show looks likely to fall. Business not off confidence. At agency, house still brings smart audiences. \$25,000.

"Ladies of the Evening," Lyceum (14th week). Heavy demand not what it was first three months, but very big last week, when gross around \$18,000 or over.

"Leopoldine," Shubert (2d week). Brought up from Village last week, but unable to attract much attention. Moderate takings of about \$6,000. May pick up, however.

"Louis the 14th," Cosmopolitan (4th week). Assured of real business for this season, and reputation for production might carry it beyond summer. Claimed \$44,000.

"Mrs. Patrick Campbell," Belmont (11th week). Never won real call, but has been getting rather good money, considering house. Around \$6,000.

"My Girl," Vanderbilt (18th week). One of best liked musical comedies on Broadway. Getting \$12,000 and more weekly. This house money excellent in this moderate capacity house.

"My Guy," Bayne (28th week). Made quite run of it without starting much noise. Reported around \$5,000. Good for road house.

"Music Box Revue," Music Box (5th week). Regained percentage of pace last week and lifted \$22,000. House capacity only about \$10,000 above that. Rites to run until June.

"Old English," Ritz (14th week). As to whether slump to compute, actively big money. Takings last three weeks between \$14,000 and \$15,000. Rated one of season's dramatic successes.

"Pigs," Little (30th week). Extra matinee Friday weekly, this comedy having strong matinee draw. Business satisfactory, around \$8,000 for small capacity theatre.

"Proconsul," 49th St. (10th week). Since opened here, \$10,000, two weeks approximated \$6,000. The Guild will move back to

Garrick, following "Ariadne," which goes out this week.

"Puppets," Selwyn (3d week). Attraction on guarantee. Not been able to change first impression of light business. Takings last week indicated not over \$2,000.

"Quarantine," Henry Miller (15th week). Around \$10,000 estimated for last week. Last change taken Helen Hayes out soon. Question if that will affect trade.

"Rosa-Marie," Imperial (30th week). Still one of biggest sellers in agencies. Hardly any change in remarkable pace which keeps gross around \$37,500.

"Sally Irene and Mary," 44th St. (1st week). Like "Beggar on Horseback," attraction brought back as advertised beginning Monday.

"She Had to Know," Times Square (8th week). Started to considerable promise, easing off markedly, however, during March. Last week little different; around \$7,000; leaving soon; "Mismates" due April 8.

"Silence," National (20th week). Strong drama should have no trouble going through spring. Takings last week off from former fast pace, but still profitable and likely to improve. Claimed \$20,000.

"Starlight," Broadhurst (47th week). Doris Keane's starring attraction has not yet pulled real business, but at least feminine appeal and figures good for road. \$7,000 to \$8,000.

"Student Prince," Johnson's (17th week). Shubert's act production this season. Business fluctuated during slump, but never seriously affected. Last week's profits being made. Over \$37,000 and tied with "Rose-Marie" for first money.

"Sky High," Winter Garden (4th week). Moved from Shubert last week. Garden suddenly went dark when "Big Boy" stopped because of "New York Times" strike.

"The Dark Angel," Longacre (7th week). About making even, with takings moderate—\$6,000 to \$7,000. Looks like one week more.

"The Devil Within," Madison (2d week). Opinion divided. Last week's only premiere. Little call noticed in agencies.

"The Dowry," Empire (7th week). Appears to be leading the dramas in agency demand and business. Places it above "Rose-Marie" as its best. Quoted around \$17,500.

"The Fall Guy," Eltinge (3d week). Virtual capacity for new laugh show, going to have grossed \$12,000 second week. Scale has been \$2,750 top, but boosted to \$3,30 this Monday.

"The Firebrand," Morosco (24th week). Better break last week, takings estimated around \$18,000. Good, but doubt continuance into warm weather.

"The Guardsman," Booth (24th week). Business about better during last week, though off after-noon Saturday; virtually sapped increase here as elsewhere; \$3,000 to \$4,000.

"The Handy Man," 39th St. (3d week). Final week; mixed no-gain and loss business. Slated at pace under \$2,000 and reported even worse second week. "White Cargo" moves in from Comedy Monday.

"The Harem," Belasco (17th week). Agency demand not what it was during first four months, but business holding to big figure box office taking up slack direct. \$15,000 to \$16,000.

"The Little Minister," Globe (1st week). Second Barrie revival under Dillingham direction this season. Got off to encouraging start last week with gross of over \$11,000; under ordinary conditions would have been better.

"The Love Song," Century (11th week). Getting important money though pace of first two months has dropped markedly. Cut rate counting in upstairs business. Estimated \$28,000 to \$30,000.

"The Night Hawk," Bijou (5th week). Made claim to improvement with count still between \$6,000 and \$7,000. Most of sales are from cut rates. May battle upward.

"The Rat," Colonial (7th week). Another attraction depending consistently on cut rates. Business averaged around \$7,000 weekly. Even break.

"The Show-Off," Playhouse (60th week). Extra advertisements which got returns last week. Takings around \$7,500. Strong for this stage of long run.

"The Wild Duck," 48th St. (5th week). Hasen revved rather ex-

ceptional. Business was held to profitable pace with last week's gross quoted between \$10,000 and \$11,000. Actors' Theatre quite satisfied.

"They Know What They Wanted," Elway (18th week). Top money getter of Theatre Guild's crop this season. Off like others lately but still doing very well. Around \$12,000.

"Topsy and Eva," Sam H. Harris (14th week). Steadied last week with improvement shown. Takings were \$14,000, which turns profit both ways. Not up to Chicago rep, yet successful.

"What a Glory," Plymouth (30th week). Management counting on war play smash coming back. Virtually held its own last week with the gross at \$12,000.

"White Cargo," Comedy (73d week). Since moving to this house business not as good as at Daly's 53d St. Attraction reported guaranteeing tenancy for balance of season. \$6,500; may turn small profit. Moves to 38th St. "Ostriches" for Comedy.

"White Collars," Cort (5th week). Business still in between; between \$20,000 and \$22,000. That makes money for house and show, reported inserting names in case.

Outside Times Sq. and Little Theatre

Final week for "Patience" at Greenwich Village; "The Blue Peter," first attraction by The Stage. Attraction reported guaranteeing tenancy for balance of season. \$6,500; may turn small profit. Moves to 38th St. "Ostriches" for Comedy.

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Outside Times Sq. and Little Theatre

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GREIVANCES AGAINST A. M. P. P. MEMBERS BEFORE THE BOARD

Pres. Joseph M. Schenck Makes Appearances and Announcement—Heart-to-Heart Talk With Any One Holding Complaint—Justice for Actors

Los Angeles, March 24.

If picture actors have any grievances against members of the Association of Motion Picture Producers, they will find a committee to discuss their adjustment. Such is the statement of Joseph M. Schenck, president of the association who has selected a committee of five headed by himself to deal with the actors and endeavor to satisfy them in their working conditions are concerned.

The other members of the committee are John McCormick (First National); Irving G. Thalberg (Metro-Goldwyn-Mayer); Jack Warner (Warner Brothers); Fred W. Beeson, secretary of the organization.

Mr. Schenck contemplates meeting all who have grievances against members of the association. There will be no "black list" established against any of those who make complaints. He feels dissatisfaction can only be overcome by heart-to-heart talks with those who may have something to say about conditions.

Should any of the grievances of the actors be found to exist, Mr. Schenck declares the producer, if he is a member of the association, will have pressure brought to bear on him to do justice to the player.

Asher Heading New Corp.

Making Hoffman Plays

Los Angeles, March 24.

E. M. Asher is at the head of the Faultless Pictures, Inc., a new \$1,000,000 corporation which he says is sponsored by eastern capital and will shortly start the making of a new series of feature pictures. This move is in addition to his connections with the Corinne Griffith productions of which he is president.

Asher says he has purchased a number of plays written by the late Aaron Hoffman and will put the first two into work next month. It is "Two Blocks Away" and will be made at the United Studios by Al Hunter with George Sidney and Charlie Murray in the featured roles. No releasing plans have been made as yet, though First National may take over this product as it is having the Griffith releases for Asher.

Four pictures are to be made by the new concern this year.

Commission Data in Calif.

Los Angeles, March 24.

Dr. Block, the State Labor Statistical expert, is examining the books of the Association of Motion Picture Producers during several days. Amount of money expended with agents by actors and extras during the past three years.

The data collected will be used, so the impression is here, to aid the passage of Senator Pendroff's bill for the elimination of agents.

JACK ARTHUR IN TOWN

Jack Arthur, managing director of the eastern division of the Canadian Famous Players Theatres, Ltd., arrived in New York yesterday and will remain several days. Arthur is laying the plans for the convention of the Canadian P. P. theatre managers, which is to take place in Toronto early in June.

While in New York, Arthur will be in conference with Harold B. Franklin, director general of the Famous Players theatres.

"EXTRA" CONNECTS

Los Angeles, March 24.

Allan Hughes, a promising young "extra" player, has been signed by First National under a long-term contract. His work, little as it was, attracted the attention of both June Mathis, scenario chief, and Richard A. Rowland, general manager of First National.

Hughes has agreed to a change of name in order that his "on-screen" name will not conflict with that of Lloyd Hughes, another First National featured player.

B. & K. TIE-UPS?

The Balaam and Kats link-up with the Abe Blank houses in Iowa and Nebraska (over 100 theatres involved in the affiliation if the entire Blank Circuit is included), seems to be but the forerunner of a campaign that B. & K. are going to conduct to line up the entire western territory from Chicago to New Orleans. Other circuits that may be taken in will possibly be the houses in the territory controlled by Col. Fred Levy of Louisville, Clark & Rowland theatres in Pennsylvania, and then a final link up with the Saenger houses in the south.

General report is to the effect that B. & K. will have at least 150 houses lined up in their chain by the beginning of the summer.

If a tie-up is consummated with the named circuits it would make the B. & K. combination about the strongest chain of theatres operating in the picture field. They would be in a position to deal with the West Coast Theatres for a link-up between the southwest houses of the Saenger chain and the theatres of the West Coast which would give B. & K. a continuous line-up of theatres from Chicago, which they would utilize as their producing center right into the southern territory and make it possible for them to bring around the west coast circle via West Coast Theatres and back into the north-west, which would mean only a short time before they would be in a position to surround the Ruben and Finkelstein theatres in Minnesota and Wisconsin.

That the plans of B. & K. look more or less dangerous to other chain operators might be construed from the fact that certain of them are together with the executives of the Saenger chain in New Orleans at the present time, those conferences in a way might bring about a tie-up that would have a different angle than the one which B. & K. way into the south and southwest.

At present it would seem that Famous Players-Southern Enterprises have a sort of an understanding that they are not to go into the Saenger territory, they operating theatres in the eastern south Atlantic states and then jumping over the Saenger territory W. J. Rouse, although they have something of an interest in some of the Saenger houses.

Possibly an affiliation between Saenger and Famous might reach greater proportions in the event that it was agreed to, necessarily to block the spread of the B. & K. affiliations.

New Orleans, March 24.

Harold Franklin and S. R. Kent, representing the Theatres and Sales Divisions of the Famous Players-Laika organization, passed through New Orleans on Saturday last. They came here from Atlanta to look over the local situation and especially the exchange here. Franklin left Saturday night for Chicago, while Kent left Sunday for St. Louis. It was denied that they were in to discuss a sale of special importance with the Saengers.

Entire Forum Staff Quits

Upon Manager's Removal

Los Angeles, March 24.

The entire house staff of the Forum have tendered their resignations because Producer's Distributing Corporation is seeking management director Julius K. Johnson with John Goring, a small time booking agent.

The resignations go into effect April 2.

Syd Chaplin's Next Film

"The Man on the Box." Harold McGrath's story, of Syd Chaplin's first vehicle under the Warner Brothers management.

The transfer of the story rights was made to the film company last week by Jacob Wilk and work will start as soon as the scenario is complete.

GLORIA SWANSON BACK

Gloria Swanson returned to New York yesterday from Paris, where she had been ill following the completion of her latest production, "Madame Sans Gene."

She will make a picture in New York and may possibly go to the Coast to settle her affairs there.

Passes for Ministers

Binghamton, March 24.

H. M. Addison, general manager for the Binghamton Theatre Co., operating the Stone opera house and Binghamton theatre, has sent out a letter enclosing a season's pass to all clergymen, including priests and rabbis, within a radius of 50 miles.

Mr. Addison must have sensed some favorable reaction, as he suggests the plan be followed by other managers. The letter follows:

Binghamton, March 1.

My dear Rev. Rivers:

In the hope that you will use it often and learn for yourself what a wholesome form of entertainment it is, we are enclosing herewith a season pass in your name.

There are two complete changes of the weekly program—Mondays and Thursdays.

The management tries to present a clean and entertaining program, free from vulgarity and sex suggestive scenes. We cater to women and children and invite your assistance in making our programs all that they should be.

In talking with several clergymen in attendance at the Lenten services being held at present in our theatre, we were gratified to learn that many of them attend The Binghamton regularly and enjoy the entertainment we provide.

Respectfully yours,

BINGHAMTON THEATRE CO., INC.

By H. M. Addison.

Summer Picture Expo. at Strasbourg During July

Washington, March 24.

An International Exposition for the Moving Picture and Allied Industries is to be held at Strasbourg, during the months of July and August, the Department of Commerce is advised by Consul C. W. Davis, stationed in that city. The title of the exposition is "Exposition Internationale de la Cinematographie et des Industries Y Adherentes"; address: Commissariat General, Place Kleber (L'Aubette), Strasbourg, France. Later it is reported an office will be opened in Paris. The cost for exhibition space will be about 250 francs (approximately \$18) per square meter.

American producers and manufacturers are invited to participate. In this connection, the Consul states that the exposition seems to be of considerable interest to American producers, especially in view of the large amount of business enjoyed by American films in the district.

The Kenyon Suits

Los Angeles, March 24.

Arguments by opposing counsel were heard in Superior Judge Van Zante's court relative to the suit for divorce of Mrs. Evelyn Kenyon against Albert Kenyon, scenario writer.

Mrs. Kenyon in her original suit named Rosemary Cooper, screen actress, as co-respondent. Later she changed the suit to one for separate maintenance. Kenyon is also seeking a divorce on a cross-complaint, charging his wife with cruelty and undue extravagance.

The wife has alleged that Kenyon failed to support her properly. She said she gave up a promising screen career to wed him.

LUBITZ COMING EAST

Los Angeles, March 24.

On the hunt for a new story Ernst Lubitch is soon to leave for New York. According to the story by Lubitch, Lubitch has completed "Kiss Me Again" for Warner Brothers. He says he has a certain young author in mind to write the story he needs for his trip east is primarily for consulting the writer in question.

It is rumored that Lubitch is to direct Jack Barrymore in at least one of a picture, he is scheduled to make for the Warners.

Langdon's First Long Film April 28

The first long feature starring Harry Langdon will be released by Pathé April 26. It will be entitled "Remember When?"

INDEPENDENTS' OWN TRADE WEEKLY

Arthur James, Editor—Regular Film Trade Papers Subsidized

A new film trade publication is about to make its appearance. It is to be devoted entirely to the interests of the independents and is independently controlled by a group of them.

Arthur James, who has been associated with various picture trade journals, is to be the editor in chief. The independents in their organization about a year ago advocated certain set periods for advertising the product in the current trade papers, but feel they are not getting the break due them and want a paper they personally can dominate.

Trade Papers Dominated

That in the past has been the difficulty of the independent picture trade papers in the picture field. They have been dominated, if not by one faction of their advertisers, by some other, with the result the exhibitor has been getting "pushed" pictures to suit the needs of the time, although the trade papers all profess to be the friend of the exhibitor.

About the only strictly trade reports worth anything in any of the picture trade papers are those issued by "Pete" Harrison ("Harrison's reports"), and he doesn't take any advertising.

An idea of whether or not the exhibitors are getting wise to the trade papers may be obtained by any one making a tour of the country and dropping in on exhibitors, especially those in the small towns. They find the various trade papers stacked up like so much cord wood in their original wrappings.

Trade papers have to live by their advertising, if properly conducted, and the producer and distributor pays cash for that advertising, although the exhibitor is to get some of his share of it in the long run through the overhead piled on the picture.

The exhibitor doesn't lay his cash on the line in the business of the picture trade papers so much as it's to be counted on; it's the producers and the distributors slipping over the cash that can tell the trade paper where it gets off at and what it has to print so the exhibitor can't tell.

Two Trade Papers Favored

Not so long ago the first line producers and distributors got together in the offices of the association in New York and all members and voted thumbs down on all the trade papers except two. They were to get the bulk of the business and they are getting it. The others are thrown an occasional bone so that they will be kept too busy gnawing at it to growl. So far there hasn't been so much as a peep out of any of those crowded from the table where the big pie is cut, and seemingly it is only a question of time before they will pass from the picture as all subsidized publications eventually must. After they are gone possibly the field will be narrowed to one paper which will be just a house organ and then what?

MEIGHAN MAY REST

Thomas Meighan has returned to New York from Florida and will begin work the latter part of the current week at the Famous Players' Long Island studios. Meighan has not yet consented to a renewal of his contract with Famous and has turned down a contract which was submitted to him.

To friends, the star has intimated that at the end of the year, when his present contract is up, he may decide on a year of loafing and make a world tour.

THEDA BARA STARTING

Los Angeles, March 24.

Theda Bara begins work on her first Chadwick feature, "The Unchastened Woman," at the Chadwick studios, Hollywood, April 13.

EXHIB. ST. B. 'FRANCHISE'

NEWMAN HOUSES JOIN F. P. L. STRING

2 K. C. Theatres Added
to Chain—Newman to
Manage at L. A.

The Famous Players Theatres division have closed a deal with Frank Newman of Kansas City whereby Famous "takes" over two Newman theatres, Newman and Royal, in that town. The houses are to be added to the chain which this subsidiary of Famous Players-Lasky now controls and operates. The addition of these two theatres will bring the total number in the string to 132.

Newman will also give his personal service to Famous, taking over the management of their theatres in Los Angeles and goes to the Coast next month. Al Kaufman, who has had the management of the Los Angeles theatres, is to return east and then go to Europe to manage the new Famous Players house in London.

The Newman formerly had the First National franchise in Kansas City but about a year ago this franchise was given over to the Orpheum Circuit house, the Mainstreet.

Los Angeles, March 24. A. A. Kaufman, general manager of Paramount houses here, left for New York Friday. It is understood that the trip may bring about the transfer of Kaufman to handle European houses with Newman, of Kansas City, being sent here to succeed him.

Marion Davies' N. Y. Home Is For Sale

Los Angeles, March 24. Marion Davies has decided to make Hollywood her permanent home and has instructed that her New York house at 321 Riverside drive be placed on the market.

In Beverly Hills Miss Davies with her mother are occupying a new home at 1700 Lexington drive, costing the star, it is said, around \$125,000. The Davies home on Riverside drive is being held at \$90,000. It is reported, Miss Davies paid \$50,000 for it some years ago.

Before starting upon her next and first picture under the Metro-Goldwyn-Mayer direction, Miss Davies may pay a short visit to New York to settle some personal matters. She is due to commence work for M-G-M within 60 days under her new contract with it. No selection of picture as yet has been made for her. It may be "Polly Preferred" or "The Royal Girl."

Pathe—Two Days Ahead

Providence, March 24. The Victory (K-A movie house) scooped the town by showing a reel of Pathe pictures of the mid-Western tornado at the Saturday night show, beating the other houses to it by two days, as all Providence theatres are dark Sundays.

Manager "Al" Jones engineered the deal with the Boston Pathe exchange late in the afternoon, the films arriving in town about 7 o'clock.

Molnar in Picture

"The Guardsman," regarded as a dead play before its successful production in America this season (it had been a flop 11 years before) will be made into a picture by the Pan Film Company, of Vienna.

Ferenc Molnar, its author, will be in the cast, playing the Critic. Molnar had been a member, being addicted to the narcotic and hand on the chip paces.

Los Angeles, 1,195,344

Los Angeles, March 24. Los Angeles now has a population of 1,195,344, according to the latest figures compiled from the new city directory just ready to be issued.

LOTTIE PICKFORD IS DOUG'S LEADING LADY

Sister of Mary with Brother-in-Law's New Picture—
Good Role

Los Angeles, March 24. Lottie Pickford, sister of Mary, is playing the feminine lead in Douglas Fairbanks' latest, "Don Q," being made at the Fairbanks-Pickford studio.

That Lottie is a member of the cast has been kept secret. It is said that the role is one which may again establish Lottie in the ranks of the cinema stars.

JOHNNY HINES WITH ST. NAT'L

Film Comedian with B. O.
Rep. Signed Up

Johnnie Hines, who in the last two years has proved he is a comedian that can go out into the independent field and turn out comedies of feature length that will bring audiences to the theatre, has been placed under contract by Associated First National to make a series of pictures, numbering at least four, for distributing through that organization.

The deal has been closed and Hines at the present time is making a tour of a number of Loew theatres in the mid-West for personal appearances with "The Early Bird," his latest release.

This is to be followed by "The Cracker-Jack," which he recently completed, and is to be released in the independent market by C. C. Burr, with whom the comedian has been associated for a number of years.

In signing Hines, First National hooked one of the two screen comedians it has been after for months. The other, signed by Famous, is Douglas MacLean.

According to advance report, the signing of the contract with Hines is to be confirmed at the meeting of First National in New York next month. No announcement of the contract is to be made by the organization prior to the meeting.

Mr. Burr stated he did not know whether or not a contract had been signed, but that in the event that it has been believed his association with Hines as a producer would continue as it had in the past, and that they would make the productions together for release through First National.

U Abandons "Napoleon"

Los Angeles, March 24. Universal has abandoned the making of the historical film, "Napoleon," which was to have cost \$1,000,000.

The decision was arrived at by Carl Laemmle who stated that he did not believe his organization was capable of making the picture at this time.

NO ACTION ON N. J. BILL

The legislature of New Jersey adjourned last Saturday night without having taken any action of the Sunday opening bill which had been proposed by the picture theatre managers of the State.

NEW 10-YEAR PLAN PROPOSED FOR BOOKINGS

Reported Famous Players and Metro-Goldwyn Working on Tying Up Picture Houses Under Mutual Agreement—First National Said to Favorably Denies Rumored "Franchise" Tie Up With Kunksky of Detroit—"Franchise" Gives First Run Privilege for Percentage of Product Agreed Upon Under Guarantees and Percentage of Gross for Distributor, Applying to All Regular Program Releases

IS HELP TO BOTH SIDES

A very reliable report that Famous Players and Metro-Goldwyn had been sounding out, and with some success, the principal exhibitors of the country to "franchise" them for picture product (program releases), for the next 10 years, could not be confirmed this week.

One story was that each distributor had reached an understanding (Continued on page 28)

U'S NEW DEAL AND ART KANE GEN. MGR.

Stock Listing and Selling
Also Reported—Awaiting
Laemmle's Return

A new deal all around on the inside of Universal, according to stories in the last few days. Arthur Kane, who has joined the Universal executive ranks with a nominal title for the present, is reported as early waiting the return of Carl Laemmle, which will confirm the fact that his title is to be that of general manager of U.

The stock issue recently placed on the curb by Universal is said to be the means by which all of the insiders are liquidating their holdings. R. H. Cochrane, vice-president of Universal, is reported to be practically in the clear on his entire holdings in the corporation. Maurice Fleckles, related to Laemmle, is another reported retiring his holdings and taking the cash, while Laemmle personally is reported to have cleared some of his and ready to do likewise with most of the remainder.

Generally it was believed the purpose of the issue of stock by Universal was to obtain capital with which to continue the expansion of the corporation's theatre activities. It appears from accounts some of the bigger holders of the stock in the organization wanted to convert some of it into cash, and let the public carry part of the burden. Laemmle is expected back from the coast within the next few weeks, at which time Kane will undoubtedly be announced as general manager.

AL BOASBERG FINDS WHAT HE WANTS

Upon receipt of the enclosed order for a subscription to Variety, the note below was thought worthy of publication, at least in Variety:

Dear Variety:
Here's my application. Send me the bill and I'll "Enclosed please find."
This subscription ends a six-year hunt for an unbiased trade journal.
Sincerely yours,
Al Boasberg.

LOYD COMPLETES LAST PICTURE FOR PATHE

Captioned "Rahl Rahl Rahl!"
Leaves for East Next Month
to Confer with Paramount

Los Angeles, March 24. Harold Lloyd has finished making his final comedy for release through Pathe and has decided to call it "Rahl! Rahl! Rahl!" The picture is now being cut and after several pre-viewings in a number of small houses around Los Angeles, Lloyd will leave for New York, where he expects to remain about one month.

William R. Fraser, general manager of the Lloyd enterprises, leaves this week for the East and will take up the matter of the first picture Lloyd will make for Paramount. It is likely that Lloyd may make that picture in the Paramount Long Island studios. According to the plans of Lloyd, he will leave here for New York about April 19. With him will go Joe Reddy, his press agent, and a few studio executives. It is likely that while in New York Lloyd may decide to take a short trip to Europe. In that case, he will be gone for two months, to return about July 1 to start on his first Paramount release.

High Rentals Asked for Harold Lloyd Reissues

In the rescheduling of several former Harold Lloyd three-reel subjects, the price demanded is on par with that for one of his latest productions.

For "Now or Never," the first of the reissues, the anticipated gross is placed at \$750,000. It will prove most amazing if realized, considering the newer "Lloyds" are being offered to the same territories now playing the reissues.

Two near-old Lloyds to follow "Now or Never" expected to hold the same selling popularity. "Amongst Those Missing" and "I Do."

Rod La Rocque Starred

Rod La Rocque, featured during his Famous Players-Lasky contract, will be elevated to stardom by Cecil B. De Mille in his forthcoming "Producers" Distributing Corporation picture. It will be "The Coming of Amos" by William J. Locke.

The story was bought last week by De Mille for La Rocque.

Beery's Salary \$2,000

Los Angeles, March 24. Noah Beery, under contract to Paramount for five years, will be free lance on April 15. He is now finishing work in "The Wanderers" and "The Light of Western Stars" under his Paramount contract.

Beery, it is said, is one of the most desirable "heavyweights" here and when entering the class of free lances will ask \$2,000 a week.

Cecil's Banking

Los Angeles, March 24. Cecil B. De Mille has been elected president of the Culver City Commercial and Savings Bank. Besides this job and directing, he is vice-president of the Commercial National Bank of Los Angeles, a director of the Bank of America and a member of the advisory board of the Bank of Italy.

MISS SHEARER ADVANCING TO \$7,500 WEEKLY

New Five-Year Contract
Jumps Star \$800—
Now \$1,500 Weekly

Los Angeles, March 24. Metro-Goldwyn-Mayer is taking no chances of losing Norma Shearer even though her contract has still about a year to go. She has proved one of the best money getters for this organization. It was decided the old contract she held which provided around \$800 a week for her services was not enough and made out a new one for five years.

The terms of this contract provide that the first year Miss Shearer will get \$1,500 a week and that by the time the contract has run out she will be drawing \$7,500 a week.

GILDA GRAY'S \$18,000

Breaks Atlanta House Record on
First Stand Between Miami
and Los Angeles

Atlanta, Ga., March 24. Box office crowds were drawn to places last week at the Howard by Gilda Gray when the queen of quiver grossed approximately \$18,000, bettering by several hundred dollars the previous record held by Harold Lloyd's "Girl Shy." This is the first theatre played by Miss Gray in her tour from Miami to Los Angeles. She is booked for 11 weeks on the coast.

The dancer was accompanied by her six Hollywood Beauties.

Gilda put over two good slants that earned a lot of publicity. She gave a private performance, inviting all who wanted to leave the shimmy and then did a gratis show for the Oriental Band of Yaarab Temple.

Memphis is the next stand for the troupe.

It is said that the bit for Gilda Gray playing on a percentage basis as she is doing in all the Famous Players' houses was in the neighborhood of \$4,500.

Memphis, March 24.

Gilda Gray opened here at the Palace and has about the busiest week of her career before her, due to the efforts of Howard Waugh, manager of the house, who has arranged a tremendous amount of stunts for the Ziegfeld "Follies" star. Gilda is not only to speak from the pulpit of one of the churches, but there is something doing for her every minute she is away from the theatre.

Speaking from the pulpit of a church is the acme of fame for a "shimmy star."

SAM TAYLOR AND LOYD

Sam Taylor has been placed under a new contract by Harold Lloyd. On all future productions he will be given no credit for direction. The contract carries with it a percentage arrangement.

Taylor was ready to sign elsewhere through a misunderstanding which arose over credit for direction.

AUCTION SALE OF FILM HALTED BY CLAIM FININGS

Labor Commissioner Stops Sale of McAlpine's "Don't Come to Hollywood"—\$1,380 in Wage Claims Against Producer

Los Angeles, March 24. Deputy Labor Commissioner Lowy stopped the auction sale of the film, "Don't Come to Hollywood" following the filing of \$1,380 in wage claims against the producers, J. K. McAlpine.

The Chester Bennett laboratories had a \$2,000 claim against the producer, who wanted to auction off the negative when Lowy informed him that he would be held personally responsible for the claims filed.

Lillian Marshall, leading woman, wants \$500; Ward Wing, director, wants \$640; Victor Ross, wants \$115; and Della King, wants \$125.

FRANCHISES

(Continued from page 27)

with John H. Kunsky of Detroit. The agreement reported contacted Kunsky to take all of the famous "Players" pictures for the next 10 years to 25 per cent. of its total output, and 50 per cent. of Metro-Goldwyn's.

In return Kunsky agreed to play every program released subject to his quota of "standing weekly guarantee and percentage of the gross, with specials by either distributor to be subject to rental appraisal, if not previously road-shown in Detroit.

Kunsky, und. "this agreement, is to receive first choice as well and have his first run rights extending over the entire city of Detroit. It is unknown if the contract provides for a time limit for second runs for pictures played by Kunsky.

Official Likes Plan

While Variety's information on this matter was such it could not be disputed, an official of Metro-Goldwyn who should be in a position to know of such a contract, stated he had never heard of it and doubted if such a contract had been entered into by M-G. He admitted the plan was desirable, but would expect no option on either side. Nor would he commit himself as to whether such an agreement would be confined to one city occupied by an exhibitor entering into it or whether different contracts to cover all cities the exhibitor might operate in.

The impression appears to be with the territory few seem to know of this latest move for a "franchise" system that it would bolster up the business and stock of the distributors entering into the contracts, thereby basing their business under contract for product for 10 years, while in the same manner the exhibitor would have an assured source for the same period. This is claimed to work to the advantage of both the exhibitor and distributor.

Against "Buying Cliques"

Of those aware of the impending plan, if it has not yet been moved, some say they see in it a move against the various exhibitor-combines or "buying cliques" that are rapidly forming all over the country. The leaders of the "buying cliques" looks to be the Balaban & Katz scheme of a monster film buying machine that would make the B & K hold the operations (theatre) stronger than any single distributor.

Distributors Merging

Taking this phase of the present picture situation, it is claimed that it won't be long before P. P. and M-G will be forced into an open merger of interests, to protect themselves as one group against the threatened position of the production picture selling or buying market. Into the combine might go the First National and such others as Segen.

A previous grave question of this large combination, as to its head, whether Adolph Zukor or Marcus Loew, is said to be at present easy of adjustment. The presentation of the "huge" organization, if formed, would be of two divisions with Messrs. Loew and Zukor of equal importance and authority presiding over either one of the other division.

Shortage of Americans For English Roles

Again the lack of American actors capable of playing English parts has cropped up. Sawyer-Lubin started production on Galsworthy's "The White Monkey" for Barbara La Marr Friday at the Universal Fort Lee (N. J.) studios. The supporting cast is practically all English. The American available has been combed diligently. Henry Victor, English, was imported for the lead, while Flora LeBreton, English, recently started in left by Henry W. Savage, is also present. Tammany Young in the comedy role looks like the sole American entrant. Phil Rosen is directing.

Weaver Co. Producing In New Tacoma Studio

Tacoma, Wash., March 24. What is declared to be one of the finest motion picture studios in the country is now practically completed here. "Hearts and Flints" will be the first feature to be filmed by Weaver Productions Co., Inc., builders of this studio.

The studio has a stage 105 feet by 180 feet in size, said to be the second largest in existence. The overhead clearance is 41 feet, while the floor is mounted upon 300 concrete piers so as to eliminate vibration. Stage No. 6 of the United Studios at Hollywood is slightly larger, being the largest in the world.

A description of this modern establishment follows: Dressing rooms are in the main building and connect directly with the stage. Arthur Frank, of the Thos. H. Ince Studios, has installed complete lighting equipment. A total of 44 lights, including spot, baby spots, sunlight arcs, broads, dimes, soops and automatic rotary spots of high candle power provide the widest possible flexibility and power in lighting. An additional equipment is a complete portable outfit comprising generator, Liberty motor-switchboard and plugging boxes, mounted on truck, making it possible to photograph the darkest recesses of Washington forest glades when companies are out on location.

The laboratory is said by experts to be a model and one of the best arranged in the country. It is housed in a separate building, 24 by 50 in size, and is equipped with a Bell & Howell printer, Cinescope, color machine, etc. It is of sufficient capacity to handle the output of four motion picture work-rooms. Plans for the laboratory were evolved by Peter Shamra, formerly with the Clune Laboratories, Los Angeles, who is now in charge of film developing for President Weaver announces release through Associated Exhibitors. At least three other features will be made this year and plans are for double that number during 1936. In addition, it is reported several well-known producing companies will lease facilities of the Weaver studio for various periods, making their base of operations there.

There is ample space for several companies to work at the same time.

P. D.'s Branch Managers

Louis Reheiser and Robert Moehle have been appointed branch managers for Producers Distributing Corp. The former will have the office at Kansas City and the latter at Albany, N. Y.

Remaking "Miracle of Life"

"The Miracle of Life" is to be re-filmed. S. E. V. Taylor is reported to have obtained the story for re-production.

UNIVERSAL BUYS IN ON SCHINE CHAIN

Takes 40 to 45% of Stock and Will Complete Newark House—48 Houses in String

Buffalo, N. Y., March 24. Universal Picture Corporation has purchased an interest in the Schine Theatrical Co., Inc., according to announcement made here Saturday. Some 48 houses in Central and Western New York, involving an investment of over \$1,000,000, are included in the deal. The towns in which the Schine Co. now has theatres are Carthage, Dodgeville, Corning, Gloversville, Lockport, Norwich, Auburn, Oneonta, Oswego, Rochester, Medina, Bath, Canandaigua, Fairport, Geneva, Salamanca and Penn Yan.

First reports of the deal mentioned famous Players-Lasky as the purchaser, but these negotiations were terminated several weeks ago.

According to an official of the company, Universal's interest represents from 40 to 45 per cent. of the outstanding stock, leaving control with the Schine people. This, it is anticipated, will give the company ample working capital to continue building operations and also to finish its latest theatre, now under construction at Newark.

ELTINGE IN PICTURES

May De Several Short Subjects at Conclusion of Vaude Tour

Los Angeles, March 24. When Julian Eltinge completes his tour of the picture houses in June, it is likely that he will put his vaudeville act to rest. He provides for his appearance in a number of short subject comedies. Jack Wall, who represents Eltinge, has had offers from a number of theatres to star him. One of these is from a program organization who want six pictures a year of three-reel length.

EXHIBITORS "FAMILY" ROW

Washington, March 24. Two of Washington's exhibitors have gotten into a family row that has been brought to the courts go straight out. Joseph Fine, who with Nathan Machat, own and operate the Hippodrome, a small picture house, states that a partner, Machat, has accorded him "overbearing and contemptuous treatment, has excluded him from the directorship of the business, and has even left orders that he (Fine) should not be admitted to the theatre.

Machat made a five-year lease on the Hippodrome and contributed this as his share in starting the partnership whereas Fine claims he has done all the financing of the business.

A receiver is asked by the financing partner, Fine, to wind up the affairs of the partnership.

EXECUTIVES REMAIN

Washington, March 24. Harry M. Crandall was unanimously re-elected president of the Grandall chain of picture houses at the annual meeting of the board of directors held last week here in Washington. C. C. Calhoun was re-elected secretary. E. E. Betzel was again named secretary-treasurer of the corporation.

The same board of directors, consisting of Mr. Crandall, Joseph P. Morgan, the general manager, E. E. Hoffman, auditor, A. E. Betzel, Howe Totten, C. C. Calhoun, Augustus Gumpston, William Henry White, Frank L. Drury, Frank L. Wagner and Nelson M. Bell, the president of publicity, were also re-established.

JACK CONWAY GOES TO M-G-M

Los Angeles, March 24. Jack Conway, who has been one of the directing "aces" for William Fox, has been placed under contract to make a series of pictures for Metro-Goldwyn-Mayer.

His first assignment will be to the Ellsler Glyn unit.

CATHOLIC GUILD OFFICES

Los Angeles, March 24. The Catholic Motion Picture Actors Guild has re-elected Jack Coogan, Sr., president; Tim Whalen, vice-president; May MacAvoy, second vice-president, and William Lowe, secretary.

Stock Selling Theatres

Through New York City and also some sections of the State adjacent to the metropolis, stock-selling propositions for the building of new theatres have become unusually abundant.

Through the Dyckman section two men have launched a house-to-house canvass to sell stock to build a new theatre. While this is not the first time such a venture has hit that part, the present proposal has received more publicity than the others.

At New Rochelle, N. Y., John J. Savage, giving his address as 54 Lawton street, is directing a stock-selling project to build a house in New Rochelle. The Savage proposition says the house is to be built on 40 shares of 7 per cent. preferred stock to be offered the public. The Savage claim is that theatres are being built at Newark, Morristown, Elizabeth, Ridgewood, Orange and other New York and New Jersey towns.

FINANCE CO. ON CURB

Organized to Bankroll De Mille—P. D. C. Deal

The shares of the Motion Picture Financing Corp. made their appearance on the Curb market this week with a couple of hundred shares being dealt in this, indicating that the public is not taking any particular active interest in the offering, which has as its purpose the financing of the production deal made by Cecil De Mille and the Producers Distributing Corp. There was nothing much stirring in any of the other amusement stocks the early part of this week, although the statement of Famous Players on the annual business should have helped those securities both last week and the current week if it failed to do so.

On the inside it is said that the insiders on Universal are liquidating their holdings in the corporation, but the number of shares dealt in on the Curb in the last ten days would have failed to substantiate this unless the selling is being done away from the market through private sales.

On the other hand it is said that the Warner Bros. are taking every cent that they are getting through the sale of stock to put into their theatre building program.

Last week's trading showed the following:

	Sales	High	Low	Last	Chg.
Eastman Kod.	1,200	107 1/2	107 1/2	107 1/2	—
Famous Play.	2,800	94 1/2	94 1/2	94 1/2	—
Loew's, Inc.	3,200	24 1/2	24 1/2	24 1/2	—
Universal	4,000	15 1/2	15 1/2	15 1/2	—
Warner Bros.	4,800	26 1/2	26 1/2	26 1/2	—

Yesterday the market closed with the following showing:

	Sales	High	Low	Last	Chg.
Eastman Kod.	1,200	107 1/2	107 1/2	107 1/2	—
Famous Play.	2,800	94 1/2	94 1/2	94 1/2	—
Loew's, Inc.	3,200	24 1/2	24 1/2	24 1/2	—
Universal	4,000	15 1/2	15 1/2	15 1/2	—
Warner Bros.	4,800	26 1/2	26 1/2	26 1/2	—

No sales or quotations.

'Sans Gene' After 'Grass'

Gloria Swanson in "Madame Sans Gene" is, according to present plans scheduled to follow "Grass" at the Criterion, New York. "Grass" will open March 29 or 30, and the run is to be determined by its strength at the box office.

FLYNN ARRESTED IN FRISCO

San Francisco, March 24. Raymond A. Flynn, assistant picture director from Los Angeles, was held under arrest on charge of manslaughter as the result of the death of Richard Cody, who was run down by a machine driven by Flynn. Flynn is said to have been accompanied by Cody in a dying statement.

DIERKER SETTLES IN N. Y.

High Dierker, formerly an independent producer on the Coast, best known by his "When Dawn Came," arrived in New York last week to settle.

He will begin the production of independent subjects.

INDEPENDENTS STILL WORKING DESPITE TALK

Producers Proceeding with New Pictures—All Expectantly Hopeful

Despite all the talk and exchange assurance that the independent market has gotten into a drum, and selling conditions getting tougher in every way, some of the most active producers among the independents are going ahead with producing plans that indicate considerable expense in the independent manufacture of each film.

According to late word from the Coast, there are any number of independent plans in the making. Where these films are to be marketed nobody seems to know definitely other than they figure a "break," and that each picture will be able to accomplish what most have failed to do.

Sam Sax has gone to the Coast to get several new pictures under way, with an eastern unit also working while he west. The James Goldburg offices report unusual Coast activity, with Goldburg spending much time in California, seeing that several pictures are ready for early spring release. Market men officials are planning a number of specials, with some prominent "names" under contract. The Bradford film corporation announces a number of new ones, each with "names" that indicate considerable expense in the independent manufacture of each film.

According to late word from the Coast, there are any number of independent plans in the making. Where these films are to be marketed nobody seems to know definitely other than they figure a "break," and that each picture will be able to accomplish what most have failed to do. Broadway to Los Angeles for a run, and then have big offers from some of the organizations, with the theatre circuits and exchanges to give them consecutive plays.

RENAMING MANNERS' PLAY

Los Angeles, March 24. E. M. Asher of Corinne Griffith productions has decided to change the releasing title of J. Hartley Griffith's play, "The National Anthem," to "Modern Madness." Miss Griffith is starred in the picture.

Al Santelli, who directed it, has been placed under a three-year contract by Asher.

Irving Cummings has been chosen to direct Miss Griffith in "Forever After." This Cummings will do when he has finished making "The Desert Flower," starring Colleen Moore, upon which he resumes work March 30.

Production on this picture was held up when Miss Moore was injured at Barstow about a month ago. She came out of the hospital last week after a plaster cast had been removed.

BUYS PRINCIPAL STUDIOS

Los Angeles, March 24. E. W. Hammond, of Educational, has purchased the Principal Film Studios from Lesser and Mike Rosenberg to be used by Jack White's comedy companies, releasing through Educational.

The disposal of the property has been made through a split method whereby Lesser retains the street frontage and two of the buildings, while all of the studio buildings and back stage are sold to Hammond.

The new owners, 41 take possession May 15. Meanwhile Lesser will complete two pictures, "Gunner, W. Kason" and "Ballo," which Educational will release. Educational paid \$100,000 for the studio property to Lesser. Lesser improved the front with two-story buildings, and the rear to Hammond. Lesser will make pictures at the United Studios.

H. O. HOYT SUPERVISING

Los Angeles, March 24. Harry O. Hoyt has been assigned by Belasco Productions to become supervising director for that concern. He will personally direct at least two features a year.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
1437 B'way, Tel. 5330 Pch.

'COSMICS' REORGANIZE AS PRESENTATION ON HEALTH WITH WASHBURN

First Trouble After Leaving Hollywood, Too Much Ballyhooing on Street—Next, but More Important, Bankroll Shot—\$10,000 at First with Half of It "Angelo"—Hollywood Troupers May Take Chance at Chautauquas—Now in Middle West

Chicago, March 24.

The "Cosmic" troupe of screen players, organized out of Hollywood by Bryant Washburn, seemed determined to carry on despite their early setbacks, financially and otherwise, and are reorganizing for a tour of eastern territory, where they figure the venture will get a better break than given them in the west.

The troupe started from Hollywood Feb. 14 with a \$10,000 bankroll, deleted in the first few stands, and considerable dissension among the touring players. Washburn and some of the players determined to continue with the "barnstorming" tour have reorganized with practically all operating on a commonwealth plan.

The Cosmics were here last week making personal appearances in picture houses. Bryant Washburn told a Variety reporter the venture suffered mainly through those origi-

able for the following claims out there: Walter Greene, press agent, \$1,300; Harry Wilson, former president of the Wampas, \$300 for local publicity work; Harry New, \$300 for poster work, and Lucy's restaurant, Hollywood, for \$300 food bill.

While broadsides were being flung from all sides against De Vaux, the latter retaliated with a statement, claiming to have had trouble with Harry Tighe and Washburn from the outset. He stated that he took the troupe out on a \$10,000 bankroll, \$5,000 of which was invested by a Mrs. Schueb, and a like sum from a Hollywood bank.

Los Angeles, March 24.

Officers of the Cosmic Company, as originally listed, were as follows:

Harry L. Tighe, president; H. A. De Vaux, vice-president and general manager; Roy W. Kesler, secretary-treasurer.

Directors: Harry L. Tighe, W.



WILLIE CREAGER
Director of His Rhythmic Orchestra

After two sensational weeks at Fox's Theatre, Philadelphia, Willie Creager and his recording orchestra have been accorded the unusual honor of being selected to inaugurate a new policy at Fox's Japanese Gardens, Broadway and 71st street, New York, where Willie Creager is repeating his usual sensational success.

Direction **MANDEL & ROSE**
Kath-Albee Circuit
ROSE & CURTIS

POLI NEGRI RENEWS CONTRACT WITH F.P.-L.

Announced at Dinner Dance Given Star On Eve of Sailing—Will Return in May

Pola Negri sailed for Europe Saturday, after having signed a new contract with Famous Players-Lasky. Friday night a dinner dance was tendered the star at the Ritz Carlton. Adolph Zukor, returning from Europe on the Benarigra, was delayed down the bay and did not arrive at the dinner until late.

Jesse L. Lasky announced that he had made an arrangement with Michael Arlen, the English author, to write original screen stories for Miss Negri, who will return in two months.

Adolph Zukor got to the party by about 9:30. After he had arrived Jesse Lasky made a brief speech in which he announced that Miss Negri had been signed for an additional two years by the Famous Players.

An unusual feature of the party was the fact that, although this was what might have been termed a strictly P.-L. family affair, several of the other producers were invited. R. A. Rowland, Sam Goldwyn and Marcus Loew were present. This was commented on during the evening, with some suggesting possibly Famous wanted some one on the job that could bid for the star against them.

Some society youngsters who were in the hotel as guests of a newspaper publisher's wife and who tried to "crash" the party were quickly eased out of the hotel before their obnoxious and illbred manners brought on a free-for-all.

The party bidding Miss Negri bon voyage was a most unusual one from all angles. It was the most mixed gathering of its kind ever brought together, for not only were the stage and screen present, but there was a decidedly sprinkling of society in addition to the invited newspaper folk.

Film of Head Hunters

Washington, March 24. Motion pictures taken by Capt. Frank Hurley of the head hunters of New Guinea were shown here recently before the members of the National Geographic Society. These films brought back the first authentic record of the weird ceremonies of these natives.

It was stated that the Papuans, as these natives are called, did their head hunting as depicted in the film because of their belief that their victims would be their slaves in the next world.

Calling Audiences' Aid

New Jersey picture houses have invited their audiences to help them fight the State legislative effort to obtain Sunday openings. A bill has already been introduced in the N. J. State legislature, and the exhibitors are trying to get as much public endorsement as possible to help push it through.

FAMOUS CONVENTION IN L. A. APRIL 25-28

Western Representatives Numbering 300 Expected on Coast

Los Angeles, March 24. The Paramount Famous Players-Lasky Distribution Convention, which is scheduled to take place here April 25-28, promises to bring on some 300 employees of the organization from branches west of Chicago, as well as numerous representatives from the foreign office, which include Australia and the Orient.

Charles Eylon, general manager of the local studio, Herman Weber, distributing head on the Coast for Paramount, and Arch Reeves, head of the P.-L. studio publicity department, are working out a plan which will provide for plenty of entertainment as well as business sessions.

Among the company executives from the East to be present are Jesse Lasky, Adolph Zukor, Sidney Kent and Walter Wanger.

The annual spring convention of the sales department of Famous Players-Lasky will be held in New York beginning April 16. A West Coast session will open in Los Angeles on April 25.

Heretofore there were three conventions of the sales force held every spring and fall, the Eastern sales managers meeting in New York, those from the Midwest in Chicago, and the far West in Los Angeles. This spring, however, but two will be held. Every district and exchange manager east of Chicago will be required to be in Los Angeles. This spring, however, but two will be held. Every district and exchange manager east of Chicago will be required to be in Los Angeles. This spring, however, but two will be held. Every district and exchange manager east of Chicago will be required to be in Los Angeles.

NEW "GRIND" GAG

San Francisco, March 24. Here is a new gag in "grind" movies.

Max Graf, formerly of the Graf Productions, prompted Rousseau and Rousseau, reality dealers, Los Angeles, to build two theatres within two blocks of each other. Each house to seat 400. Built and decorated in unity with a flashy of museum-like entrance and with enough logo seats, 24 of 'em, to put them in the "deluxe" class.

Graf opened the houses, day-and-date, with the William Fox production of "The Last Man" and he cleaned up with \$1,800 in the two houses on the opening day.

Graf outlines his policy as "first run of big pictures." This means the pictures that are not quite big enough to make the grade in the larger houses for a week run and yet are too good for the neighborhood houses for their first showing.

"The Last Man" is now in its second week and it looks good for at least three weeks.

If two day-and-date houses in the centre of downtown, San Francisco, can make the grade with a supposed high-class policy which, after all, is merely a grind with a few seats at 50 cents to keep the out-lying theatre managers from making too big a squawk to the exchange managers about the 30 cents admission when the neighborhood houses charge 40 cents, then the country is in for a boom of new theatres of this type.

Monthwash Town's Fire

Megaret, Tex., March 24. This town, which sounds like a monthwash, had a fire last week that cost \$50,000 in damage and wiped out this town's picture show.

STANDING ROOM FORBIDDEN IN MASS.

Effective Outside of Boston—Can't Stand in Lobbies Either

Boston, Mass., March 24.

Theatre managers of Massachusetts—with the exception of those in the city of Boston—are up in arms against the order that there are to be no more standees in theatres, which was issued by Alfred F. Foote, State Commissioner of Public Safety. He has jurisdiction over all theatres outside of Boston. The order not only prohibits standing in the foyer between the last row of orchestra seats and the rear wall, but also forbids persons standing in lobbies "when there are no seats for sale." Theatre managers will be obliged to carefully exercise their judgment as to the number of patrons who may wait outside when there are lines of persons on the way to the box office. Persons standing in the lobbies—even after they have purchased a ticket—waiting for seats to be vacated will be violating the law. Lobbies and foyers are legally considered as aisles.

The cause of Commissioner Foote's order has not been revealed, but managers are of the opinion that if it is the result of the action of Boston managers to pack their houses with standees, then they also should be allowed to do this. As a matter of fact, very little judgment is reported on the market as to permitting persons to stand in Boston theatres. Standing room is sold. Thursday night the Boston theatre in Boston was sold out, and an attitude standing in front of the box office announced that there was no "standing room and second balcony seats."

3 Downtown L. A. Houses On Market by West Coast

Los Angeles, March 24.

Three of the downtown houses operated by West Coast Theatres, Inc., are reported on the market for sale or lease. Two of these houses, California and Miller's, were taken over on joint operating plan by West Coast with Marcus Loew, as these houses were acquired by the Loew interests at the time of the Goldwyn merger. The California seats 2,000, while Miller's seats 800. Both are on Main street and are just a bit from the theatre shopping area. Tally's is located on Broadway between Eighth and Ninth and is directly in the center of affairs. This house seats around 1,000.

No price seems to have been set for the sale or lease of these properties. It is reported that the matter is being kept dark. Another house which is said West Coast would be glad to get rid of in the downtown area is the Criterion, which seats 1,600. It is located on Grand avenue two blocks off the main street, and is being offered for lease at a rental of around \$45,000 a year.

"Plugging" Paul Bern

Los Angeles, March 24.

When Paul Bern completes "Guns for Dancers" at the F. F. studios here, he will leave for the east to make two big picture plays at the Long Island studio.

It is understood a publicity promotion campaign will be used on him by Famous while in and around New York.

SAN MATEO STUDIOS CLOSED

San Francisco, March 24.

The Peninsula Studios at San Mateo are again closed.

Elmer Harris and his associates, who have been producing pictures on the lot under an arrangement with Dohrmann & Co., have concluded one picture and returned to Hollywood.

Three pictures remaining on the contract were cancelled.

"THE COSMICS" IN PRESENTATION STAGE

BRYANT WASHBURN and His Hollywooders (8)
Singing and Talking
50 Mins.: One
Auditorium, Berwyn, Ill.

Berwyn, Ill., March 21.

Here they are those struttin' movie actors, frivolously called "The Cosmics." Eliminating past experiences and classifying them as a possible attraction for picture theatres, the present aggregation shapes up as good entertainment for picture fans. Coming into this house on 24 hours' notice, with no chance for special exploitation (which an attraction of this nature solely depends on) they packed this in and turned them away at a 50-cent top. This is a big main floor house, seating approximately 1,400, with the artists having to make their entrance through the house, to an organ accompaniment. Once on the stage they procured "wow" after "wow," with applauding cheering and applause.

Harry Tighe is a sort of interlocutor or announcer, introducing each one. He is seated at the piano and has written some sort of a number that rhymes with the names introduced and by what picture best remembered. Tighe is a good clown and sells his stuff. He reminded the audience of the Tom Moines and Omaha incidents, comparatively new to the Berwynites. Following the introduction of the various stars, intermingled with some stories, the cast reappears in several specialties.

Edna Gorgory opened with a "kid" number, appropriately dressed and well delivered. The applause garnered called for an extra chorus, followed by Ruth Stonehouse, who contributed two character impressions from her recent vaudeville repertoire. The first was a motion picture bit cleverly handled, next a cafeteria bit. Both registered solidly.

Anne May Wong scored the individual hit of the turn with two pop numbers, utilizing the Oriental garb. She possesses a good delivery and would survive in the varieties. With an announcement about Jack Dougherty having laryngitis, Tighe substituted for him in a comedy skit with Kathryn McGuire. The satire contains many a sure fire. Carl Miller did a timely recitation, which bears professional construction, with Washburn giving a short talk about the old S. and A. (Esmay) days.

If properly handled and presented, this troupe of picture stars can play every first-class picture theatre and prove a substantial enough draw to warrant them receiving the money required in sponsoring an organization of this caliber. They belong on the stage as a presentation and not in dance halls as a free attraction.

Loop.

nally handling the troupe attempting to ballyhoo it with street parades and the like, and with patrons in the towns visited none too eager to buy the show above carnival prices.

May Go On Chautauquas

Joe Rubinstein, who handled previous personal appearances of Washburn, is now handling the business for the Cosmics. The troupe is planning a tour of picture houses in the midwest and may also angle for routing over the chautauquas which would be a new idea for the latter and probably profitable through the great group of stars' popularity in the sticks.

While Washburn and the continuing troupe are sanguine in putting over the venture, yet a number of suits are awaiting Harry De Vaux, chief promoter of the organization, upon the latter's return to Los Angeles this week. De Vaux,

who withdrew from the troupe several weeks ago, will be held accountable by H. Papke, Mack Meder, Roy W. Kesler, H. A. De Vaux.

Attorneys were named as Meador & Scholt.

Office of the corporation was given as Rooms 614-5, Taft building, Hollywood, Calif.

CHAPLIN'S 1ST FOR WARNERS

Los Angeles, March 24.

"The Man on the Box," adapted from the Harold McGrath novel of the same name, will be the first picture to appear in under the Warner Brothers banner. Chaplin, Chuck Reisner and Charles Luce are now at Catalina Island, where they are working on the screen version of the book.

It is expected that production will start about April 15. At that time it is expected a director will have been chosen.

'PEKERS' AL APPEAL TO BROADWAY, PRISCILLA DEAN WITH PICTURE AT LOW GROSS—CAMEO WITH SHIFTED 'CHARLEY'S AUNT.' STREET'S SURPRISE AT \$9,600—\$52,700 for Capitol with Keaton's Latest, 'Air Mail,' Just Middling—Specials All Off and Some-Moving Out—Strand with 'Sally' Did \$29,600

Priscilla Dean with Picture at Low Gross—Cameo with Shifted 'Charley's Aunt.' Street's Surprise at \$9,600—\$52,700 for Capitol with Keaton's Latest, 'Air Mail,' Just Middling—Specials All Off and Some-Moving Out—Strand with 'Sally' Did \$29,600

Broadway had last week it does not care for picture stars making personal appearances, even though those personal appearances are in the form of a sketch in the middle of a picture. It was evidenced at the Colony, where Priscilla Dean appeared in person, and on the screen in "A Cafe in Cairo." The management looked at the gross of \$12,659 and figured that if it had held over "Charley's Aunt" for a sixth week the picture would have yielded to from \$15,000 to \$14,000 more, and without added expense.

It is possible that had Mrs. Dean appeared in some neighborhood house in New York she might have repeated her road stunt of breaking records, but Broadway is just a little bit different than either the road or neighborhoods.

The business of the street was done by two houses, the Capitol and the Rivoli. A five-time-a-day check-up along the line showed that the Capitol and Rivoli were about on a par as the crowds went, with the Capitol and Rivoli taking second place in business. The Rialto followed and the Colony trailed.

Gross Per Seat

One way of checking from the final receipts is to take the capacity of the houses and figure it on the basis of \$10 per seat per week, and it will show that the first four named houses are pretty well bunched in the matter of receipts.

With "Seven Chances," a Buster Keaton feature at the Capitol, the business was \$25,698; Rivoli with "The Dreamaker" from Paris and a Fashion Show, got \$24,753; Strand with "Sally" showed \$23,600, while the Piccadilly with "Bad Company" held \$13,900. The Rialto with "The Air Mail" showed \$15,629, and the Colony finished a bad last with \$12,659.

A considerable surprise came at the Cameo, with only 449 seats, it finished the week with a box office statement showing \$20,655. Its business, when judged relatively on the per seat basis, made this the real business of the street at about \$17.50 per seat on the week.

Specials Bumped

The specials all got pretty much of a bump. "Romance" started out Sunday with about \$4,000 for the last week; "Quo Vadis" finishes this week, with down to \$7,300 for last week; at the Central, "As No Man Has Loved," dropped to \$3,400, and at the Lyric, "The Iron Horse," after 33 weeks, got \$5,150.

The only one of this class of pictures seeming to hold up at all was "The Lost World" at the Astor, which got around \$11,000 the last week under what it did the previous week.

At the Criterion, where "The Miracle of the Wolves" is also finishing up its last week, the business just topped \$2,000 last week. "Grass" is scheduled for the house next, with a possibility that immediately after a short run the new Gloria Swanson picture, "Madame Sans Gêne" will come in for a run.

Estimates for Last Week

Apollo—"Quo Vadis" (First National) (1,400; \$1,655). Final week. Remained six weeks, although openings expected would prove furore. Last week, \$7,200.

Astor—"The Lost World" (First National) (1,131; \$1,655-250). First National has not renewed option on Astor, but business up rather nicely. Last week, \$11,300.

Cameo—"Charley's Aunt" (Prod. Dist. Corp.) (549; \$5-85). Feature at Little Cameo put over wallow, getting \$9,625, almost breaking honors. Cameo may try to hold it against demands from houses on Keith circuit. It be released to the Capitol.

Capitol—"Seven Chances" (Metro-Goldwyn) (5,300; \$5-11.65). Buster Keaton in screen version of Delacour just about broke honors. Draw as far as relative business went in "Fashion Show" at Rivoli, turning in

net of \$52,693. Too money of street and for week uniformly weak all along line.

Central—"As No Man Has Loved" (Fox) (922; \$7-99). Dropped considerably last week. While planned to hold this picture until advent of "The Iron Horse" April 12, chances are "The Iron Horse" will move up from Lyric last of month to fill two additional weeks. Dropped to \$1,400 last week from \$5,780 week before.

Cohan—"Romola" (Metro-Goldwyn) (1,153; \$11-40-\$2.50). In final week dropped to lower receipts since in house—around \$4,000. Finished Sunday.

Colony—"A Cafe in Cairo" (Prod. Dist. Corp.) (1,980; \$5-35-99). Priscilla Dean came to Broadway with this feature starring her, and made personal appearance at Colony. Final analysis tends to show that picture stars personally on Broadway don't mean a thing at box office. Out of town star has been breaking records. With picture star and feature star at head of show return was \$12,659.

Criticism—"The Miracle of the Wolves" (Foreign) (603; \$1-65). Final week. Business steadily followed by "Grass." Last week business little better than \$5,000.

Lyric—"The Iron Horse" (Fox) (1,466; \$1-65). Super-western of Fox now on final two weeks of run, which will register 35 weeks. Undoubtedly it will be removed to another house. Surprising thing about this picture is it really is first of run pictures Fox has brought to Broadway and maintained for a length of time that has turned profit. It hasn't cost nearly exploitation sums great many pictures have had spent on them during Broadway runs. Last week \$5,150.

Piccadilly—"Bad Company" (Associated Exhibitors) (1,380; \$5-35-99). With Conway Tearle and Madge Kennedy co-starred picture made rather disappointing showing. \$13,900.

Rialto—"The Air Mail" (Famous Players) (1,260; \$5-35-99). For sporting meller expected to clean up on thrills proved nothing unusual. Registered \$15,630, couple of thirds and under what "The Thundering Herd" got at the same house previous week for second on Broadway.

Rivoli—"The Dreamaker" from Paris (Famous Players) (2,300; \$5-35-99). With this title was splendid tie-up with Paris-Globe Bros. showing. Last week business money heavily all week, finishing with \$24,753.

Strand—"Sally" (First National) (2,900; \$5-35-85). Little Colleen Moore again proved value with "Sally" when Strand got \$29,600.

EMENHISER ADDS ANOTHER

San Diego, Cal., March 24.

A. M. Emehiser, president of the Pacific Southwest and National Theatres, Inc., and G. A. and K. G. Bush of the Superba theatre here, announced today a contract whereby the Superba comes under control of the former corporation, which now is operating eight picture houses in San Diego. The consideration involved is \$15,000. Turpin Mix in "Dick Turpin," the Stoll Film Company, (London) a re-buick into old film, made several years a tide to York, made several years ago and featuring Matheson Lang and Isobel Elvson.

The Stoll release 1. another of a series of English releases currently flooding that market.

REISSUING IN ENGLAND

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ORCHESTRA AND FILM, \$9,200, RIALTO, WASH.

Combination Brought Increasing Business Last Week—"Life" Somewhat Mild

Washington, March 24. (Estimated Population, 650,000; 150,000 Colored)

"Charley's Aunt" gave the Metropolitan a very comfortable week in a season when not much is expected. Griffith's "Isn't Life Wonderful" at the Columbia didn't cause the wild rush the Griffith brand of pictures usually creates. Estimates for last week:

Columbia—"Isn't Life Wonderful" (D. W. Griffith) (1,232; \$5-35-50). Styled as another Griffith masterpiece by local reviewers, but only bright house estimated \$3,000.

Metropolitan—"Charley's Aunt" (Producers Distributing) (1,642; \$5-50). Had picture here would undoubtedly have reached any week of house, \$13,000 considered fair estimate.

Palace—"Top of the World" (Paramount) (2,432; \$5-50). Business steady grind. Around \$9,000.

Rialto—"The Light House by the Sea" and Havana Orchestra (1,987; \$5-50). Proved draw. Business considerably better throughout week, ending to about \$9,200.

This Week
Columbia—"Life and Scars" (Paramount); Metropolitan, "As Man Desires" (First National); Palace, "The Denial" (Metro-Goldwyn); Rialto, "The Price of Pleasure" (Universal).

SALT LAKE DEADLOCK BROKEN

Salt Lake, March 24.

The new Orpheum has lined up the Producers Distributing Corp. product for the next 27 weeks at the house and will open with "Charley's Aunt." The house is playing combination vaudeville and picture policy.

Its advent in the local theatre field broke the deadlock which existed here as far as independent distributors were concerned.

"WIZARD OF OZ" APRIL 12

Larry Somers, in "The Wizard of Oz" scheduled for the Colony, New York, April 12.

"The picture comes in for an indefinite run on a percentage basis, with a possibility the season may come on from the Coast to make personal appearances with the production.

STARKESE TWINS' \$34,000 MARKS—BUFFALO FILM HOUSE RECORD

Beat Dempsey's Figures at Loew's State by \$10,000—Lafayette Square with Watson Sisters (Local Girls) Goes to \$22,000

Buffalo, March 24.

Box-office takings registered unprecedented heights here last week. Coming at a time of the season when low grosses are generally the rule, the past week's business is regarded as a remarkable indication of what Buffalo can do with popularized amusement.

The Slamese Twins at Loew's State raised every record the house has ever had and set a new high-water mark for downtown picture houses. "Sole for a Show" a day, the house went to capacity, standing room and overflow at practically every performance. A remarkable feature of the draw was the fact that very little extra advertisement was done, the Twins appearing as a novelty with local fraternal organizations, coupled with the overflow business from Loew's, kept the turnstiles whirling all week. The 11p started off strongly with

DENNY BEAT MEIGHAN IN BALTO. LAST WEEK

"Oh, Doctor!" \$1,000 Ahead Previous Week—"Coming Through" with Jazz Orchestra, \$500 Ahead

Baltimore, March 24. (Drawing Population 850,000)

The only house to forge ahead of the previous week was the New, where "Oh, Doctor" was the attraction.

Elsewhere it was a rather uneventful week, with both the big houses (Rivoli and Century) featuring strong musical acts as bids for mid-Lenten draws.

Estimates for Last Week
Rivoli (2,300; 25-75). "Playing With Sins" Featured Lily von Kovacs, Hungarian pianiste, on equal terms with film. Matinee seasonably off, but night business well.

Century (3,300; 30-75). "Coming Through." Some of the fans may have guessed a strong title with "Smiling Through." Meighan failed to display any sensational box office stuff in this one. Gross mounted \$500 over previous week. Robbins' Jazz Orchestra, musical unit of program, likely deserves the credit.

New (1,900; 25-50). "Oh, Doctor." Denny Desires credit for making Loew's grosser's gross \$1,000 in mid-Lent. Generally well liked and should have bettered this. About \$11,000.

Hippodrome (3,200; 25-75). "Young Ideas" and vaudeville. Revue (four acts) featured above, but not as good as last week's. Figures said to about \$5,800.

Metropolitan (1,500; 15-50). "On This Day." Business satisfactory if not sensational.

Parkway (1,400; 25-50). "Vanily's Press." Featured Flirt. Free-kway "Aloha, Camo Ruth"; Garden, "The Man Who Played Square"; Lyceum, "Greed"; Metropolitan, "The Wine Garden"; Rivoli, "My Man"; Hippodrome, "The Chorus Lady."

NEW FILM "WILDFIRE"

T. Hayes Hunter has completed the new version of "Wildfire" for Distinctive. Most of the scenes were taken in Cuba.

In the cast appear Edna Murphy, Will Archie, Arlene, Scott, Edmund Lewis, Eleanor Feltz, Freda, Edna, Morton, Arthur, Bryson, Holmes Herbert and Lanford Davidson.

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"Greed," but business took a tremendous flop after Monday, and the picture was hurriedly taken off. Opinions as to the first week were varied in the press and the public.

Last Week's Estimates
Loew's State (2,400; \$5-50). Slamese Twins and "Lady of the Night." This show's figure represented the largest gross ever totaled in Buffalo by any picture.

The figure also represented the largest gross ever totaled in Buffalo by the Watson Sisters. The figure slightly under the Newark gross of the Twins, bettered the Boston and Cleveland records by several thousand dollars and tops the Jack Dempsey gross, the house's previous high-water mark, by almost \$10,000.

Lafayette Square (3,400; \$5-50). Watson Sisters and "Husbands and Lovers." The vaudeville feature again overtopped the picture gross, with a strong play being made on the local angle of the offering. The figure represents capacity business.

Hip (2,400; 30). "Greed," first half; "New Twins," second half. The opening was a record, with most of the week's business coming on the second half. The Eartheis picture was well spoken of and got a fair play. Around \$13,000.

The event occurred March 16-17.

FRISCO'S LEAD HOUSES TOTAL \$62,600

Fair Week With Lent the Alibi—"Lady," \$19,800 at Warfield

San Francisco, March 24. Lent is taking its toll in the picture houses along Market street. At least Lent is the favorite alibi of the managers.

No one house did any outstanding business—nothing to get on the roof and about about—last week. Loew's Warfield had early night, missed by the playing of Norma Talmadge in "The Lady."

The "Rehearsing" of Lipschutz as the leader of the Music Masters helped materially at the box office, for this leader has a distinct following among the lovers of better music.

Estimates for Last Week
Loew's Warfield—Norma Talmadge in "The Lady" (First National). Rated by the critics as best thing since Talmadge has ever done. The "Lady" up nearly missed by a few hundreds only business of this house in normal times. The Fanchon & Marco "Ideal" included John Van and a sextet of singers, with handsome stage setting, \$19,800.

California—"The Swan" (Paramount). Featuring Anatole Mengu. Made into a picture, this stage success caught on nicely, and with good. The "Ideal" included John Van and a sextet of singers, with handsome stage setting, \$19,800.

Grands—"Blacklock and Scarlet" (Paramount) fell a little below normal after record-breaking business of week before with "Charley's Aunt." Paul Allen, the star with Syncope Symphonies. Topped \$17,200.

Imperial—Third and final week of "The Thunderbolt" went all the way. Two weeks would have been more than plenty, but with the second run of "Thief of Bagdad" (set for three weeks) necessary to hold over to set opening of Gloria Swanson in "Madame Sans Gêne" for the "The Herd" fell down to \$6,100.

Cameo—Second run on market street of "Kiss the Unknown." Did not well on first run at Granada, but little Cameo suffered along with the big fellows, and got only \$2,900.

"ABIE" HIGH IN TOPEKA

Upsets Town for \$1,900—Film Houses from \$1,900 to \$1,300

Topeka, Kans., March 24. (Drawing Population, 70,000)

Jews and Gentiles disregarded Lent and for the first time since the completion of the New Grand theatre last fall pushed the S. R. O. sign into the lobby Thursday night, more than the 1,400 seats of the place being sold for "Abie's Irish Rose" opening night.

Not only that, but despite the usual remarks of the critics, the people continued coming for two more nights and two matinees. Yep, "Abie" established another record in Topeka.

Only an average week's business at the Grand at the New Grand, a pop vaudeville program. The picture houses did well despite mediocre offerings, though none of the movie chiefs of the town are doing any boasting.

Estimates for Last Week
New Grand (1,400; \$2-10). "Abie's Irish Rose." The last three days of the week, with matinees and Saturday, got the big business of the year, a total of \$10,500.

Jovely—"The 40." With "last" average bill the first three days and a better than average bill the last three days showed a total of \$3,900.

Orpheum—(800; 30). "Fools in the Dark." Pleased and pulled about the same, but the first half and "The Man from Glangary" dropped off, putting the takings at about \$1,900.

Nie—(700; 40). "The Re-Creation of Brian Kent." Film version drew heavily and "bucked" the Lent slump, and the first half with "The Prairie Wife" did a slight drop from the average, making the box a low one, with a total of \$1,300.

Kenimer Producing
Jacksonville, Fla., March 21.

Guy, the first of the Arcade here for Southern Enterprises, is going about the town the past week proclaiming that he is the "father of the first girl ever produced."

The event occurred March 16-17.



Dear, while we're sway-ing, they'n

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*The Waltz
Everywhere*

Midnight

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★ ★ ★ admit — with us — that it will
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INSIDE STUFF

ON PICTURES

silver sheet, put over a fast one recently in signing Gunner Kasson and his team of 13 dogs, including "Balto," who had the distinction of carrying the medical aid and much-needed serum to Nome, Alaska.

When the daily papers began giving space to the Alaskan plague situation and dwelt upon Kasson and his team of dogs, including Balto, some 10 picture and vaudeville magnates wanted the driver and his crew to sign either picture or vaudeville contracts.

Kasson is a good enough business man that, when acquainted with the propositions made by the different people desiring the only ones he would do business with were those who could show cash. He asked for \$15,000 to be deposited, as good faith, in his credit in a bank in Nome. The proposition was sent to some 20 who wanted his services. Lesser, in Los Angeles, was among them. He at once got into touch with some banking associates and had them arrange to get the credit established for Kasson at once. This was done by wire, and the following day Lesser had a wire accepting his proposition from a representative of Kasson in Nome.

Lesser is figuring on Kasson arriving in Los Angeles about May 15 and is making provisions for special ice boxes to be erected at his principal studios here to house the dogs so that the weather and climatic conditions will not affect the Arctic canines.

Racial feeling has cropped up in the Far East over pictures, between the Jews and Greeks of Alexandria, Egypt. Most of the exhibitors there are Greeks, with the picture houses having a large Greek as well as a large Jewish patronage. When "Fatash and Perimutter" (film) was submitted to the exhibitors of Alexandria, the Greeks turned it down, saying, as they said, to the film carrying a Jewish story.

To placate their Greek clientele, the Greek exhibitors exhibit pictures like "Christus," and the Jews, if they want to see the best pictures in the best houses, must watch those.

In reprisal it is reported from Cairo, the Jews of Egypt who are the wealthiest residents of that country, are now ready to listen to propositions that will call for an investment by them in the picture exhibition business. It is likely the intent of the Egyptian Jews to extend such financial aid to the Jew-exhibitors as the latter may require to expand their business.

Appropos of the recent story in Variety of American picture "smuggling" in the East, it is reported that there is a daily disclosure of some smuggled American film. The one mentioned in this report was "East Is West" (First National) at Palestine. It was lately rejected there as a smuggled "East Is West" had been shown some months before and sent on to Jaffa.

Variety's correspondent says that Egypt and the East could be made extremely lucrative for American film distributors if carefully watched, but won't mean much financially otherwise.

Maybe Rudolph Valentino has made up his mind to be unhappy, no matter what his business associations are. The latest report from the Coast is to the effect that even though Mrs. Valentino is, as far as surface indications are concerned, keeping out of the picture and discussions with her husband's latest business partners, there has already been a rift in the lute of harmony between the star and Joseph M. Schenck.

It was J. D. Williams who first thought that he would be able to handle the star on the strength of his ability to patch up the disagreement with Famous Players. Williams did that and fixed for Valentino to make two pictures for F. P., after which they would relieve him of any further contractual obligations.

As soon as Valentino was finished with these two pictures and starting under his own direction in association with Williams, the works went to pieces.

In that the cause was listed as Mrs. Valentino. It is known that she was the cause of terrific expense on the United Studios lot in the

matter of sets, and Williams and Valentino parted company then and there.

"Charley's Aunt," as a film is understood to have cost Producers' Distributing Corporation nearly \$250,000.

The production cost, it was estimated, stood at around \$137,000, while it is known that \$100,000 was paid for the rights to the film, this price having been put on it long ago when many play brokers were trying to obtain it for clients, none of which came through.

Whether that \$100,000 means actually that sum of 20,000 pounds sterling is unknown, but the 20,000 pound price was the one put upon it by the English owners. If it was the 20,000 pounds, then the actual price was a little lower, as the pound today is at par, \$4.3516.

An exhibition of over 600 original sketches from the pen of Erte, the Parisian artist, who has been brought to this country by Metro-Goldwyn to spend six months in California acting as designer of costumes and special sets for their productions, was held at the new Hotel Madison, New York. The exhibition was originally planned for but two days, but it was so successful it was continued over the week with a number of unusual sales recorded.

There was one particular corner of one of the rooms that seemed to hold something that had an unusual attraction for most women who visited the exhibit. On investigation the attractions was disclosed to be the figure of a male Russian dancer in the nude.

The management of the Brandeis, Omaha, evidently believes in protecting the public that the house cater to as is evidence in the fact that a few weeks ago they compelled the cancellation of the booking of "The Thief of Bagdad" by one of the local picture theatres. When the Douglas Fairbanks picture played the legitimate house at a \$2 scale, it was with the understanding that the picture would not be shown in any other local theatre as a cheap admission scale for a year. At least, that was part of the advertising matter that was employed by those heralding the picture as a road show, and it was utilized in the advertisements to the public.

A couple of marriage rumors to reach New York from the coast include Dr. Daniel Corson Goodman and Pola Negri. Miss Negri sailed Saturday for the other side. Dr. Goodman was at the dinner the evening before given the picture light by the Famous Players.

Dr. Goodman was recently divorced by Alma Rubens, but it is not reported that "he time limit has lapsed for either to remarry. The other report names also Miss Rubens with Riccardio Cortez as the other half.

During a recent argument in legislative halls upon a measure designed to further tax the show business, a legislator insisted that the state needed the extra tax (10 per cent on 10¢ tickets) and that the public would be glad to pay it. "In that event," remarked a picture man present, "why do you not tax milk 1 cent a quart and get the money your state needs in a hurry?"

This retort drew applause from the gallery and the legislator, flustered, subsided.

Although reports have been current that John Bowes and Marguerite de la Motte were married in the east several months ago, the couple have declared they will be married within the next few months—when Bowes obtains his permanent divorce from his first wife, a resident of New York.

The Masked Soloist is used in some of the New England picture houses as special attraction. In Lynn the soloist was said to be a Lynn girl, who had previously sung at the Capitol there.

PRESENTATIONS

SONG AND BALLET PICTURES (5)
Songs, Tableaux and Dances
8 Mins.; Full Stage (Special)
Strand, New York

Old stuff under a new name.
The first part of it is an illustration of the song, "A Dish of Tay," with Pauline Miller and Everett Clark, dressed as a fashionable folk in a garden. The set was small and on a circular platform. Against the background of black velvet drapes are set bushes of yellow flowers and in the center is a white enameled tea table, the light colors of the pieces in the foreground contrasting, as they should, with the black. Then the song is sung and the whole thing is over—to little applause.

The set then turns around and the B section of the presentation is revealed, the old familiar "Dresden Statuettes" with the figures dressed in shiny old cloth garments cut in simulation of the garb worn by the statuette figures. The figures this time are posed, instead of against a dish or something of that nature, against a black background. Mlle. Klemova and Daks and Fernandez are the dancers and their routine is done to the Grieg "Dutch Dance," a routine inseparably associated with Pavlova and her acrobatic divertissement of the Holland dancers.

Because the music is associated with one of the most famous of all the dance routines, it is out of place here. And the routine of the dancers is identical with that used by them some weeks ago in a Dutch dance. It would appear that this part of the program was put on hurriedly to fill the whole thing used as a filler. The lighting in both instances looked like white, coming from the front borders and sides.

The dancing stuff went mildly, but the combination was tepid entertainment. The only way to judge—as by the applause of the audience—and here they gave it nary a pause. *Sisk.*

Walter Stallings and associates have awarded contracts for a new picture theatre at Terrill, Tex. Thus, Greyhound and Bess exhibitors, who have had the situation sewed up for years, will have some competition.

PUBLIC AND PROFESSIONAL PRESS

PROCLAIM THE PERFECT PERFORMANCE

VARIETY

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 brief 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 Nicholson's fine sense of comedy. His prop laugh stood him in good sense when the bits of business were lacking.

The "Tea for Two" number with Nicholson handling the bass reed afforded instrumental comedy opportunities. The big boy of the quintet (Joe Thomas) handled a sax solo number in good style, the composition by Rudy Wiedoeft being specially composed for the sax. A "conversation" number on the reeds clicked and was well received. They encased with a jazz number and topped this off with a sure-fire "German band" concept.

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.*

JOE THOMAS SAX-O-TETTE
with ARCHIE NICHOLSON, Comedian
Trumpet Quintette Arrangements by Mayhew L. Lake



"THE BEST MUSICAL COMBINATION OF ITS KIND"
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AT THE
BROOKLYN MARK STRAND THEATRE
WEEK OF MARCH 28TH
BY POPULAR REQUEST

BOOKINGS FOR PICTURE THEATRES, PRODUCTIONS AND FOREIGN TOURS

THROUGH

WILLIAM MORRIS, Putnam Building, 1493 Broadway, NEW YORK CITY

Brooklyn Daily Eagle
(Trade Mark "Eagle" Registered)

MONDAY EVENING, FEBRUARY 22, 1926

Joe Thomas and his tantalizing sax-o-tette of brass jazzers would have gone right on coaxing sympathy out of their five brass horns and the showing of the new Tommy Meighan picture, "Comin' Thro' the Rye," would have had to wait until some other night if the audience at the Brooklyn Strand Theatre yesterday had had its way about it. Somebody in the gallery started the applause booming after the Thomas boys had given a particularly clever imitation of an old German band, and it wasn't until Mr. Meighan had pleaded through two or three hundred feet of film that the handclapping began to die down. After it was all over, Tommy appeared terribly pleased about something. Perhaps he thought all that applause had been meant for him.

From which it would be supposed the Joe Thomas Sax-o-tette number is the featured incident on the Brooklyn Strand's program this week. Feature or no, it remains that saxophone music such as was offered at the Strand yesterday must have a bad effect upon any film unlucky enough to be programmed on the same bill. The silent drama simply cannot compete successfully with the aggravating rhythm and sway of "Red Hot Mamma" or "Bess and the Boy Friend." I, for one, yesterday would have been entirely agreeable to giving the stage over to the axes.

However, if you clap loudly enough when the Sax-o-tette boys finish tootin', the manager of the Strand might send them out again instead of putting on the picture. Then you will have done something for the music. *Martin Dickson, art.*

another year after the younger girl has died there is the suggestion of the happy ending, without the all too obvious picture hitch.

There are spots in the picture where it is a little draggy, but in the feature that will make it stand up at the gate.

Fred.

THE BRIDGE OF SIGH

Phil Rosen production starring Charles K. Harris, Dorothy MacCalli, Creighton Hale, Alec B. Francis, Richard Tucker, Piccadilly, New York, week March 21. Running 60 minutes.

Linda Harper.....Dorothy MacCalli
Bobby Craig.....Charles K. Harris
Richard Tucker.....Alec B. Francis
Clifford Baum.....Richard Tucker
Clifford Baum.....Clifford Baum
Clifford Baum.....Clifford Baum
Clifford Baum.....Clifford Baum

Phil Rosen, who directed this picture, made the production of "The Bridge of Sighs" a story built on that famous structure that leads from the New York Criminal Court in New York.

For characters we have on one hand a wealthy man with an invalid wife and a young son, and a pretty wild youngster; on the other a widower who works in the shop of the young man's father and a daughter. The wealthy man's son and the employer's daughter have to be brought together, and therefore we have a picture script. The manner of their meeting is neatly contrived and pleasingly led up by skillful direction, and then on romance is let to take its course, although the young man steals a couple of thousands from his dad and the girl's father is accused of the crime, found guilty and convicted, is not permitted to see the love affair, and finally the victim of circumstantial evidence is informed of the facts, he knowing his daughter loves the young man, refuses to continue his fight for justice, being satisfied with the pardon the Governor has signed, there is the end of the two young people dash off for the marriage license bureau, but not until the little hero has planted a smacking right under the jaw of the towering heavy and sent him sprawling. That was to be expected for while the reason for there having a heavy in the picture unless to have the hero wallop him some time or another during the proceedings?

Dorothy MacCalli makes a very charming lead to Creighton Hale and gives the role everything that she has without ever emoting, and there were lots of spots where that could have been done all too easily. Hale is convincing enough as the hero, while Alec B. Francis as the father of the girl gave his usual balanced performance.

"The Bridge of Sighs" is an altogether satisfying program picture that will stand up in the average neighborhood house and get some money.

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dian of the old Keystone days, is the outstanding personage in a gambling "key plot" that shames the remaining common parts of the release. The film looks to have been a charade of an exciting cutting and re-cutting, in that it jumps back and forth in a haphazard career to quell any interest in the story which comes disastrously close to rank melodrama. This is true to such an extent it is simply a question of watching the victim of an execution through the picture. If it weren't for Murray "Percy" would not be a redeeming feature.

The fault is not Ray's. He does as best he can in defining a youth, who has been closely guarded by his mother and in the middle of a desert to eke out an existence as best he can with nothing but his ability to play a violin. The sequence virtually bursts into each episode without semblance of blending.

After jumping out west the action in the picture is held over the ranchers by underhanded methods of curtailing the water supply, the appeal of the girl and the action of the picture is caused by an invalid father, the proprietor's subsequent attack upon her, the coming of troops to the ranch and Ray coming out of the boiling pot of a man.

It's almost enough to style the picture a piece of pie, and is not sufficiently bad to provoke surprise as to how it ever reached a release state in the first place.

If nothing else, the picture can't do Ray any good. That's undeniable, and Ray, as concerns the screen public, is not likely to fool around with indifferent or actually poor pictures.

As it stands, Percy is a great picture for Murray. Other than that it's as close to a complete "bust" as any of the Broadway houses has held this season.

Skig.

CONTRABAND

Paramount picture made from Clarence Buddington Kelland. Directed by Alan Cross. Running time, about 70 minutes.

Carmel Lee.....Noah Beery
Dorothy MacCalli.....Noah Beery
Dorothy MacCalli.....Noah Beery
Dorothy MacCalli.....Noah Beery
Dorothy MacCalli.....Noah Beery
Dorothy MacCalli.....Noah Beery
Dorothy MacCalli.....Noah Beery
Dorothy MacCalli.....Noah Beery

"Contraband" represents one of those funny movie things, as perfectly produced as pictures can be. The scenario is a thoroughly capable. But the thing as a whole is unreal, not very interesting and certainly not a box office fodder.

The story is by Clarence Buddington Kelland. His "Mark Tildy" stories formerly ran in the "American Boy" magazine, and as kid stories they were suitable. Yet, even rating the movie intelligence as low as some producers claim, the story of "Contraband" is still childish. It is on the same general plan.

It concerns a small-town newspaper editor who, upon being ejected from his lodging house for non-payment of dues, promptly established himself in a key left with a handle for her. She came to Gibson, penniless, to take it over. There she found a gang of crooks bootlegging, even going so far as to kill off the sheriff to carry out their work.

But she, with help, finally rounds them up and brings the town's most respectable citizen in under his own colors—bootlegger.

In the picture is a foolish college professor who, upon being ejected from his lodging house for non-payment of dues, promptly established himself in a key left with a handle for her. She came to Gibson, penniless, to take it over. There she found a gang of crooks bootlegging, even going so far as to kill off the sheriff to carry out their work.

There is a good laugh, however, and that comes when printer's devil unveils a long galley of hand-set type. But maybe even that laugh is restricted to printers and others of the illuminati.

The acting is good always. The sets are beyond reproach, and the printing office was a faithful reproduction of a small-town plant. It looks as if money had been spent on the film, but Kelland's story is so out of touch with modern fiction—his characters so unconvincing that the

Fox's, American-made

"Gerald Cranston's Lady," a recent Fox release featuring James Kirkwood and Alma Reubens, was described recently in a Variety review as an English-made picture.

Winfield Sheehan, of the Fox organization, says that the firm appreciates the compliment, etc., but that the film was produced in Hollywood with an American director and an all-American cast.

audience apparently took little interest in the proceedings.

As a member of the Famous Forty (second stanza), this looks like its 11th sister. Principally because its title has little drawing power, the cast contains no pulling names and the story itself fails to satisfy.

Skig.

ENTICEMENT

First National picture and Thomas H. Ince production. Directed by Alan Cross. Running time, 75 mins.

Somewhat of a sexy theme, with enough of the fire deleted to make it disappointment for the expectant, but well enough as suitable screen fare for the better class houses.

Evidently "shot" in the Canadian northwest for its Switzerland scenes, probably Banff. It's a beautiful piece of photographic work for so long as the narrative clings to the "Alps" as a location. Many of the interiors are also handsomely dressed, hence the picture does not lack in appearance.

If the story has a tendency to drag, the scenic are sufficient to overcome the slow-moving narration during the midway passages. And then there is Mary Astor, her work and the personal illusion she presents, both worthy of high rating. As run off "Enticement" looks to be conscientious acting by Miss Astor that should definitely establish her in the minds of numerous film followers, especially of the male gender. Clive Brook has been more to advantage than he is seen here, while Ian Keith makes a suitable semi-heavy, delineates the hungry-hearted opera singer to convince, and makes an appropriate balance for Miss Astor's winsomeness.

If the players are satisfactory, not so the story. It makes merry with time and passes it off as many scenarios have done before it. Besides, it includes the situation of the young American girl shocking an old and aristocratic English family by her modern conception of propriety and morals. And she is so pure minded. That is, until the opera singer has occasion to take off her stocking in

a lonely mountain hotel, whence follows the outburst, his overthrowing of discretion to the disillusionment of the former English admirer, and his friendship with the opera star, an outgrowth of war days.

The tale starts immediately after the war, jumps two years and into Switzerland, thence to Paris and on to London. The girl finally marries her former English admirer, but the complex is inserted when a busy-body couple let loose the information they had previously seen the youthful now English wife with the singer amidst the Alps. To close everything out peacefully, and so that he may rid himself of a pestering but absent wife, the opera luminary conveniently takes it upon himself to walk in front of a bus.

A snow avalanche effect during the mountain sojourn is well done, evidently made magnificently through slow photography, and carries a certain degree of punch.

Louise Dresser is in and out with limited footage, but capably takes care of such responsibility as has been given her.

It's far from poor screen entertainment, with its playing by Miss Astor and Mr. Keith sufficient to belie such contention. The picturesqueness and snow-study will help, and the broad hint at the sex ingredient should restrain the number of walkouts.

At the very least it's a feather for Miss Astor.

Skig.

BAD COMPANY

St. Regis picture, starring Madge Kennedy and Conway Tearle. From story by J. J. Brownell and directed by H. H. Drinker.

Madge Kennedy.....Conway Tearle
Madge Kennedy.....Conway Tearle
Madge Kennedy.....Conway Tearle
Madge Kennedy.....Conway Tearle
Madge Kennedy.....Conway Tearle
Madge Kennedy.....Conway Tearle
Madge Kennedy.....Conway Tearle
Madge Kennedy.....Conway Tearle

An unimposing picture possessed of a few lavish interiors and showing Madge Kennedy to advantage. Hardly new to pictures, this girl has a chic appearance and continues to handle herself in a manner superior to more than one pantomiming actress flickering consistently on first-run screens.

Mr. Tearle is opposite in a lackadaisical performance he has surmised many times. Lucille Lee Stewart has turned in a monotonously toned piece of work, while Charles Emmett Mack, as virtually buried in an insipid role that must have rolled off his knife and means as much to him.

The story surrounds the stage, and in this respect includes the "Counting the Hours" number from Carroll's late "Vanities." This bit is given special program mention, as is the specifying of the entire chorus of the "Greenwich Village Follies," although just where the latter chorines enter is not clear or discernible, unless the "Follies" bunch hopped into the "Hours" number just for the picture, and that doesn't seem plausible.

Gloria Waring (Miss Kennedy) is in a modest star with a "John" brother (Mr. Mack), whom she must rescue from the arms of a coin-dig-

ging vamp (Miss Stewart), and to this end enters the house of James Hamilton (Mr. Tearle) to rob the name of her father's will, so her brother can't get the inheritance. Hamilton traces the holdup miss through the cigaret containing pistol, and it's a love match from the gun.

The prospective "jun" becomes apparent when Hamilton, in taking a hand in the rescue work, discovers that the kid brother's idol is the former flame of his own and he must denounce himself to save the youth.

The picture plays nicely minus a decisive punch, and should steer an easy course through the maze of middle-class houses. Miss Kennedy can hold it up with her "class," under the specification, while the aforementioned bedecked interiors are an appearance asset. Miss Kennedy inserts some mild comedy bits for vivacious points, and the continuity is at least smooth. Photographically the film is according to general requirements.

Skig.

THE AIR MAIL

Irvin Willat Production. Presented by Adolph Zukor. Directed by Byron Morgan, adapted for the screen by James Sherry Hamlin. Starring Warner Baxter, Billie Dove, Mary Brian and Louisa Broome. Running time, 75 minutes.

Warner Baxter.....Billie Dove
Warner Baxter.....Billie Dove
Warner Baxter.....Billie Dove
Warner Baxter.....Billie Dove
Warner Baxter.....Billie Dove
Warner Baxter.....Billie Dove
Warner Baxter.....Billie Dove
Warner Baxter.....Billie Dove

Out and out melodramatic thriller, constructed with a view to assisting the postal authorities to call attention to the air mail service, but nevertheless a picture that holds a lot of wallop for the audiences that want a hazard kick in the screen entertainment. This picture provides just that, and because of it "The Air Mail" is going to prove a whole lot more satisfactory to the smaller houses from a box-office standpoint. In the regular pre-release theatres it won't stand up quite as strong, but when it hits the houses that cater to the masses it is going to be sure fire.

There are a quartet of names featured at the head of the cast. They are Warner Baxter, Billie Dove, Mary Brian and Douglas Fairbanks, Jr. Misses Dove and Brian are the only two women in the cast, the balance being all men.

The picture shows the hardships of the men flying the mail planes through all sorts of weather. The air mail service slogan, "No rain nor snow nor wind nor night can stop the pilot in his flight," is played up heavily in several scenes.

The hero, played by Baxter, joins the service with the idea of turning off the registered mail sack some time or another, when it is heavily enough laden. Instead of this, however, the spirit of the service gets him, and his regeneration is brought about. Billie Dove is the girl of the story. She and her father are the occupants of a "ghost city," one of

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ARTHUR SPIZZI, General Manager

1587 BROADWAY NEW YORK CITY

AL CHRISTIE FEATURE

those places in this desert where a boom has collapsed and everyone has pulled up stakes. They and a lone Chinaman are the sole inhabitants of the little town. Forced down in the midst of a rainstorm, the pilot-hero meets the girl, and later, when she runs out of medicine for her father, she signals him in his daily flight, and he stops and promises to return the next day with a prescription filled for the old man. But on that trip he is attacked by two planes filled with aerial marauders, and they force him down just outside of the ghost city. Gun play and hand-to-hand combat follow, but the hero manages to win out in the end.

The open scenes give an idea of the territory covered by the mail fliers, the shots being taken from a plane. It is a good atmospheric touch.

Douglas Fairbanks, Jr., has the role of a youthful hanger-on about the mail air port, and scores in a comedy way. He does one bit in escaping from a trio of tough characters that suggests his dash in adeptness. Mary Brian plays opposite the young Fairbanks. *Fred.*

A CAFE IN CAIRO

Producers Distributing Corporation picture, supervised by Hunt Stromberg and directed by Clive Whitney. Frickla Dean starred. Founded on the novel by Isola Freytag. Running time, 65 minutes.

Naida.....Frickla Dean
Harry Braxton.....Robert Ellis
Jared.....Carl Brock
Bartok.....Evelyn Selbie
Kell.....Harry Woods
Tom Hay.....John Stepping
Rostmond.....Norman Phillips
Cl. Alastair.....Larry Steers
Evelyn.....Luth King

Frickla Dean is being widely advertised as "Empress of the Elemental Emotions." To use some more alliteration, it can be explained

that the difference between "Elemental Emotions" and "Primitive Passions" is nux vomica and void. On the basis of this exploitation, her recent vehicles have been big box office propositions showing her as the frank woman who is a Great Love. This time she is a cafe dancer in Cairo, a white girl, the tool of unscrupulous Arabs. By an Arab who witnessed the death of her father and mother, she is raised in his family, ignorant of her parentage. When the desert tribes start an uprising, a young diplomat is found to hold a paper promising to save her. And because Naida has wit, she is sent to get this paper. She gets it—and love hits her a swift one, so she doesn't give the paper to the chiefs.

Thursaun her foster-father gets sore and attempts to force her to marry Kail, a sensuous member of the chief tribe. But she rebels and when sent to the Palace of Stars on the Nile where maidens about to be wed are sent for rest and meditation, she gets a message to him—and he busts in the secret ways and does his stuff. But he is nicked by the villains and nearly drowned when the girl dives from a high tower and brings him to the surface. Then, rescued in a swift motor boat race, they sail away to get married.

Miss Dean plays the girl and does her work well. Robert Ellis as the hero is also good, while the various native types are chosen with discriminative care. So the cast is okay. The same thing goes for the production, solid and elaborate in spots, indicative of considerable care and money. But the scenario is weak and wobbly, and the story so short full of inconsistencies that in toto it lines up as a fair out-of-town program picture unworthy of being branded as a "special" release.

It isn't big city fluff run stuff but falls in the "guy one peg below." With an air-tight scenario and a concentration of the numerous thrills depicted, this review would have read differently. *Slack.*

SECRETS OF NIGHT

Universal production directed by Herbert Bache. From the play, "The Night Cap," by Guy Bolton and Mac Marcin. Starring William Powell, Jean Harlow, and James Cagney. Released by Paramount. Running time, 65 minutes.

"Secrets of the Night" starts out to be heavy, involved melodrama, suddenly switches to mystery and suspense in the middle of the picture. Perhaps that's one of the things that is the matter with it as a picture. None of its varying interests seems to stay long. It is an adaptation of the legitimate piece by Bolton and Marcin that under the title of "The Night Cap" enjoyed a fairly prosperous three months' run at the 39th Street some four years ago.

The stage version, if memory serves, had its comic situations subservient to the mystery and drama, and the picture is no exception, while there were quite a few, were merely incidental. The film makes the comedy of the play seem like business primarily and because it is lacking in speed, pep and a cast that fully understands farce playing, it fails to be first-rate as comedy. Naturally the dramatic and mysterious sides of the story cannot be expected to figure much, although at times there are some spooky touches.

The plot treats of the murder of a wealthy banker, and the investigation of no less than a dozen persons upon whom suspicion equally seems to rest. This is a story that has been used for his "Shall We Marry the Ladies?" but the adapter and director have done a better job of the possibilities. At the finish it develops, not much to the surprise of any one, that the murdered man is not dead at all and that the investigation has been a hoax to put across a business deal. This does not explain the majority of the mysterious happenings that occurred earlier in the evening and that would be excusable under the law of dramatic license were the picture as a whole more enjoyable.

The few laughs in the film come chiefly from the antics of an old colored servant and a spinster maiden lady (played adequately by Tom Wilson and Zasu Pitts), who are frightened out of their wits. The rest of the cast headed by James Kirkwood, Madge Bellamy and Rosemary Theby, seem unable as a unit to do anything with their impossible parts. The films' little aside from the "names," as the action is almost wholly within the interior of a house, and there is no mechanical or scenic effects worth mentioning.

In the chapter houses they may think some of the later scenes funny. That and the fact that most audiences, no matter how bored, will, for curiosity's sake, want to see how the mystery is explained, are about the only things that can be said for "Secrets of the Night."

THE COAST PATROL

Bud Barsky production, starring Kenneth MacDonalde. Story by William E. Wing and direction by Barsky. Cast includes Kenneth MacDonalde, Rosemary Theby, Madge Bellamy, Madge Allen and Gene Carondo. Released by Paramount. Running time, 65 minutes.

Barsky puts a nifty in this one. He announces the production of "Bud Barsky, the personal supervision of I. J. Barsky and the direction of Irving J. Barsky." The difference between I. J., Irving J. and "Kenneth MacDonalde" seems to be the Barsky star. Why is something else again? As a rule, most of the independents like Barsky, Steiner, Carlos, and the rest have stunt men as their main bet. In this manner they are enabled to put out entertaining films at a slight cost. MacDonalde, aside from being a powerful but awkward fighter, possesses little movie value. He acts as badly as most of the stunt men, but he hasn't the redeeming feature of their daring feats, while in appearance he is plain-cut looking—without winning any prizes.

The story in which he is starred has him as a revenue agent after smugglers who have made their rendezvous on the beach. He is one of those towns with the odor of fish scales at one end of the beach and the smell of headquarters uniforms at the other. And at the fish scale end of the beach is the proteges of the old lighthouse keeper. The smugglers of the smugglers sets a trap for her and almost ruins her life in the good old way made famous by the 10-20-30 rep show. With him a vampy accomplice who eventually goes straight, while the revenue agent gets the smugglers, the film and the villain jumps overboard to save himself a worse death.

"The Coast Patrol" was plainly made for the shooting galleries. It is plainly a 15-cent admission film once it strikes its spots. As such it has a good production and a good story. The sub-titles are fragmentary melodramatic and the acting at times very hammy, but the story demands that sort of stuff. In general detail this film com-

pared very favorably with the better independent releases. Some of the sets are good and indicate some expenditure on Barsky's part. But the mistake is in featuring MacDonalde all over the picture, for as a star he doesn't measure up to an independent. Aside from that "The Coast Patrol" is competently cast and well acted. *Slack.*

BRANDED A THIEF

Arrow Film starring Yakima Canutt. A Fox Production. Released by Fox. Directed by Hirsch. At Stanley, New York, March 18, 1925. Running time, 65 minutes.

Despite the first name, Yakima Canutt isn't a Jap star. He's the world's champion cowboy, according to his title billing. Apparently Arrow Film is entering him against the million and one lesser Tom Mixes from now on to have sprung up since the favorite western star's draw came to be recognized. Canutt is pretty good in the rest of the picture. He's tall, rascally and shuffling in his walk. His face is pleasant but his acting ability not so prominent. He is a rider. Not a fighter, however, he holds his own beautifully. Therefore he probably qualifies for the cheap stuff in which he is being starred.

This story of this one concerns an old man, the owner of a produce store. The hero is his friend while the villains are out to murder the old man and slip the blame on the hero.

When the tale the old boy give Young Apollo some good dust for the grand-daughter (and she's the young lady) who is the villain's man. Thinking they've killed him, into town they frame the youngster for the robbery and the tough ones who sowby stalling and defending himself alternately against his three enemies.

For comedy, a six-year-old girl with the regulation cowboy lingo is used to good effect. The kid isn't programmed, but she's a blonde with a pug nose and a possibility.

But one interior set was used. The rest was natural background with localities good in spots and decidedly poor in others. Direction showed some lapses in allowing far-away shots, while in other instances the terrific fight stuff held a punch due to the piling of one climax on another.

"Branded a Thief" should sell cheaply because it has the dime cost mark written all over. Even though fair entertainment, it is far too weak to hold the picture. The concept in the smallest of houses and neighborhoods. Its spot is the shooting gallery, where, bought cheaply, it will suffice.

The thing to remember about all these minor westerns is that unheralded stars in makeshift pictures possess no drawing power on their own. *Slack.*

SOFT SHOES

Stiller Productions, released through Producers Distributing Corporation. Under comedy drama starring Harry Carey. Directed by Lloyd Ingraham. Story by Hunt Stromberg and Harvey Gates. Released by Paramount. Running time, 65 minutes.

Halahan.....Harry Carey
Dumny O'Day.....Lillian Rich
Molly Mandy.....Paul Van
Quid Mandy.....Francis Ford
Mrs. Bradley.....Stanton Heck
The Chicago Kid.....Jimmie Quinn
Mr. Bradley.....Robert Hamilton
Mabel Packer.....Mabel Coleman
Markham.....John Melville
Hank.....By Himself

Comedy dramatic picture with a fast-moving, well written story which just escapes farce classification. Harry Carey looks better here than in any of his recent releases. He is surrounded by an excellent cast and a leading woman, Lillian Rich, who should be heard from.

The story concerns the adventures of Pat Halahan (Mr. Carey), a small-time gambler who goes to Frisco to spend a legacy. At a restaurant one night he is accused by a diner of flirting with his wife. Later that night he is captured by a pretty girl thief, Faith O'Day (Miss Rich) invading his apartment. He offers her a large sum of money to be stolen elsewhere if she will turn straight. She agrees, and he enters

the boudoir of the owner of the brooch; only to discover it is the woman of the cafe. Her husband detects him, but he escapes.

Returning to his hotel he and Faith explain they are married when a police officer breaks in. Faith escapes. Pat visits her at her home and meets Quig Mundy (Pat's former partner) who is after Faith. A gangster, who is the Chicago Kid, a crook, and appears to join the crooks. Secretly he has warned the police. The gangsters discover his falsehood when the Kid Kid breezes in.

They entice Pat to a cellar and proceed to beat him up. His friends, the police, arrive in time. Returning to the girl's home he saves her from Mundy, who has gone to square accounts with the stoolpencils.

Mundy is bumped off by a mysterious Chin, who turns out to be a detective who has been waiting for the picture will entertain second-string house audiences. It's strong evidence of copious cutting are visible in the film. The excellent continuity, despite the adventures tale crowded in.

Identences of copious cutting are visible in the film. The excellent right down to the bone. *Con.*

BATTLING BUNYAN

Crown Productions, Inc., starring Wesley Barry in boxing comedy, from the "Starvation" story by Raymond Chandler. Adapted by Raymond Chandler. Directed by Harry Warner. Released through Pathé. Running time, 65 minutes.

Batling Bunyan.....Wesley Barry
Molly Mandy.....Paul Van
Quid Mandy.....Francis Ford
Mrs. Bradley.....Stanton Heck
The Chicago Kid.....Jimmie Quinn
Mr. Bradley.....Robert Hamilton
Mabel Packer.....Mabel Coleman
Markham.....John Melville
Hank.....By Himself

This is a small town boxing story which will gain the grown-up Wesley Barry many picture friends. He is a tough guy, a night into a tall, gangling youth, but he hasn't lost his freckles or his likable screen personality through adolescence.

His success in this picture may determine his future screen classification as a youthful, athletic lead who will appeal to the masses of youth, particularly those fans not given to over-impairment toward the career type of youth so numerous in motion pictures.

Barry is a wholesome looking type of kid, and though not the color of a type, arouses just much sympathy and feminine admiration.

In his boxing comedy drama, he is introduced as Batling Bunyan, a young mechanic in a small town garage. He is in love with Molly Mandy (Molly Mandy), a girl who has ambitions to purchase a partnership in the flivver hospital and marry Molly.

Johnny Prentiss, "lightweight champion of the world," meets Molly while motorizing through, and antagonizes Bunyan by his attentions. Prentiss promises Molly he will return, and when Bunyan calls him for undue familiarity he hands the apprentice roughly and drives off.

Bunyan's pugacity attracts the attention of a local fight promoter, who puts him on at the local club, where he becomes a comedy card through his awkward and unorthodox methods of boxing. He wins consistently, however, and is fast approaching the goal he has set, the local club, but stipulates he must be handed a set-up. Bunyan is picked, but refuses to frame anything. Bunyan demands \$1,000 for the bout, and insists it be on the level. They compromise by giving him \$500 a round.

Bunyan takes a terrible beating, but lasts four rounds, when the police stop the bout. Bunyan pleads to be allowed to finish, and the promoter agrees to let him win for a couple of rounds more, but not to stop the bout. He collects the money, goes to the police and is carried to his dressing room.

Molly seeks him and runs into Prentiss, who was dressed. The latter tells her to look out for herself after his manager has kicked them in the dressing rooms. She offers to help, and Bunyan steech after her. He and Prentiss are stuck up behind locked doors, Bunyan suc-

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By PETER B. KYNE

Directed by WILLIAM WORTHINGTON

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The screen's most beautiful actress in her most dramatic story. Playing to big business now at the New York Strand.

WITH AN ALL-STAR CAST
LLOYD HUGHES
CLIVE BROOK
LOUISE FAZENDA
ROCKLIFE FELLOWS

By ZOE AKINS

Directed by
ROBERT VIGNOLA

Presented by
CORINNE GRIFFITH
PRODUCTIONS, Inc.

ceeding in beating the champ in the rough and tumble rumpus. The crowd leaped the doors down and Prentiss and his manager are given one hour to leave town. Bunyan wins Holman in the prize fight, concluding a most entertaining picture capably directed.

The difference in weight between Barry and Johnny Reiser was noticeable, but partially disguised by the speed of the bout shots. This element alone makes the picture a disguised Barry's mediocre boxing ability.

Molly Malone was sweet and appealing as the youthful heroine and Harry Mann convincing in the impossible role of Rellly, the Hebrew manager of Prentiss. The character of Rellly will not be conducive to endorsement from the boxing profession, for the manager has been villainously painted by the author, who has usurped the limits of license to incorporate a heavy into his story. Present-day fight managers and methods bear about the same resemblance to Rellly as Nemo to the fish.

Picture fans will like this picture, and it can stand on its own in the second run houses as a feature. In first run houses it qualifies as a strong half-program feature.

Con.

PORTS OF CALL

William Fox presentation starring Edmund Lowe, Diana Lynn, and Charles Bickford. Story by Garrett E. Fort. At Lowe's, New York, March 25. Running time 40 mins. Kirk Rainford.....Edmund Lowe
Lillian Rainford.....Diana Lynn
Randolph Sherman.....William Davidson
George Randolph.....Charles Bickford
Mrs. Rainford.....Alice Ward
Peggy.....Mary McLean

A highly dramatic and romantic story of prenatal influence, showing the transition of a moral and physical coward into a courageous, free-spirited hero through the influence of a woman.

Edmund Lowe makes a human being of Kirk Rainford, the young clubman, who loses the girl he is engaged to by an exhibition of cowardice following which he is kicked out of his home by his father who is responsible for Kirk's weakness.

The boy wanders to Ports of Call and meets Lillian Rainford, another outcast. He and the girl become friends. Leaving a gambling house with a heavy winning, Kirk is set upon by henchmen and under the girl's stimulus puts up a courageous battle. He is stabbed during the mix up and nursed back to health by the girl.

The pair decide to seek employment and Kirk goes to Costa, who has promised to aid him. The long arm of coincidence again intervenes and turns her. Costa is over-seer on an estate recently purchased by the husband of the girl Kirk lost. Both are living at the place and Castro has planned to rouse the natives, abduct Marjorie, and acquire the place himself.

Kirk and Lillian inform the Sherman of the plot with Kirk and Lillian aiding them when the uprising occurs. Sherman and Costa are killed in the battle and Kirk confirms his manhood by his former fear by taking a leading part in defeating the insurrection.

The story is interesting, and Lowe is happily cast in a sympathetic role. His recent elevation to stardom seems amply justified, for he compares favorably with any of the screen sheiks. Miss Tashman, in a supporting role, is a real gem on the stage. She is acquiring poise and seems more at ease in this picture than previously. As Lowe's leading woman she helped make the story stand up.

The balance of the cast are well casted. Hazel Keeler playing intelligently as the girl who misjudged Kirk and Bobby Mack turning in a good bit of character portrayal as "Sis," a sort of a "Friday" for Lowe.

The picture is a good program feature for the neighborhood houses and will stand up despite south sea and tropical scenarios have been as prevalent as flippers in Detroit.

Con.

RIDIN' THROUGH

Universal release starring William Desmond. Directed by Archie Roason, with story by Charles Lowe. Cast includes Claude Payton and John Davidson. Showing at Lowe's New York on half double bill March 25.

Indifferent western with little to raise it above the ordinary.

Following the orthodox conception that has turned out 90 per cent of all westerns, this one tells of a gunman doing an about face through a mania to do good deeds, thereby getting into a "tangle" with his high school pals and sister. The film includes the inevitable chase.

The Desmond fails in the line of being able to convince in his personal portrayal with the only legitimate performance coming from Ruth Stonehouse, opposite Desmond, as the sister.

Laced upon a double feature bill this picture shares the burden of responsibility upon the other half.

LONDON FILM NOTES

(Continued from page 34)

"moral" picture, "Broken Laws." The outfits are accompanied by the story which is on the subject and the picture.

The firm of Graham-Wilcox remains firm, although a Wardour street gossip has not yet connected the fact with any impending dissolution. The company's directors, brothers Wilcox will begin "shootings" again as soon as they find a big enough subject.

Despite the terrible slump and the amount of unemployment the picture business is continuing to hold out rosy hopes for the screen-struck who can pay. The biggest of these never neglects its ads, and is now recruiting people for the coming season's productions.

This "school" was at one time allied with a producing company which employed the pupils for small parts and as "extras," thereby keeping them out of their word to find employment.

That the number of "duds" in the picture business is proved by the statement of the manager of a firm which sells picture postcards of "stars." He states business is briskest than ever.

Faith Prentiss is bringing an action against her father from referring to the Felix the Cat in any advertisements. The plaintiff firm has the rights on a long series of the cartoons, many of which have yet to be made.

The Rialto, at one time the West End, shows new Universal or European picture every week. The theatre is the way of "promotion" while the front of the house decorations and effects are becoming a feature of West End showmanship.

For "Fifth Avenue Models" mannequin parade is held in the theatre before each screening while vocal acts are staged weekly.

When building cinemas here, especially palatial ones in the West End, it is as well to know just exactly who the superior landlord is and, having found out, remember the fact. If the property belongs to the Crown, the building on which the negotiator spends his money can scarcely be said to be his own. If he wants to move a brick he has to start filling up forms and go through all sorts of red tape barriers.

The Capitol wished to erect a "talking" electric sign, the sign was signed, and then it was discovered the superior landlord was "Crown." This momentarily put an end to the "talking" sign, although it is hoped to get an appeal against the Office of the Town Clerk, Forestry department or whatever other office handles this particular business.

The same trouble occurs when any producer wants to take a "shot" in any of the parks. Officialdom is aghast; it would sooner have bombs dropped on Buckingham Palace than that the beauties of the Royal parks should be recorded by camera.

Following its run at the Capitol the European picture, "Smouldering Fire," will go on for a special run at the Rialto.

Louis Mercanton will make "Monte Carlo" for Gaumont and the Phoca Company. The leading part will be played by Betty Belfour, who is probably the only genuine film star in British filmdom. Up to now she has played exclusively for Welsh-Pearson, whose films are now handled by Gaumont.

The condition of the home industry is to form the basis of Parliamentary inquiry. Lord Newton is to suggest Government inquiry on the shortage of British films. The Empire's screens and further efforts are to be made to obtain Board of Trade protection by including pictures in the Safeguarding of Industries bill.

There seem to be few superiors or so-called supers for autumn release. "The Phantom of the Opera" is being consistently boomed here and appears to be the only "big" thing of the near future.

A fire in the danger district of Wardour street the other day raised the spectre of the end of the picture business. Fortunately for them the fire brigade dealt with the flames before they spread.

Notoriety is more essential than historical power or experience. The Hon. Mrs. John Russell is about to be seen in "Afrail of Love," an extraordinarily apt title considering the fact that the actress is about to be courted by a film star.

The cinematograph Exhibitors Association is so urgent the whole thing is, knowing full well the whole thing is a "catch penny" with nothing but notoriety and an unsavory case as assets.

Graham Cutts is to direct a screen version of "The Raj" starring Naveen in his original part.

Coast Studios

(Continued from page 34)

which will be used as a starring vehicle for Norman Kerry. Edward Laemmle is to direct.

James Cruze is at the Paramount studios making "Welcome Home," which Walter Woods provided the script of. In the cast are found Lou Wilson, Luke Cosgrove, Warner Baxter, Charles Bickford, Margaret Morris, Josephine Crowell and Adele Watson.

"Winnie of the Wolves," from the story of the same name, adapted for Universal by Olga Printzlau, will be the next starring vehicle for Jean Plante. William A. Selter will be handling the megaphone.

Renald Horman is making "The Outcast" from an original story by Victor Gibson for Gotham Productions. Henry McCarthy, who made the screen adaptation of the story is directing a cast which includes Edith Roberts, Robert Gordon, Ethel Wales, Eddie Phillips, Bernard Lee, and Jack Alton. Charles Bickford and Alfred Hitchcock are also in the cast.

Francis Ford has begun work on the serial, "The Swiss Family Robinson," a circus story in which the hero is fighting the London. Margaret Quimby is playing the feminine lead and the balance of the cast includes Jack Alton, Alfred Hitchcock, Eva Gordon, Francis Irwin, Howard Ensford, Jack Murphy, Albert Brisco and Fannie Warren.

Hope Loring and Louis Lighton have been loaned by Warner Brothers to Mary Pickford for the purpose of aiding in making the screen adaptation of "Little Annie Rooney," which is to be Miss Pickford's next vehicle.

William K. Howard has been selected by Paramount to direct "The Light of Western Stars," which is another feature of the series they are placing on the silver screen. George C. Hull provided the screen adaptation.

Charles H. Puffy, the 298-pound European comedian, whom Universal has brought over to take the place of "Fatty" Arbuckle on the screen, has finished his first production under the direction of Dick Smith. A title had not been chosen for the picture whose release will be held in abeyance until more pictures have been completed.

Warner Brothers are expediting John Barrymore, whom they have under contract for two pictures, to arrive at the studio here about the end of May. Though no stories have been decided upon for him, it is expected that his first will be a costume play and that Harry Beaumont, who directed Barrymore in "Beau Brummell," will handle the megaphone.

Universal has placed Dimitri Buchowetz under contract to make a super feature for them when he has concluded "Graustark," with Norma Talmadge for Joseph M. Schenck.

Barbara Bedford, who was placed under a two-year contract by Thomas H. Ince prior to his death, has been formed out for the balance of the contract by the latter's estate to Cecil B. DeMille. Julia Faye and Edmond Burns have been placed under contract by the DeMille organization also.

Marguerite Clayton has been placed under an eight-picture contract by Cohn Brandt and Corn. She is to be featured in the Western picture that star William Fairbanks on the Columbia program.

Lowell Sherman is to spend his summer in Hollywood. Warner Brothers have placed him under contract for a series of pictures on their 1925-26 program, and he will start laboring here early in July. Another picture from the legit to be recruited by this concern is Gayne Whitman, of the Morisco, Los Angeles, stock company, whom they have taken under their wing for the next two years.

"The Romance of an Actress" has been put into production by Hunt Stromberg at the Hollywood studios for release through Chadwick. It is from an original story by Harvey Gates and directed by Stromberg. The picture is being played by Theodor Simpson, Stuart Holmes, Charles Murray, Mrs. Charles C. Craig and Pat Hartigan.

Hubert Henley is well under way in the production of "Nothing Went" for Metro-Goldwyn release. Among those going through the picture for them are Lew Cody, Norma Shearer, Miss Dupont, William Haines, Mary Carr, Virginia Ogden, Estelle Mark, James Craig, Virginia Marshall and Sidney Bracy.

Warner Brothers have decided that Herman Raymanker knows how to make good pictures, so have renewed his contract to direct King

Tin-Tin. He will start on the second picture with the canine star at this week. It will be called "Below the Line," from an original story by Charles Luge. The supporting cast includes June Marlowe, John Harwood, Edith Yorke and Charles Conklin.

Edwin Carewe will begin making "Snake Bite," adapted from the novel by Robert Hichens, for First National release, at the United Studios next week. So far those selected to play the leading roles are Lewis Stone, Claire Windsor and Mary Allen.

Warner Brothers have purchased the screen rights to "The Inevitable Millionaires," an E. Phillips Oppenheim novel, and are having a scenario prepared. Willard Louis and John Roche will probably play the leads in this production, which is set to begin during April.

B. E. Stearns Productions, which, with Neal Hart, Frederick S. Keel and other Los Angeles film producers, is under a leasing contract with the San Diego Cinema corporation operators of the Grossmont Studios, recently completed "The Phantom of Torrey Pines," the first of eight five-reel western comedies to be made at the local plant.

This marks the first feature film made in San Diego.

Joe Sherman and Ben Marxson of the Los Angeles "Times" editorial staff have been drafted for F. E. publicity department by Arch Reeve.

Bernard McConville, of the Cosmopolitan scenario forces, prior to the recent house cleaning by W. R.

Hearst, has been engaged by Paramount to officiate as a production editor at the local studios. He will have charge of two working units to which he will be assigned shortly.

Richard Travers who has been absent from the screen for two years is returning to the glare of the limelight to play the juvenile role in "Lighthouse" which John Ford is producing at the Fox studios.

Having made good as a director in producing "The Unholy Three" for M-G, Tod Browning has been placed under contract to make little more pictures for that organization. His first under the new contract will be a Broadway play upon which he starts work in April.

Scott Sidney has finished making "Stop Flirting" for Christie which will be released by P. D. C. It is a full length comedy and has in its cast, Wandis Hawley, John T. Murray, Hiram Cooley, Ethel Shannon, Vera Steadman, Jack Duffy, James Harrison, Jimmie Adams, David James and Natalie Joyce.

Harry Edwards is making fast headway in producing "His First Flame" for Mack Sennett. In the cast are Harry Langdon, Vernon Dent, Natalie Kingston and Ruth Hiatt.

"The Love Rider" starring Hoot Gibson is being completed this week at the studio of Herbert Hache, in the supporting cast are Virginia Brown Faire, Gilbert Holmes, Fred Malatesta, George Grandee, Boris Karloff, Karl Milledorf, William T. Turner, Cesare Gravina and Otto Hoffman.

Women Love It And That Means Success!

ROBERT KANE PRESENTS
HENRY KING'S
"SACKED OUT"
STARRING
ALICE TERRY
A
Paramount Picture

From the novel
by Geo. Gibbs.
Screen play by
Tom Geraghty,
Jules Furthman
and Julie Herne



If you play Paramount, you get in the same month with this big box-office attraction: Zane Grey's "THE THUNDERING HERD," "THE DRESSMAKER FROM PARIS," "THE AIR MAIL," "NEW LIVES FOR OLD," "TOO MANY KISSES," "MEN AND WOMEN" and "THE GOOSE HANGS HIGH." An unmatched line-up of hits!

A SECOND FAMOUS 40 Paramount Picture

Warner Brothers have decided that Herman Raymanker knows how to make good pictures, so have renewed his contract to direct King

RADIO ADVERTISING'S COST

(Continued from page 1)

all the revenue and as much more as they can derive from paid "advertising" accounts, for experimental and development purposes and that the actual reimbursement comes from broadcast to artist is a thing of the somewhat dim if not to distant future.

The "development and experimental" alibi is offered by the American Telephone & Telegraph Co., operating station WEAF, New York. In view of the corporation's well known extensive research into radio, the reasonable explanation, WEAF does not directly benefit from radio. It represents only another step in the transmission of messages and as such of interest to the A. T. & T.

Of the other commercial stations in New York, WHN and WFBH, this does not hold equally true. While licensed by the Government, like WEAF, to operate its station for revenue if possible, the same wide scope which as the telephone company's policy does not apply.

The other radio stations in the metropolitan area, like WJZ and WJY, which might be considered logical sources of income because their radio activity is strictly to foster interest in radio as commercial products marketed by the Radio Corporation of America, have a perfect "out" through the fact they are licensed only to operate as educational stations and not permitted to derive any revenue. With no income, the explanation of the lack of funds is an excuse although the RCA has millions of dollars of radio apparatus manufactured and sold by the Radio Corp. of America could be used as an argument in the interest of payment for the use of the air.

Radio's Commercial Accounts
Considering the cases of the three commercial radio stations only, their incomes can only be roughly estimated by citing their computation and their rates. The computation is made difficult by the fact some "advertisers" are on only alternate weeks; others, as with WHN talk, to the other two and three times weekly for a flat sum. The broadcasters naturally do not care to quote their exact weekly income but are frank to suggest the computation by time and number might help.

WEAF has increased its rate to \$500 an hour, as against the previous \$400 per. A 10-minute rate is formerly \$250, at \$100 but now is scaled at \$250. That is a set rate with no "cut-rates" as in the case of WHN and WFBH, although much elastic to a certain extent through the medium of long term contracts which, like any other advertising account, permits for an attractive reduction, in view of the length of time.

Radio's 20 Per Cent Solicitors
WHN is the Loew's, Inc. station, controlled and operated by the entertainment people but actually owned by George Schuebel who books the "accounts" and sends out solicitors to attract new clients. The WHN solicitors work on a 20 per cent basis. The other commercial stations also have "time-salesmen on the road on a percentage arrangement."

WHN works on the theory of getting as much as possible. Some of the accounts accordingly are known to pay more than the others. The cafes average \$15 for two hours, a week although a Brooklyn "client" is said to be paying twice as much. The WHN studio rate for broadcasting is \$75 per hour; telephone rates \$10 an hour (raised from \$25); "commercial" accounts, \$100 an hour (applicable to accounts like Dr. Leonard Lincoln Landis' "House of Health" talks and H. B. Shontz's talk on "Stor-Club Batteries" for the Schuebel Entertainers). In addition, a \$100 charge is made for the installation of the wire.

The Almaco time is said to be paying for none of its "time" other than casting, explained by the Loew, reported financially interested in that place. Dave is a son of Marcus Loew.

WFBH, the Hotel Majestic station, the third of the commercial trio, sells "time" at a flat rate, as in the WHN but is even less discriminating about its clients. Some

of the cafes on its books are "joints" although that goes equally for WHN or did until Marcus Loew passed upon accounts. WFBH also has accepted the books, including the politically-oriental Dr. Landis.

WEAF Conservative

WEAF operates on a conservative basis, editing and censoring all material broadcast. Paid accounts are not accepted here, and anything that does not conform with its policy of what constitutes likely radio entertainment is rejected. Thus, in an effort to limit the cut and dried radio speeches, advertisers are charged \$250 for a 10-minute speech although the same amount will buy "time" for a half hour's musical program.

WEAF deserves credit for having paved the way for reimbursing claimants, and for the payment of its paid advertisers, and as 60 per cent of its radio advertising is "commercial," this represents something of tangible importance. The station's studio staff acts as an official advisory committee to all its paid advertisers in the selection of suitable talent and thus is an unofficial booking agency although not exacting any revenue for such service.

How Radio "Made" Acts

Billy Jones and Ernest Hare, now famed as the Happiness Boys, were sold to the Happiness Candy Stores Co. because the phonograph recording team, when the WEAF station had its official opening, impressed everybody so well with their then gratis efforts. Similarly Joseph Knecht, director of the Waldorf-Astoria orchestra, clicked so well that when the Silvertones Cord Orchestra, comprising the B. F. Goodrich Rubber Co. (Akron, O.), was created, Knecht was chosen for that "account." Since then he also officiates for the Atwater-Kent Radio Artists and other "accounts" and aside from the personal gain entailed, Knecht has been rejuvenated to a certain extent through radio. Knecht is a veteran orchestra conductor but the zest and thrill of playing for a vast radio audience has done much for him personally as everybody from "Gladys of the Waldorf" down will testify.

WEAF, with its perfected broadcasting facilities, is the public's favorite station and brings those artists who do not have the same wide attention. Many have selected bookings for concert and club dates because of their radio activity from this station although this holds true for the other broadcasters. Bookings and individual artists are sometimes actually swamped with offers for personal appearances at banquets and fraternal get-togethers.

Billy Jones and Ernest Hare (Happiness Boys) pertinent. They have refused vaudeville and picture house offers which their wide phonograph recording activity alone created, in favor of radio and its by-product. Bookings and personal appearances from radio sources sometimes exceeds what their vaudeville earnings might be. It leaves them considerable open time for phonograph work which would necessarily suffer if they did a flock of songs in a routine "act" day or three or four times daily. This would leave their mornings only free for recording and they aver everything would suffer. However, Jones and Hare are not in the least unfavorably because of their periodical radio work and their disk efforts.

Radio's Income

The following accounts which give an idea of the income actually derived by radio stations. WHN has, or did have, these as regular clients: Chateau Shanley, Roeland ballroom, Linderoth, Palais D'Or, Club Alibi, Lippman's department store, Rockwell Terrace (Brooklyn), Silver Slipper, Connie's Inn, Parody Club, Gem Razor Co., Hot-bra Haus, Jack Richman, Crystal Palace, Jack's Radio Shop (strictly "commercial" place), Strand Roof, Wigwam Cafe, Dr. Landis' House of Health (another commercial proposition). The Dug-Out, St. George Hotel, Club D'Oro, Eastman Hotel, Jack's talk on "Amateur Photography," Follies Inn, talk on storage batteries, talk on "How to Own Your Own Business" which was one feature of the show, and a questionable head of entertainment and dealing with a proposal about

buying a lunch wagon on wheels as part of the "owning your own business" of O'Meara's dance hall, fashion plugging, etc.

As for the mathematically inclined, these 27 accounts alone at a conservative estimate of \$150 income from each weekly represents a gross revenue of \$4,050.

WEAF is building up with some "sweet" contracts like the new Metropolitan Life Insurance Co. daily hour of morning gymnastics and Huyler's Foremost Four, a new string quartet, to become a regular Saturday night feature, starting April 4.

There are the old standbys: Atlantic & Pacific Tea Co. hour, Eagle Neurodyne Trio, Bank of America's finance talk, Goo Doo Twin Ever-ready Hour, Silvertones Cord Orchestra, Atwater Kent Entertainers, Happiness Boys, Charles C. Green advertising agency, American Bond & Mortgage Company talk, Cushman Baking Co. Serenades, Packard Motors' hour, G. R. Kinney Shoe Co.'s children stories, Spear Co. program, and possibly a few others.

Features like Vincent Lopez and his Hotel Pennsylvania Orchestra, Ben Bernie and Roosevelt Hotel, and the popular Strand, Capitol, are not paid for.

WFBH is on the air for limited periods regularly and hasn't many clients.

Self-Exploitation as Pay

For the time being the broadcasters themselves, at least as far as the east is concerned, cannot pay for talent. The entertainers are led to expect only returns indirectly through donations and by taking advantage of the stations' facilities for self-exploitation. Directly, the advertisers are the only possible source for such income.

On the expiration and holds true of all types of stations. Radio does make possible a certain amount of more or less desirable publicity. For song and cake plugging, this has been true, not alone from commercial, but all stations.

Talent for the radio will always be forthcoming, according to the broadcasters. It may be a question of quality when it came to a crisis, but New York will never face the same situation as reported in Variety last week, where "new voices" were demanded by Chicago other than the "old voices." Self-exploiters in the metropolitan whose ego overcomes any attempt to make an issue of a principle, and as long as that situation exists, the radio office can not worry, they can count on it.

As it is each studio has a small corps of its own entertainers, paid to officiate as utility talent with vocal and instrumental contributions.

They may not be as well-known as others but, as was proved Thursday night in WEAF's "home talent" hour, no worse than some and a bit better than many. This number is further noticed in a radio review elsewhere.

IN CHICAGO

Chicago, March 24.
Radio stations in and around Chicago are supported mainly through direct or indirect advertising. WTAS, operated by Charles Erbstein and known as an origin station, its studio in Kimball hall, in the heart of the Loop. A vast amount of advertising propaganda is relayed nightly. This station, through its advertising medium, has been supporting its entertainers.

Fred Hamm and his orchestra are reported to be receiving \$1,000 weekly from it. The balance of the program is made up through the courtesy of various merchants who supply singers and musical combinations in exchange for having their merchandise or names mentioned via the radio. This station also furnishes rates for prospective customers. It has been getting \$125 per hour which has been increased to \$200.

The buyer of radio space is also given the privilege of selecting the time he wishes his product to be announced and the lapse of time between announcements. When purchasing an hour it does not mean that the entire time will be devoted exclusively to the buyer's product. The time occupied by the musical group, the advertising and the commercial included in the purchase price with the merchant practically receiving

about 10 minutes of direct publicity.

The big radio advertising is accumulated through contests. The latter gives the buyer the privilege of occupying the station for the entire hour. The price charged for one of these contests is \$1,000. The buyer also is asked to pay for the newspaper space.

Recently Kellogg people, who are introducing a new breakfast cereal, took the station over. March 26, the Fiat Hat company will hold a contest from the same station. The station has taken over the station for six consecutive Thursdays, giving a 15-minute style talk each Thursday with the balance of the time devoted to entertainment.

The minimum of time for short periods is 15 minutes for which \$75 is charged with another rate for half hour and 45 minutes. The station is reported to be making a handsome profit from its advertising manipulations.

A Minute on South Side

A small station on the south side which employs the call letters of WCHS, has started the "South Town Economist," a local daily, is another of the exclusively advertising stations. The charge here is \$4 per minute with a minimum of 10 minutes. On a 12-hour rate the charge is \$200 per hour, divided into 30-minute periods. The big advertising medium here also is the "contingent" night work for \$900 per minute. The \$1,000 campaign includes the use of the wire exclusively from 8 to 12 on Saturday with an announcement made the previous night. The program pertaining to the contest. The Wednesday following the winner of the contest is announced. Telegrams and letters received during the contest are read out. The program of the night, who in turn compiles them into a mailing list.

Cheapest Station

The cheapest advertising station in Chicago is WYAT at Oak Park, Ill. This station is sponsored by the Coyne Engineering Company, recently purchasing the outfit from the "Palmer" a neighborhood hotel. This station negotiates to all sorts of advertising. It will, for a small stipend, refer to the writers in a certain neighborhood restaurant for quick knickers, and how the announcer walked into this place and had dinner, how good it tasted, etc. The program is not overly popular with variety tuning in for their entertainment.

Rate charged is not standard. They will take anything from a neighborhood merchant or tradesman as long as it brings money. The rates for outside merchants are based on the line of business. For the majority of the trade the rate for a one-hour program is \$500. For a mention three times for a week, giving the name and address of the advertiser with a short talk on his merchandise the minimum asked is \$100. For a one-hour program an hour's entertainment can also be secured.

S-R Self-Advertiser

WLS, the Sears-Roebuck foundation, located in the Sherman House, is a self-advertiser in a nearby order house. This station does not sell advertising. It utilizes every moment in boosting the S-R catalog. They gain tremendous advertising through this station especially with farm talk.

Being a catalog house the advantage of securing trade for the firm is supreme. All letters received from the listeners are turned over to the advertising department and used for circularizing, mailing of catalogs, etc. They can usually tell what sort of a catalog the correspondence would be interested in from its locality.

WHN, the "Tribune" station, with its studio in the Drake hotel, is an indirect advertiser. The latter is maintained chiefly in rendering co-operation to the daily newspaper advertisers. This station, though engaging paid talent, has the acts of the entertainers gratis. The acts are turned over through the courtesy of some local firm or merchant with the latter paying the acts for their services through having their names mentioned as recipients for securing that individual turn.

WMAQ, the "Daily News" contribution to radio fans, operates along similar lines as the "Tribune." Also lends some of their newspaper advertisers by allowing bands, glee clubs and other forms of entertainment from representative firms and manufacturers to broadcast with the always added "cheerfully" or "from so and so manufacturing company."

New Station Group

What is considered the biggest advertising station in this part of

the country, and not affiliated with the A. T. & T. Company will again make its initial appearance on the air. This station will have the initials of WEIT and located in the Wrigley Building and sponsored by the Wrigley Company. The price charged for one of these contests is \$1,000. There will be distributed regular advertising rate cards for certain hours of the day or night.

As reported in last week's Variety advertising totaling \$175,000 has already been contracted for. The station has not as yet been issued a wave length. The building of the studio is estimated to have cost in excess of \$200,000, and is considered the finest broadcasting station in America. Everything is in readiness but the mechanical installation. The plant is located in Deerfield, Ill., and will be a super-power station of 5,000 watts.

One Station With Dignity

The only station in Chicago that still has an dignity is WBEH, the Edgewater Beach Hotel, Chicago "Evening Post" station. This station is broadcasting some of the finest musical programs and seems to be the talk of all radio fans when it comes to furnishing real entertainment and amusement, without being bored with advertising propaganda.

WFBH is another for cheap advertising. This is a second station in the Broadmoor Hotel in the Rogers Park district. Though no rate cards are issued it is intimated that you can make your own rate card. The program is compensated through this station consists mainly of amateur theatricals.

KYW, the Westinghouse Electric and Manufacturing Company station, is used as an identification for all Westinghouse products with no outside advertising considered. The Westinghouse station manufactures the Radiola, handled by the Radio Corporation of America, its selling agency. The program is usually entertaining and, being the first station here, have achieved the greatest number of listeners-in. They are hooked up with several electric theaters which broadcast programs weekly.

IN LOS ANGELES

Los Angeles, March 24.
With the addition of station KFWE, indications are that a war will be carried on in Los Angeles for radio advertising business. This latter station is owned and operated by Warner Brothers, picture producers. It began a campaign to get business from the three other commercial stations, KHJ, operated by the Los Angeles "Times"; KFI, operated by Earl C. Anthony and Company; and KNX, located at the Studebaker salesroom in Hollywood operated by the "Evening Express."

The Warner station is asking \$50 to \$150 an hour for commercial broadcasting, according to the program. The other two stations, speakers asked \$50 for ten minutes.

The "Times" station has been broadcasting free for those who desired, but charging from \$150 to \$200 an hour for talent on the program.

Scale of High and Low Rates

KFI, the Anthony station, is the Packard of the bunch. It has a scale of \$250 an hour on week days after 6 p. m. without music, will be provided by the advertiser; \$300 an hour Saturday and Sunday after 6 p. m., and \$200 an hour after 6 p. m. in the evening. For speakers this station has set a minimum of \$150 for 10 minutes and \$15 a minute over that time, but tries to hold all speakers down to 10 minutes. The KNX station is said to be getting in from \$100 to \$150 an hour, according to the program that it gives.

The Warner Brothers station has removed its restaurant, connected with the Montmartre restaurant, for which the Western Electric receives a specified rental with a bracketer paying Warner Brothers \$250 a week for the use of the ether from 11 p. m. to 1 a. m.

New Station's List

Though KFWE is new, it has already garnered the following advertising contracts: O'Neil's Candy Company (Maxwell House coffee); Arrowhead Springs Hotel; L. W. Slockwell Mattress Company; Hacienda Park Realty Company; Claybrook Silk Company. It is negotiating for contracts with one automobile company, one oil company and one bank. This studio will also allow

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STATIC-DISTURBED AIR WAVES LAST WEEK; RECEPTION SPOILED

Variety's Country-Wide Radio Review of Friday
Night—American Legion Post's Big Minstrel
Show at Mexico City Sent Through Air

By O. M. SAMUEL
(Correspondent for Variety at New Orleans)

(These weekly reviews of Radio entertainment and features are written by Mr. Samuel through the courtesy of Dr. W. A. Love, in whose home this radio instrument is located.)

New Orleans, March 20.
King Static ruled the ethereal waves during the middle and latter part of last week, the bustling and shimmering the air so that a million or two radio fans, after a strident series of malevolent titillations, banged their telephones and called it a night.

Storms of giant magnitude were the direct cause, the death-dealing winds providing a catastrophe that laid waste a vast area and caused casualties that ran into bond thousands. The general ruffling of the air obtained through Wednesday and Thursday, but had subsided by Friday evening, when Doctor Love put me through reaching dial through their paces.

Promptly at 7 Schenectady, N. Y., captivated. WGY, in that thriving city was diffusing a lot of "Il Trovatore," with the Italian feeling. For the benefit of all and sundry the clear-speaking announcer committed the story of the opera.

A trifle later, at 7:15 another station, WOAW in Omaha, was including in opera also, titrating "Lucia" with the Ladies' Glee Club the contributing factor. There was a soprano in the complement high-C'ing it with silvery notes that must have swayed the corn out there.

Shifted over to Detroit. A tenor was singing quite singularly an Hawaiian love song, accompanying himself on a sweet-sounding uke, which may make WWJ in the Michigan metropolis famous.

WEAF in Manhattan was in full blast at exactly 8:25, when the Happiness Candy Boys emitting for the benefit of the Bronx cocktail saloon, who he remained at home. Their first number sounded best, the trick melody of the tenor being distinctive in its way.

Minstrels in Mexico.
Too bad those titanic broadcasts of New York eliminated the possibility of residents of the "big city" hearing the super-radio entertainment of North America the other evening when the Post of the American Legion at Mexico City, under the command of Ted Lowrey, the American Consul, projected their minstrel show from WGY. They opened with "How Do You Do," greeting persons in the audience individually and collectively. Followed a ballad, and then a pop, the latter being expressed in full tone. One of the boys dug deep in the kokum bag to extract "Preacher and the Bear," which faded into obscurity as "I Wonder What's Become of Sally," "Follow the Swallows" poured forth.

The up-to-dateness of the minstrel show proved those American residents of Mexico are right on their toes. Judging from the applause, the hit of the evening went to a male quartet.

In Davenport, Ia., at 7:30 Friday evening, Edmund Cook, local attorney, was in the midst of an appeal for good roads for his State. The middle west must have been imbued by another speaker, Samuel M. Jordan, who, from W. R. Jefferson City, Mo., was boosting the possibilities of his home town. Jordan explained to the world at large that automobile tourists had spent over \$200,000 within the confines of Chillicothe the county during 1924. That ought to interest Freeman Bernstein. The parking privilege ought to worth something there. Jefferson City is the county seat, with the county jail handy.

Philly was rather radiant at 8:30, when Charles Higgins, a striking tenor, possessed of an excellent voice, rendered, accompanied by the WOO orchestra. He encored and must have thrilled many of the old-timers in Pennsylvania. The

orchestra displayed ability of a high order, apparent in their playing of "The Song of Love."

Evening's Headliner.
The real headliner of the evening was the famous Percy Grainger, who made his piano breathe tones that were inspiring from KDKA in smoky Pittsburgh. From a distance it was mentally impossible to associate the art of Grainger with the murky steel town.
At 8:50 Dallas was surprised when the 40-piece band—counting in the Association of Commerce of Plano, Tex. (wherever that is) walked into town and began strutting and blowing their stuff from WFAP. Maybe the band is the population of Plano. It's a brass band.

Reached Memphis at exactly 9:00. The announcer there is always preceded by a steamboat whistle, a selected novelty. Frank Bracanti's zippy orchestra was hitting on all cylinders. The station, WMC, is one of the best in the south.

WDA in Kansas City had a varied program, with an imposing soprano, Helen Swan, disclosing a voice of surpassing quality. Another dandy songstress in Denver at KOA, was Ada Marie Kaplan, who struck beautiful chords.

While those terrific storms had spent their fury, the thought of them was still in the air. From the Sears-Robuck station, WLS, a campaign was instituted to raise \$50,000 for the sufferers. The announcer stated the station had already received munificent checks from their radio listeners, giving the names, residents and amounts, but was short many thousands of dollars.

WLS incorporated a real novelty in the way of entertainment, Indians from the St. Francis School whooping up the ozone with wild and woolly Indian strains.

SUSPICIOUS CUT RADIO PRICES

Some department and chain music shops are selling out their radio sets at cut prices in a suspiciously concerted manner. None will explain why and are non-committal to the surmise that something radical is about to happen in radio merchandise marketing. Standard makes are selling below par which must lead to the conclusion some new set is coming on the market. It may be the long heralded Victor radio, but nothing from that source indicates the immediate marketing of such set.

One pop priced department store has been slashing prices on its talking machines and selling them out with the announcement a full line radio will be installed in its place.

Municipal Radio Flops; Only 15 Photo Requests

Radio was no wide exploitation medium for Bebe Daniels in her recent address from WNYC, the Municipal broadcasting station. Following her talk, her autographed photograph was offered to the first 15 callers for the city station, totaling but 15 over a period of three days.

The anti-Hylan newspapers are not giving WNYC a tumble, which may account for the city station not making any firm impression. The anti-administration dailies from the start charged the station was another pro-Hylan propaganda medium.

Heavy Radio Fan Mail

Billy Jones and Ernest Hare, phonograph singers and popular radio artist, and Misses Boye, have taken an office to handle their radio correspondence alone.
The fan mail is so heavy that the office is solely for that purpose.

MINSTREL SHOW FROM NEW YORK WITH FUNNY TRIO

The Loew station WHN is reading a minstrel show for radio production shortly. N. T. G. will officiate as interlocutor and a large singing chorus and specialty men will constitute the evening's program.

Included in the line-up will be the Great Sir Joseph Ginzburg, John McCormack, Jr., and John Young, that unique trio, who hold each other in complete disgust because of "professional jealousy."
This will be the first time the trio will be together on one show, although considerable opposition is expected from Sir Joseph, who holds himself above the other two and has been known to leave the WHN studio in hauteur when Mr. McCormack, Jr., particularly, made his appearance.

EXPO'S RADIO SHOW

Rochester, N. Y., March 24.
Promotion of a radio show for the Rochester Exposition & Horse Show in September is being handled by Allen K. Ross, former manager of Ston WHAM here, and radio editor of the Rochester "Democrat Chronicle."

RADIO SETS IN HOTEL ROOMS AS FURTHER THEATRE MENACE

Bowman Chain Contracts for All of Its Hotels—
160 Suites in Biltmore, New York, Now Equipped
—Hotel Drake, Chicago, Rents Temporary Sets

Negotiations are pending between the Bowman chain of hotels over the country and the Standard Radio Corporation of Worcester, Mass., for the installation of radio sets in every room of their hotel system. Contracts have been signed for the installation of individual radio sets in the Biltmore, New York, and so far 160 suites have been fitted up. Work on the individual rooms is now proceeding.

It is said the Biltmore, New York, deal involves about \$20,000, but that negotiations for an installation over the entire chain will take nearly \$2,000,000, and that the matter has been favorably received by the board of directors. The first set to be installed here went into the suite of J. Ogden Armour.

The other hotels in the Bowman chain include the Belmont, New York, the Commodore, Westchester-Biltmore, and Ansonia's, all here, and the Los Angeles Biltmore, the Providence Biltmore, the Seville in Havana, the Ormond in Florida, and the Griswold at New London, Conn. This marks the introduction of radio into the individual hotel room by any chain, and in addition to the Bowman chain, other series of hotels are taking up the matter.

A New York angle is that the visitors to the city, who contribute to the town's theatrical support, will be given free entertainment during the evening, which may have its effect on the box office on the big Broadway theater, and during inclement weather.

The Drake in Chicago now rents sets on call to its guests at 50 cents daily and \$5 weekly, but the room installation is temporary.

"BLUH" RADIO EVENING N. Y. "STEED PRIZES" IN LEAD

Financial Reports, Testimonial Dinner, Ad Plugs,
Agriculture Reports and Other Boring Stuff in
Air Cause "Abel" to Growl—"All Entertainment"

An unexpected though diversified radio program Thursday night was distinguished to a certain extent by such radio features as J. Andrew White, who gave an other description of the Metropolitan championship bouts at Madison Square Garden via WJZ; a "home talent" hour, which had the WEAF studio staff offering their own program; the usual advertising plugs; Joseph Schwartz's radio debut via WEAF; financial reviews; a talk on "Stewed Prunes and Prisms"; book and play reviews; agricultural reports; a goodfellowship testimonial dinner to Police Commissioner Enright and police alarms. All of which comes under the head of radio "entertainment." The offerings, whatever else their shortcomings, certainly were not wanted for the Phil hostess. The quantity was there, but oh, what quality!

New York Reviewing Tough
Maybe Monty Samuel relishes his assignment from his New Orleans retreat of spanning the entire country, but the weekly New York Vigil has been unanimously voted by Edg and Edg writer, and only two radio reviewers in the New York office, as a tough proposition.

Samuel has the advantage of tuning in and out of a wide assortment of programs all over the country, but being limited to the South by radio regulations and unable to break through the various wave-lengths because of Variety's set's peculiar location in the centre of the ether maelstrom, have their trying moments.

On the installment that station is another way for stating switching from one plugger to the other. If they're not plugging, cates, they're expiring bread and butter.

Pays to Eternize
"It pays to eternize" seems to be the object of anything and everything, but strangely, the ether itself does not pay the artist. If it did probably the sum total might click more impressively and favorably.

The drama music is still the good old standby. If it weren't for that radio would be a bigger bore than it now is at times. Radio orchestras that pleased were Irving Oppenheimer's organization from the Benjamin Franklin hotel, Philadelphia, which broadcast via WJZ, New York; WRC, Washington, and WGY, Schenectady, by direct wire from New York to the Phil hostess. Their concert was generally fetching. The same system of wiring was also installed for Paul Specht's crack band at the Pandora Cafe, Philadelphia.

WIN had a nice band in the Chateau Stanley combo, further augmented by Will Oakland's sympathetic tenor in vocal interludes. N. Y. City, augmented with the 13th Street Reform Church from WIN were another musical high light playing into the Phil hostess' pop.

(Continued on page 44)

Radio Advertisers' Cost

(Continued from page 40)

free use of its studio one hour a week to any of the picture studios wanting to broadcast and use their stars.

Other Coast Advertisers

Among some of the advertisers on KFI are: Atwater Kent Radio Company; J. C. Casey, physiotherapist; Germain Seed Company; Ricefield Oil Company; Beverly Ridge Company; Eastern Outfitting Company; Beverly Hills Nurseries; Minerva; Hassen J. Titus Fruit Cake Company; R. C. Durant; Yellow Cab Company; Lithwalter & Gough; R. F. Goodrich (tire Company); Meyer Slagel & Company; Independent Electric Company; Dr. T. Floyd Brown, plastic surgeon; Security Trust and Savings Bank; Clear Lake Beach Company.

On the list that pay for service through the "Times" station, KFI are Pacific States Electric Company; Otis Air Institute; Ray F. Chesley (agent for Ford automobiles); Sante Railroad; Western Auto Supply Company; Los Angeles Soap Company; Martin Music Company; El Encanto apartments.

More Cash Payors

For Station KFI the cash payors are: Standard Oil Company; Metropolitan Theatre, picture house; Owl Drug Company; Walter M. Murphy Motors Company; Packard automobile; Nick Harris detective agency; Goodwin-Klinger-McKay Insurance Company.

For the KFI station there is an arrangement whereby the Los Angeles "Examiner and Herald" pays a certain amount, around \$500 a night, for collecting the cash to advertisers whose names cannot be learned at this time.

10,000,000 RADIOS IN 1930

Washington, March 24.
It is estimated that there will be ten million radio sets in use in the United States in 1930. A statistical survey of the industry since its beginning, five years ago, brings forth the prediction that there will be expended in the American people in 1935 for radio apparatus in excess of \$450,000,000, as against the \$240,000,000 spent in 1920, and the \$35,000,000 spent last year.

The tendency is seen to be leading to purchase of complete sets rather than the buying of the greater majority of sets were assembled.

SCALE CO. NOW ON RADIO

The Fairbanks (Scale) Co. band will soon start from WIN as a regular "advertising" feature for the scale firm.

London, March 24.
Radio in England is entirely controlled by the British Broadcasting Company. It has a monopoly for all broadcasting and controls all of the radio stations. There are about six of the latter.

Acting as the agency for the collection of the license fees is the Post Office. Every receiving set must obtain a license through the Post Office, which receives 25 per cent. of the fee for collecting the license.

This monopoly will continue until next year. Agitation has been commenced by "The Daily Express" for the formation of a broadcasting union to be the British Company's monopoly.

In this situation, there is no advertising matter of moment going over the English radio and no commercial advertising. The controlled stations are maintained at a great profit through the license fees.

NEW BUSINESS BY NEW CIRCUIT

Nat'l Attractions Creating Business in Ballrooms

The National Attractions of New York, Inc., which is fathering the new "ballroom circuit" is creating a new business. The wide scope of its enterprise when it starts operating will be national. The lining up of a chain of dance places as the National Attractions hope to operate them will create a new form of entertainment in America.

L. O. Beck, the successful ballroom operator of the Euclid Gardens, Cleveland, the East Market Gardens, Akron, with a new place nearing completion in Cleveland, has found that he can attract family people to his ballrooms by judicious application of showmanship.

Beck books extra attractions like "Miss America" and the like and attracts new people to a dance place. They sit around and finally try a dance or two and before they know it they come back for more. The new ballroom circuit will have theatrical house managers in charge of the various new links in the chain. Publicity experts will bring the idea on the order of Columbia burlesque that the dance

Pals Like Isham Jones

The special honor accorded Isham Jones this week through the medium of display advertising in Variety is an idea of how strong the Chicago bandmaster is with his pals.

On Mr. Jones' advent into New York and Broadway (at the Rue de la Paix), the music publishers, who are fortunate in having some of Jones' crack tunes in their catalog, are giving each a big send-off.

Milton Weil, Jones' particular pal and partner (in the Milton Weil Music Co.), went them one better, doubling up with a two-page flash. The Brunswick, Conn. Band Instrument Co. and another Kahn (Dus) (who writes most of the words to Jones' melodies) also join in this unique expression of good-fellowship and well-wishing through the medium of Variety.

hall is a source for pleasurable entertainment for the entire family. The circuit starts functioning May 40 and it is part of the general scheme not to have the ballroom's attractions broadcast unless the bands and other artists are reimbursed for their services.

DELCAMP ILL

J. Milton Delcamp, general manager of the Aloomis concern is seriously ill at Leppis Sanitarium, Liberty, N. Y.

LEADING ORCHESTRAS

ROY FOX

and his Orchestra
Now Featured at the
Cafe Lafayette
LOS ANGELES

TED HENKEL

and his Orchestra
LEIGHTON'S CAFETERIA
701 S. Broadway, Los Angeles and
VIRGINIA HOTEL
LONG BEACH

PRYOR MOORE

ORCHESTRAS
Playing Daily at the
5 Boos Bros. Cafeterias
also
The Playhouse Orchestra
and
Contracting Special Dance
Orchestras
LOS ANGELES

SAM LANIN

AND ORCHESTRA
ROSELAND
Seventh Ave on Broadway
A "NURMI" RUN

ART KAHN

and his
Columbia Recording
Orchestra
Third Consecutive Season
SENATE, CHICAGO

Original Indiana 5

Record and Radio Artists
New Playing Cinderella Ballroom
45th Street and Broadway, New York
TOMMY MORROW, Manager
Phone Richmond Hill 9479, Sterling 2625

DAVE HARMAN

AND ORCHESTRA
Now Playing Cinderella Ballroom
ON TOUR
Permanent address: Williamsport, Pa.

DAN GREGORY

and his famous
Crystal Palace Orchestra
Exclusive Victor Record Artists
40th Street, near Broadway, New York

KENNETH MORSE

FRIAR'S INN ORCHESTRA
"That's That"
1043 W. Sixth Street
LOS ANGELES

GLEN OSWALD'S

Victor Recording Orchestra
Playing Cinderella Roof
and
DOUBLING THEATRES
LOS ANGELES

EL PEDESKY AND HIS MONTMARTE ORCHESTRA

NOVELTIES FAVORITES
BROADCASTING NIGHTLY, WXYZ
HOLLYWOOD, CAL.

BEN POLLACK

and ORCHESTRA
Venice Ball Room
Venice, Cal.
(for a long time to come)

ACE BRIGADE

and His 14 Virginians
MONTE CARLO RESTAURANT
Broadway and 51st St., New York
Exclusive Management Joseph Friedman

IRVING AARONSON

and his Commanders
Elsie Janis' "Puzzles of 1925"
Fulton Theatre, New York
HOF-BRAU HALLS
53d St. and Broadway, New York

The Original Memphis 5

ON DANCE TOUR
Direction BERNIE FOYER
1674 Broadway, New York

MAL HALLETT

and his
Versatile Entertaining Band
Arcadia Ballroom
Broadway at 83rd St., New York

DAN RUSSO and FIORITO

ORIOLE ORCHESTRA
Edgewater Beach Hotel
Office Room 302
2000 Broad St., N.Y.C.
Broadway & Davon, Chicago
Edgewater Beach Hotel

MUSIC

INSIDE STUFF

On Music

With the engagement of Isham Jones and his band at the Rue de la Paix, New York, came east a story of Isham and golf. Mr. Jones was induced to join a Chicago country golf club, composed entirely of Jews. He was the only Christian member. Shortly after the club held its annual tournament for money prizes and Isham copped first with \$2,500 cash for his share.

It struck Mr. Jones that was about all he could expect of that club and with several offers for his negotiable membership, decided to sell that when the bids reached \$2,500. Isham had calculated that cleaning up around \$5,000 in a Jewish club wasn't too bad for a guy from Saginaw.

Milton Weil, who had it and got to Isham just in time. Mitt told the max handler to hold off a while and let the golf club members get over their disappointment. Isham is holding off for a while.

An odd episode occurred Saturday night at a smart supper club in New York, where a musical comedy actress was "introduced" to her own husband, an orchestra leader at another high class cafe. The wife, having gotten through early, was with a party at the cafe and was getting plenty of the "yush" act from a male dancer. The latter was very insistent, and she was having a little fun and stalling. Eventually, her band leader-husband, having gotten through comparatively early at his own place, breezed in and was "introduced" by a third party. Whereupon, he greeted her with the usual kiss, which literally floored the dancer, who fell back over his chair in mock surprise.

It was all later explained to him, and he's kicking himself yet for doing the rush so strenuously.

The colleges and frats are all wise to the gag of a "name" band leader "presenting" an orchestra. The schools have been stung too often by inferior combinations sent for the special occasions and are leery of anything but the originals performing. The use of the "name" is usually charged for almost as much as the leader and his own combination. In person, the "name" is naturally counted on for a draw, but the poor music has proved too damaging all told.

Another subterfuge the orchestra leaders who also engage in band bookings, have gotten away with, but to which the colleges are also "hep," is the personal appearance by the leader with an inferior "club" orchestra, while the original performs elsewhere, but under somebody else's direction.

Con Conrad was much disappointed over the flop of "The Comic Supplement" as he was counting on the royalties, having figured in the writing of the score. In need of ready cash he applied for a \$5,000 loan in a Times square bank. The cashier excused himself and came back with word the president wanted to see him. Conrad was ushered in when the bank head inquired if he was the well known song composer. It took easy and Con readily admitted he was.

"Well," said the bank president, "I've never counted on a great lyric I'd like you to put a tune to it. That ended the interview.

Conrad didn't make the touch.

The Commanders under Irving Aaronson's direction will heretofore be known as Irving Aaronson and His Commanders. It was both Elsie Janis and August Janssen's suggestion that Aaronson feature his name above the Commanders' name, in addition to similar arguments by his friends, but not until the "Fuzzies" star and the Hof-Brau management suggested it did Aaronson comply. Aaronson's Commanders will shortly start a recording arrangement with a company, negotiations for exclusive services being still pending.

The speed with which the songwriting boys work was evidenced last week when the day following the disastrous midwest tornado, a couple of the tunesmiths were peddling a "Tornado Blues" around tin pan alley. The publishers are wondering why a "Tornado Blues" is as popular in view of the Florida fire disaster, which is of equal national importance.

The humdrum of a popular supper club is so great that the musicians complain they have lost weight.

Harry Hyatt Killed

Los Angeles, March 24. Harry Hyatt, 26, formerly orchestra leader of the Hyatt-Mitts outfit in Chicago, was killed instantly Friday when a freight train struck his car as it was crossing the tracks at Monrovia.

Hyatt was a veteran of the World War and is survived by his parents and a sister. Funeral services were held here yesterday.

RADIO BAND REORGANIZES

St. John, N. B., March 24. Reorganization of the Rainbow Melody Boys, an orchestra that has supplied the closing numbers on the programs broadcasted from CNRA, Moncton, N. B., has been effected. Joe Murphy, who was business manager of the orchestra, has taken full direction of the group, succeeding Joe Mazzeo, organizer and leader since the formation of the orchestra.

Mazzeo will organize and direct an orchestra for a new all-year hotel to be opened in St. John, N. B., the latter part of May.

A broadcasting station is also likely to be established at the Hotel Admiralty Beach. The name of the Rainbow Melody Boys has been changed to that of the C. N. R. Broadcasting Orchestra.

WEIL'S STAFF SHIFTS

Chicago, March 24. Mark Morris, formerly in charge of the Los Angeles office for the Milton Weil Music Co., has been appointed manager of the Chicago office, with Harry Hume replacing Morris on the Coast.

GOLDMAN WITH WEIL

Max Goldman marks his return to the music business as band and orchestra manager for Milton Weil Music Co. Goldman was in the radio manufacturing line for a while.

Conn's Huge Sax.

The largest saxophone ever made was erected on the 4th street side of the Strand theatre building Thursday. The sign is a reproduction of a Conn saxophone and is in front of the Conn Co.'s place.

It is 22 feet high, with the bell 10 feet in diameter. The entire sign consists of the saxophone and the words, "Conn" and "Musical Instruments," measures 42 feet high and is eight feet wide, reaching from the first floor to the roof of the building.

A 15-piece saxophone orchestra of Conn employees entertained the crowd that gathered. The sign was paraded around Times Square before it was erected.

HARVARD MAN'S MUSIC TALK

Dorchester, Mass., March 24. Elliott Norton, Variety's local correspondent, is branching out as a public speaker and lecturer and is augmenting his newspaper work by a limited lecture tour.

Norton, who is still a Harvard undergraduate, talked on "American Popular Music," last week, under the auspices of the Women's Club of Medford, Mass.

SELVIN'S EIGHT NAMES

A new recording name on the Columbia disks will be Robert Benjamin and his orchestra. The band is really Ben Selvin's combination, the pseudonym being derived from the Selvin family's young hopeful.

Selvin now has eight different "names" on various disk labels.

CAL GIRLS COMING EAST

The Schuster Sisters' California orchestra is working eastward for vaudeville bookings or cabaret dates.

Last week the girls played in Peoria, Ill., being a musical feature at the Peoria Casino.

"FEIST NIGHT" GETS BUSINESS

75 Minutes of "Clean Songs" in Theatre

Excellent propaganda for the type of song Leo Feist, Inc., produces was staged Saturday night at Keith's Hamilton, New York, when Leo Feist Night was featured in the electric light show, extra attraction. The Feist songwriting corps plugged the fact primarily that Feist songs were clean songs. The act ran 75 minutes.

Manager McCoy, of the Hamilton, attests the stunt was a business-getter, since the Saturday night business at this house has been off. It is capacity crowd the Feist boys. Friday night the same idea will be repeated at the Regent.

FISHER'S DEBTS

The schedules in bankruptcy of Fred Fisher, Inc., were filed in the U. S. District Court Monday. They disclose debts of \$86,037.06 and assets of \$2,823.17. Of the liabilities, the biggest item for \$34,326.41, advanced by Fred Fisher personally, as president of the corporation, to the bankrupt. Fred Smith, another officer of Fisher, Inc., advanced \$5,000 to the corporation.

Of the other creditors, Robert Teller Sons & Dornier, music printers, have \$6,532.68 due them; Julian T. Abeles, 140 West 42d street, the barbers' supply company, \$2,851.50 for services; the 224 West 46th Street Corporation, \$2,250 on a lease for the building occupied by Fisher, Inc., to the corporation; the arranger, \$273.92 for royalties; John McCormack, \$382.74 for royalties, as well as other lesser royalty claims. The assets are valued as follows: stock, \$500; furniture, \$500; catalog, \$250; prospective royalties, \$750; stamps on hand, \$44.93.

City of Ideas

Sloux City, Ia., March 24. It costs money to hire dance orchestras, so the police department officials are having police officers sweep the floors, have worked out a new plan which, undoubtedly, will save the Police Athletic association money.

It is said jazz musicians who violate the law in the future may be lodged in the city jail and pressed into service to furnish the wailing strains of music for the regular Tuesday evening dances in the police gymnasium.

LEADER OWES WIFE

Rochester, N. Y., March 24. Move to punish Fred Damon, orchestra leader, for contempt of court because he failed to pay arrears in alimony to his wife, Margaret Damon, has been made by Charles B. Bechtold, attorney for the wife.

According to Bechtold, Damon faces a jail sentence unless he pays up \$420 back alimony. Damon is unable to pay alimony of \$15 a week because he is reorganizing his musical business, according to Leo McCarthy, Damon's attorney.

KATZMAN'S BAND IN SHOW

Los Angeles, March 24. Ambassador's Orchestra, Vocalion recording artists, will be the featured band attraction in the L. Lawrence Weber-William B. Friedman production, "Mercury Music," slated for the Longacre, New York, April 4.

The veteran arranger is scoring the show and Katzman may also conduct his orchestra the opening week, but not thereafter.

GENE JAMES IN BOSTON

San Francisco, March 24. Gene James and his orchestra have opened at the Palace here on an indefinite contract. They are from Los Angeles (Mike Lyman's Rendezvous Cafe) and includes Herman Felctown, trumpeter, recently of Boston.

"Mercury Music," broadcasting nightly at 10 p. m. from station KFQ.

Carroll Martin With Oracles

Chicago, March 24. Carroll Martin, former trombone player for Isham Jones, has connected with Dan Russo and Ted Fiorito's Oriole Orchestra.

Martin is considered one of the best slide instrument players in Chicago.

THE CHICAGO FAVORITE

AN OVERNIGHT

NEW YORK SENSATION

**ISHAM
JONES**

AND HIS

BRUNSWICK

Recording Orchestra

Personal Direction LOUIS SHURR

**'APPEARING NOW 'AT
NEW YORK'S NEWEST
AND SMARTEST CAFE**

RUE DE LA PAIX

TO ISHAM JONES

I wish you as much success in New York as you have enjoyed in Chicago

GUS KAHN

"BLAH" RADIO EVENING

(Continued from page 41)
stuff in alternation and clicking consistently.

Gene Fosdick's smart orchestra from WJZ, Mal Hallett from WGSS, Ben Bernie's Hotel Roosevelt combination via WEAF, Benie Krueger's brilliant work from WHN and George Olsen's smart

and classy dance music from the Club Moritz, also from the same station, were other outstanding instrumental contributions.

In sequence the Cushman Serenaders and their style of radio entertainment will inspire favorable reaction to the otherwise wholesome Cushman bread. Somebody should take this WEAF feature in hand and inject a little of paprika.

Their \$500-an-hour tariff might then become worth it.

The Wanamaker organ recital from WJX and WGY was in keeping with the Radio Corp.'s conservative idea of radio entertainment. WJZ, the sister broadcast central operating on a different wave length, had the "stewed prunes" number, a Wall Street review and a New York University

radio lecture on foreign trade in sequence, which is a good idea of dull routine.

Joseph Pavloff, baritone, followed with a concert program that was fair. Dr. W. Field Blair's "Feeding Wild Animals" was another blah. Maybe in time the broadcasters will wake up to the fact the fans don't care for talks when music is in competition. A violin recital revived WJZ, and Major White's fight descriptions raised the average considerably, although the prunes and the finance were then far in advance.

From WHN Will Oakland was telling 'em that the Chateau Shanley floor show was about to start and that there was yet time to hop into a cab and make the place.

Made Traveling Interesting

George Elliott Cooley, talking in the interests of an auto touring series, proved how interesting such an address can be made. The travelog as pictured by the gifted speaker grips despite one's self. Mr. Cooley was guiding us through New Orleans. The spirit of the carnival holds forth. Shouts and laughter are ingeniously worked into the background and occasionally there are lapses for band interludes.

Bert Dixon and Billy Baskette were song plugging from "WHN," and WNYC had the Poly Prep School plugging itself. This station comes through like a dishpan.

WEAF had its hour by the Atwater Kent "Entertainers." The program was Russian in musical character, and a question of popularity appealing, therefore.

WHN got in a plug for Loew's State and the Siamese Twins, which were promised to broadcast Tuesday night. The dinner to entertain followed and held forth from 9 to 11, little past midnight and overruled several other programmed features. The night concluded with Dennie Krueger's music from the Farody Club, followed by N. T. G. announcing from the Club Moritz, where George Olsen's unusual

dance music was transmitted via the ether in beautiful fashion. It was the night of Lovey Lee and Perry de Albro's debut as a dance team at the Moritz. Olsen played a half-hour medley of dance music, not stopping for title announcements. He comes through brightly, all the color and brilliance of his soft reeds and muted brass registering with full effect.

Piccadilly's Program

WEAF had the Chicago Opera Co., baritone, Joseph Schwartz, making his radio debut impressively. WGSS had Merle Johnston, saxophonist, and Lew Cobey, pianist, in a delightful combination

program from the Piccadilly studio. The Piccadilly theatre announcer did a little concentrated plugging on his own. Fradkin's band and the picture were the recipients of the oral bouquet.

The "home talent" hour from WEAF by the studio's staff preceded Lopez's hour of dance music, but the band leader (because of his vaudeville contracts) was off the air, with Ben Bernie subbing. Bernie is worthily a radio favorite. He arranges his stuff nicely, announces well and delivers handsomely. He did a medley of current production hits and then came back with a medley of yesterday song hits, including "Whispering," "Alibi's Hot Ray," "Aviation," "Japanese Sandman," etc.

All in all, the evening was a "stiff."

Broadcasting From Hip

A bronze portrait will be presented to Gen. John J. Pershing by the American Legion at the New York Hippodrome May 10, when an entertainment, including special tableaux and patriotic stage pictures, in addition to the testimonial performance which will start at 11:30 a.m.

The Keith-Albee ban on broadcasting will be raised for the benefit of the American Legion and the occasion. Among the bands promising to appear will be the Marine Band, Keith's Boys' Band, and possibly Sousa's.

Harry Askin, manager of John Phillip Sousa's Band, accepted the invitation on condition the microphone would be silent while the Sousa organization was playing. This will be done by the management.

The testimonial will be held on the anniversary of General Pershing taking command of the A. E. F. overseas.

WHITEMAN ON BROADCASTING

Des Moines, March 24. During his two concerts at the Berchel Sunday, both to capacity, Paul Whiteman delivered an opinion on artists who broadcast without pay over the radio.

"Radio may be fine for the listeners-in, but artists who contribute their services should be paid," said Mr. Whiteman.

"Artists who broadcast for the publicity they believe it worth are 'saps,' and must be crazy for that kind of momentary publicity."

Isham Jones Uses Conns

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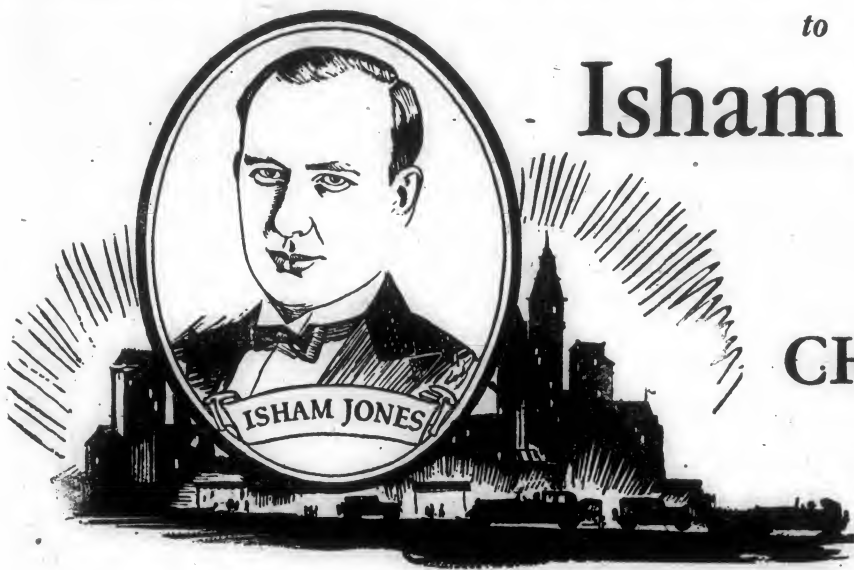
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to

Isham Jones

of

CHICAGO



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"Isham Jones and the great fire are the two things that made Chicago famous." AL JOLSON.

"The Chauve Souris of popular orchestras!"
BALIEFF.

"Congratulations! Jones and Orchestra all they said it was."
MORRIS GEST.

"His music reminds me of a mountain top on a spring morning."
BENNY LEONARD.

"Never heard better music in my life."

PHILIP PAYNE, Managing Editor, Daily News.

"Music that makes you forget you ever had a worry."
WARD MOOREHOUSE, Herald-Tribune.

"Isham Jones is my musical hero."
CLARA KIMBALL YOUNG.

"Isham Jones and his band have my vote. They are the best."
GEORGE GERHARD, Evening World.

"Everyone will want to see and hear the Jones Band."

SIME SILVERMAN, Variety.

"Excellent music. They are artists."
LEE SHUBERT.

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'IF I EVER CRY YOU'LL NEVER KNOW'

By SYLVIA CLARK, BOBBY and EDDIE KUHN

A CORKING NUMBER WITH NUMEROUS EXTRA CATCH LINES

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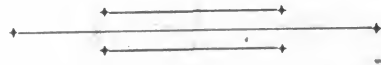
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GRAND OPERA HOUSE CHICAGO ILL
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HITS AS YOUR THREE NEW SONGS NAMELY MAMMA HAD A PAPA STOP IT MAKES
NO DIFFERENCE HOW OLD YOU ARE STOP HARD TO GET GAL THREE
LAUGHING HITS AND I AM TICKLED TO DEATH WITH THEM REGARDS
SOPHIE TUCKER.



WHY COULDN'T IT BE POOR LITTLE ME

MELODY FOX TROT

MUSIC BY
**ISHAM
JONES**

LYRIC BY
**GUS
KAHN**

CHORUS

Why couldn't it be - should it be - poor little me - I was der wif - could-it be - poor little me - You're just the kind I've tried to find - most der-where - And still I sigh von-der-lugly - I should have - Please tell me why would-it I do - would-it I do - you der-er care - some-aime-bod-y 'loo - may-be fit you - Sure as you live you're surd to give - Your love to some-

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Two Big Hits!

ISHAM JONES

and

"I'll See You In My Dreams"

The Dance
Hit Of The
Nation!

The Song
Hit Of The
Nation!

Here's Your
Copy →



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,
Twi-light sings a song,
Of an-oth-er day,
Of the hap-pi-
You'll be far a-
ness that used to be,
way 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 dreams.

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TWO CABARETS IN NEW ORLEANS "BEAT" CASES

**Affidavits in Little Club
Matter Held Back
Too Long**

New Orleans, March 24. Judge Beattie, in the Federal court yesterday, rejected the evidence of the prosecuting attorney on a liquor selling charge against the Little Club band dismissed the complaint.

It was the second of two liquor cases to fall down the same day. In the other a waiter at the Tranchenas was acquitted after a jury trial, charged with possession. In the Little Club matter the court stated that, according to the affidavits of the agent for the Government, the charge had been preferred some time after the alleged sale had occurred in the cafe. It did not appear to strike the court in a favorable manner.

Before the same justice were arraigned for trial the proprietor and a waiter of the Tranchenas. They were jointly charged with possession and sale of liquor. Attorney for the defense moved to dismiss on the ground both could not be

jointly tried as the evidence charged the proprietor only with possession. Judge Beattie directed the district attorney to pick his spot. He chose the waiter and the jury acquitted him.

"SAWDUST"—AT LAST!

A class "sawdust" place has opened in the Times square section. Everything else in the cabaret and night club line in the Broadway district is of the glitter and crass kind with high cover charge among other higher charges.

The Stage Door is at 110 West 56th street, operated by Jerry Hitchcock, Solly Violinsky, Billy Rose and Frisco. It's up one flight, nicely furnished, but not gaudily, and permitting the diners to see the original bricks on the side walls. It seats around 125.

A fair sized dance floor with a small but capable orchestra allows of dancing, and also a show, headed by Frisco in his various styles of dancing besides talking and kidding. Violinsky, Billy Lewis and Jenny Hatch are other entertainers.

No formal opening has yet occurred. The Stage Door has been open but about two weeks. It is rapidly becoming popular, with show people for its intimacy and friendliness, minus "the dog," besides the popularity of its three doubles.

DOUBLE CELEBRATION

A double dinner party was celebrated Monday night at the new Janssen Hof-Brau Haus when August Janssen, Sr., was the guest of honor at a welcome home reception. The restaurant returned on the "Dutler" Sunday after an extended stay in Genoa. His son, August Janssen, Jr., is in active charge of his father's affairs.

Irving Janssen, the orchestra leader at the Hof-Brau, also celebrated his 10th anniversary as a handmaster by acting as host to the chorus and principals of Elsie Janis' "Fuzes of 1925." Aaronson's Commanders are also in the show, and at the Hof-Brau. He presented each with autographed ukuleles as souvenirs.

In Miami

Grace Kay White and Ralph Wonders are at the Hollywood Golf and Country Club, Miami, Fla., where Ernie Young's "Rainbow Girls" are the special attraction. Miss White and Wonders are "society dancers." Arnold Johnson's orchestra is the musical card.

KLAN INJECTS ITSELF IN ROADHOUSE RAID

No Liquor Found, but Injunction to Be Pressed

Davenport, Ia., March 24. Mr. and Mrs. George Kettinich, who operated Terrace Gardens, downtown cabaret and this week opened the new Linwood Inn, a roadhouse, at a cost of \$10,000, have been held under \$500 bonds to the Grand Jury on a charge of operating a public nuisance as a result of raids conducted by Sheriff George Martin, a county traffic officer, and members of their squad the opening nights. At the preliminary hearing, the sheriff testified that he saw no drinking in the inn, nor was there any evidence that patrons of the place were imbibing, although the officers claimed that many of them were intoxicated. No charges that the proprietors had liquor in their possession or were selling it were made, but the public nuisance charge was carried to the Grand Jury and threats of injunction against the property were made.

The raid, it is claimed, was inspired by the local Klan leaders, who are said to have Martin under their domination. The sheriff, elected last fall on the Republican ticket, which was carried through in a landslide, is said to have been an avowed Klan candidate and the action against the Kettinichs and the roadhouse is the first demonstration of the Klan's participation in local affairs.

Roadhouse proprietors have been operated without any interference, except periodic Federal raids, which have resulted in arrests of some patrons for possession of liquor, but no charges against the owners. Victor Meyer, owner of the property, has been made a defendant in the action.

Opposition in Peiham

The new Marigold Gardens on the Peiham Heath road, N. Y., which Harry Susskind will operate, has the Woodmansten Inn in the same territory, worried not a little. The latter is readying itself to book extra attractions in addition to Ben Selvin's orchestra to "offset the Marigold" which opens early in April. The new roadhouse is situated directly across the road from the Peiham Heath Inn, also under Susskind's direction, which may create one place being opposition for the other. Al Jockers and orchestra have been engaged for the Marigold.

Colissimo's Divorced Wife Again in Divorce Action

Los Angeles, March 24. Victoria Villano, divorced wife of the late Jim Colissimo, has filed suit in the Superior Court here for divorce from her second husband, Tony Villano. Cruelty is charged. They were married three months after the death of Colissimo. Following the outcome of her divorce action, Mrs. Villano will go to Chicago to open a contest for a portion of the Colissimo estate, to which she alleges Dave Winter, now the wife of Henry Duffey, claims title.

Chinese Retaliation

A story of business retaliation is behind the proposal by a Chinese syndicate, acting through Joseph P. Day, the realty broker, which offered to pay \$500,000 to John J. Fargan for his site now operated by Fargan as the Rosemont ballroom in Brooklyn, N. Y. The dance hall proposition is the proverbial "gold mine" for the Fargan interests but the Chinese restaurateurs are anxious to obtain the site in order to buck the King's Restaurant, also on the same street, and one of the largest, if not the largest, chop suey parlor in Greater New York.

The King's Restaurant Co. is the syndicate which has taken over the old Moulin Rouge for a Chinese enterprise underneath the Palais D'Or (formerly Palais Royal) in New York City and is the latter syndicate which wants to retaliate by opening an elaborate chink joint on the site of Rosemont and thrust its head above the competition with the King people in Brooklyn.

The Rosemont is a highly successful dance-hall enterprise and will shortly start alterations and interior decorations representing an outlay of \$30,000.

NEIL MORET-W. B. & S. SUIT

Charles N. Daniels, professionally Neil Moret, song composer, came into New York for the opening of his trial against Watson, Berlin & Snyder Co. for alleged copyright infringement. Trial started Monday and was bound over for another week.

Daniels, who was under contract to write for the W. B. & S. firm, alleges that a song of his, "Secrets" (lyric by Louis West) had its melody lifted for the musical setting of "Make Believe," by Benny Davis and Jack Shilkret. "Make Believe," like "Secrets," was also a W-B-S publication, the former appearing out big and "killing" or "secrets," according to the complaint.

Daniels now heads the Villi Moret vs. California music publishers. The value of "Make Believe" runs into many thousands of dollars.

SETTLES WITH CAB CO.

Chicago, March 24. Johnny Black, appearing at the Chez Pierre, has settled out of court with the Premier Taxicab Company.

Black was in a Premier cab, being driven at excessive speed, when the driver skidded under a track elevation and collided with an iron support, breaking Black's nose and wrenching his neck.

CARTER, LATEST CARTOONIST

Ad Carter is the latest cartoonist to enter vaudeville. Assisted by a girl not yet chosen, he will present a turn with cartoons and talk. Carter is the creator of the "Just Kids" strip.

Miami Back on Small-Town Routine

Miami Beach, Fla., March 24. It is the calm after the storm here. The heavy sugar paper have been blown off Florida for other climes, and the motor boat races March 20-21 was the last big event of the season.

The resort will now settle down to a regular small-town routine until fall.

800 Capacity and Table d'Hotes In Detroit is the Blossom Hotel Inn, owned by Bill McIntosh and managed by Bill Kirsh. It seats 800 people with nothing but table d'hotes dinners served. These range, according to menu, from \$2.75 to \$4. Blossom Hotel is at Half W. Mich., a town half way between Detroit and Mt. Clemens. Mr. Kirsh has just finished a vacation of four weeks in Florida.

Production Contract for 3 Years Helen Morgan, singing in a New York cabaret, has been placed under contract for three years by George White for "Scandals."

BUTLER RENEWS CABARET RAIDS

**Booze Found at Pekin
Pandora and Walton
Roof in Philly**

Philadelphia, March 24.

The latest activity on the part of Director Butler and the anti-rum squad struck another blow at Philly's cabaret business here Saturday night.

A party of raiders visited for cafes and several saloons during the course of the evening and made arrests in all but one place. Alleged booze was seized on the Walton roof, in the Pekin Cafe, and at the Pandora, but none in the Club Cax. Arrests were also made but the cases have not yet come up before a magistrate.

A tough break for the Walton was that it had just re-opened after closing voluntarily for several weeks.

Revocation of the dance license of these places and, in a couple of cases, padlocking will be asked of the mayor by Director Butler, according to a statement made today but it is believed that the Walton because of its excellent reputation may be allowed to remain open.

BOOZE STATISTICS

Washington, March 24.

The Association Against the Prohibition Amendment, whose headquarters are here in Washington have issued a statement to the effect that the first quarter of 1925 has been "extremely rosy" and shown "unprecedented gains for the organized forces opposing Volsteadism."

Pointing out 14 distinct defeats scored against the dry bunch, who would tighten up the already existing prohibition laws, the secretaries of the wet association included in the 14 victories the action of the White House in expressing disapproval of the several bills before the last Congress, which were sponsored by the Anti-Saloon League which bills died as a result.

BERNARD-RICH SAILING

Frank Bernard and Marion Rich featured dance team in the Mont Carlo review, New York, sail for London Saturday (April 4) for appearances abroad.

Joe Ross, acrobatic dancer, opens at the cafe Friday.

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Under Arthur Hand's Direction have just left CALIFORNIA RAMBLERS INN, Peiham, N. Y., for the Indiana and are receiving the Roadhouse Patrons with their smart Rhythmical and the Being Regularly Featured by the California Ramblers, Exciting the Bunch Artists. Arthur Hand Vases Joans Greer's UNIQUE KLAN EX-TRAORDINARY FREAK SHOW & Feast of a Dance Number. Play

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ROMAX BUILDING NEW YORK

CONGRESS PROVIDES \$75,000 FUND TO COMBAT ANIMAL EPIDEMIC

Veterinarians Will Be Sent Abroad to Study Hoof and Mouth Disease and Means of Checking—Last Season's Outbreak Costly to Showmen

Variety Bureau
Washington, March 24.

If the government has its way there will never be another outbreak of hoof-and-mouth disease in this country, such as occurred last year and which wrought such havoc among the outdoor showmen caught within the confines of the quarantine.

For many years the Bureau of Animal Husbandry of the Department of Agriculture has stationed veterinary inspectors as outposts to warn of the approach of infection at the seaports, and has at times sent them into foreign fields to investigate disease and to study practices of exporters. Now pathologists here to be sent to Europe to make thorough studies of this one particular enemy, the hoof-and-mouth disease, which has attacked herds and flocks in this country at intervals over a period of 40 years. Each time an outbreak occurs the outdoor showmen are suffered to a more or less degree.

Congress provided a fund of \$75,000 to carry on the work in Europe, Europe being the best place to make the study as the disease exists there at all times and investigations can be carried on with plenty of material at hand and with no danger of disease being introduced. The first place to be visited will be Berlin, with Budapest, Hungary and Alfort, France, to follow. All of these cities have large laboratories where the investigation can be carried on.

SAN DIEGO RINK OPENS

San Diego, Cal., March 24.
A new roller skating rink, a unit in the \$2,000,000 amusement center now nearing completion at Mission Beach here, opened recently under management of Edward A. Kisham, who for years has been identified with rink operation.

The rink covers an area of 100x200 feet and is equipped with a substantial maple floor. Business no far has been good.

MURPHY AND SIMPSON

Chicago, March 24.
The engagement of J. C. Simpson by the D. D. Murphy shows materially strengthens that organization. Mr. Simpson has long been recognized as the man who writes the expert executives in the carnival world and has handled several of the more prominent shows with success.

Simpson recently resigned from the Zeidman-Pollie show.

WORTHAM SIGNS FREAKS

Los Angeles, March 24.
Four freak novelties left the Main street museum this week to join the C. A. Wortham Carnival when it opens at St. Louis in April. They are Bert Earle's Midgerts; the Armies, Wonder who writes with his feet, and Max Klase's Pin Head Boy.

BEACH WON'T COME BACK

Brooklyn, N. Y., March 24.
Bergen Beach's comeback as an amusement resort has been called off through lack of response to a promotion project.

It had been under way for several months with hopes of rehabilitating the former summer playground.

NAT'L DAIRY SHOW OCT. 10-17

Indianapolis, March 24.

The National Dairy Show will be held at the Indiana State Fair grounds Oct. 10-17.
A number of new buildings recently erected, including a magnificent cattle barn, will be utilized in putting on the big show.

TWO OPEN AT CONEY

Luna Park, opened two of its attractions for the summer last Sunday, when the Mile Sky Chaser and the Fun House opened for the season.

WEMBLEY OPENS FIRST WEEK IN MAY

Guarantees Reduced \$368,300—Hope R. R. Will Cut Fares

London, March 14.

The total of the guarantees for last year's Wembley exhibition, excluding the government grant, was \$5,539,955. This year it stands at \$5,171,555. A king financial expert has been appointed by the government to tighten up the purse-strings of the exhibition and prevent the leakage which proved so disastrous last year. The authorities appear to be quite satisfied with the prospect of only reducing the deficit of 1924 with the coming exhibition. More seating will be placed in the stadium and every effort will be made to brighten up the place, making it a resort for the "masses" instead of the wealthy.

The Duke of York will open the exhibition during the first week in May, and the king will attend the Empire Day celebration on May 24. It is hoped the railway authorities will reduce their fares this year.

NO STATE FAIR IN MONTANA

Necessary Legislative Action Deferred for Year

Los Angeles, March 24.

Montana will have no State Fair this year due to political maneuvers in the legislature. An appropriation of \$150,000 was asked and approved by the lower house. The matter was held up by the Senate Committee until the last two days of the session and was then allowed to die. Plans had been made to hold the fair from Sept. 22-26 at Helena. This situation makes it impossible for Montana to have a State fair until 1927, since the legislature does not meet again until then.

"CHARLIE SCHWAB'S FAIR"

Ebensburg, Pa., March 24.
Charles M. Schwab is much interested in the Cambria County Fair Association and the Cambria fair is known as "Charlie Schwab's fair." It is one of the best equipped and has had a track at almost any county fair in the country and a large number of stockholders in Cambria County are financially interested.

The dates this year have been set for Sept. 11-14, inclusive, to follow the West Virginia State Fair at Wheeling.

FAIR SIGNS FREE ACTS

Danville, Ill., March 24.
The Iroquois County Breeders' Association, which handles the annual county fair, this week contracted for free attractions at the fair, Sept. 22-26, and has booked Rose, Ellis and Rose, acrobats; Florens, acrobats; and the Armies, a daredevil and performer, and the Gypsy Strollers. F. M. Brockway is secretary of the fair.

RIDE'S DEATH DAMAGE SUIT

San Francisco, March 24.
Mrs. Phyllis Virgilio has filed a \$50,000 damage suit against the Big Dipper Company, a concession at Chutes at the Beach. On Aug. 17, 1924, Peter Virgilio, so Mrs. Virgilio claims, was thrown from a car on this ride and death resulted a few days later. The concession people claim that Virgilio stood up in the car, contrary to the posted notice.

Legal Adviser Joins Wortham

Los Angeles, March 24.
"Judge" J. L. Karnes, legal adviser of the C. A. Wortham show, who has been wintering here, left last week to join his organization in Kansas City.
Karnes has been with the Wortham show in the legal capacity for the last eight years.

CANADA AND WHEAT

Chicago, March 24.

Wheat is tumbling down in price in Canada and elsewhere. This means much to showmen making the Canadian fairs and territory. Wheat is the staple article on which the population adjacent to the places where the fairs are held rely. With the carnivals and the fairs the dates are already made, guaranteed and must be played. The circus showman is not bound to play the Dominion and can hide his time.

Showmen contemplating a tour of the Canadian provinces should keep an eye open on the wheat market. It is a sure barometer of conditions to be expected in Canada.

HOOSIER CO. FAIR DATES

Indianapolis, March 24.

The Indiana State Board of Agriculture has announced these dates for Hoosier county fairs:

Lake county, at Crown Point, September 21-26; Laporte fair, LaPorte, August 25-28; Miami county, Converse, September 15-18; Henry, Clinton and Delaware, at Middle-town, July 28-31; Kosciusko county, at Warsaw, September 22-26; Elkhart county, at Goshen, September 1-5; Kankakee county, at Ellettsville, September 5-9; Ripley county, at Osgood, August 4-7; Tippecanoe, at Lafayette, August 24-28; Cass county, at Logansport, September 22-27; Clinton county, at Frankfort, August 18-21; Huntington county, at Warren, July 28-31; Jay county, at Portland, August 10-14; Muncie fair, August 4-7; Jennings county, at North Vernon, August 11-14; Putnam county, at Greencastle, October 1-3; Shelby county, at Shelbyville, September 4-7; North Manchester fair, September 22-26; the farmers' festival at Hartford City, date undecided.

Possibility of New Park for Peekskill

Peekskill, N. Y., March 24.

Peekskill may get a summer park after all. The idea has previously been proposed but never materialized. This week D. J. Buckley, who has been associated with various amusement park ventures, acquired a lot of ground on the river side of the railroad here upon which he proposes to erect an amusement park and bathing beach scheduled to open in December. Buckley realizes he has a tough nut to crack in this community through several park promotion ventures having previously flopped. The city seems to be a summer amusement resort this city has in an inland resort, called Shady Lane Park.

Buckley, however, claims to have the backing of a \$250,000 corporation in the venture and is sanguine over prospects, also certain that the community would support an up-to-date park.

SHRINERS' CELEBRATION

Indianapolis, March 24.

The Shriners of Indianapolis will stage a mammoth celebration at Broad Ripple Park, Aug. 27-29, giving away a big parade, a big band concert and producing a pageant-spectacle in fireworks, entitled "Destruction of Mecca."

It is expected that the Shriners have engaged The Duttons to headline the Hippodrome, but the other acts have not been announced as yet. The Shriners are booking the show independently. Work has already started on the scenery for the spectacle.

BOY KILLED ON COASTER

Los Angeles, March 24.

Ben Stroum, 19, was killed when hurled from a roller coaster at Lincoln park.

No one saw the accident, which is believed to have resulted through the boy's weight in the car when it was making a sharp turn.

ST. LOUIS OUTDOOR DATES

St. Louis, March 24.

The annual outdoor show for the benefit of the Police Relief Association is booked for the Coliseum April 25, while the D. D. Murphy Shows will open April 11 and the C. A. Wortham company on the same day at another location.

LACHMAN TAKES CLEAR TITLE TO KENNEDY'S

Government Turns Over Carnival—Reopening April 11 in N. O.

New Orleans, March 24.
Dave Lachman finally has procured a clear title from the government to the late Con T. Kennedy's carnival, purchased recently at auction on behalf of Lachman for \$11,100.

With the passing of the title to government, Lachman is relieved of all of the obligations of the Kennedy carnival up to that time.

Lachman will reopen the shows here April 11 under the name of the Lachman Exhibition Shows.
The government held the Kennedy shows after its owner had died under seizure for alleged income tax due with penalties. A settlement had been reached between the Internal Revenue Department and the widow, but Mrs. Kennedy later declined to go through with that adjustment, whereupon the local collector ordered the auction.

From the beginning Lachman, who negotiated with the government for Mrs. Kennedy, is said to have been acting in her behalf.

The late Con T. Kennedy is said to have owed up about \$35,000 at his death, exclusive of the income tax claim. The \$11,100 received by the government in payment for the show was placed by the I. R. Dept. as a settlement of its own claim against the Kennedy shows.

OUTDOORS

Chicago, March 24.
Jack Beach, last season's banner solicitor for the Al G. Barnes Circus, has returned to California to again assume the same duties.

R. C. & C. LINE UP

Montgomery, Ala., March 24.

The Rubin and Cherry shows open their 1925 season on Monday, March 30, at Montgomery, Ala. In addition to his "Golden Rides," its attractions are, Trained Wild Animal circus and Rhoda Royal's Hippodrome, John B. Culpepper's Alabama Barnyard, Karn's Fat Family, Beautiful Arcadia, Diving Venus and Water Nymphs, Carl Laughton's two circus side shows, Lugor's Village, Royal Midget Theatre, Olive Hagen's Modern, CHX Wilson and Jasser, Eugene and Laughland shows, Jim Eke's J. B. Brand wild west, L. Claude Myers' band of 22 musicians.

Z. & P. REOPENING APRIL 11

Spartanburg, S. C., March 24.

The opening of the Zeidman and Pollie shows will be held at Spartanburg, S. C., April 11. There will be at least 25 shows and rides on the midway, including some of the best of fair carnival world, in Etta Louise Blake, Ethel Dore, Joe Dohish, Irene Dore, Nalf Core, Ingram Chambers, Claude Richardson, M. W. Billingsley, "Aladdin," and "Bill" display, Dakota Max and Dollie Castle.

Captain B. L. Miller will furnish the military band.

VITALE'S OWN FIREWORKS

Newcastle, Pa., March 24.

The Vitale Fireworks Manufacturing Co. is exploiting several novel fireworks display programs this year and supplying pretentious displays for celebrations.

The Vitale company manufactures its own goods and supplies other fireworks display caterers from its own factory in Newcastle.

CAL. ORANGE SHOW MAY 22

Anahelm, Cal., March 24.

The California Orange Show, the fifth annual event of the kind, is scheduled to be held here from May 22 to June 1. The committee in charge announce it as their hope to make this show the most comprehensive fair, industrial and automobile exhibit ever attempted in the State.

ROBINSON ATTRACTIONS

SEASON 1925-1926

ETHEL ROBINSON

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FREE INFORMATION BUREAU

Chicago, March 24.
The attention of fairs, fraternal societies, chambers of commerce and civic authorities is directed to Variety's free information bureau on the outdoors.

In the present chaotic condition of the Showmen's Legislative Committee with the smaller shows talking about organizing an independent association a reliable source, to go to in case information is desired on any outdoor attraction may be found valuable.

Information will be sent at any time, free by mail, to recognized civil and civic organizations.

INSIDE STUFF ON THE OUTSIDE

The high license bill passed by the lower house in the Indiana Legislature was introduced in the Senate and referred to a committee. It was not reported out of committee before the final adjournment March 9.

This will give showmen an opportunity to see what they can do within the next two years in counteract a similar bill being brought up again by interests antagonistic to carnival owners.

George McLaughlin, politician, known to the gambling and racing fraternity from coast to coast until 10 years ago, died at Rochester, N. Y., March 16. He was a nephew of Senator Hugh McNeely, former political boss of Brooklyn, and leaves only nephews and nieces in Brooklyn. McLaughlin followed fair and race meets all over the country for 50 years.

Featuring a story of a bulldog sucking two new tiger cubs, the Sparks circus last week, put over an Associated Press story. Wherever the yarn appeared it carried the date "Apr. 1, 1925," the town the show is wintering in. The name "Sparks," however, was left out of the story. As it was, the story could have meant any circus to the layman.

Circuses and Clowns

The opening of the indoor season at Madison Square Garden Saturday aroused the outdoor urge among a number of Broadway showmen formerly in that branch of amusements. One well informed member of the group in connection with a Ringling official mentions Clark and McCullough's connection with the show (the team are funsters with the current "Music Box Revue"). They were among the "Joys" who toured the city. Few, however, know McCullough's general, Paul, prior to meeting Clark, was an expert demonstrator of typewriters. He typed while blindfolded and although set speeches were probably dictated to him, his copy was free of errors.

A report following the dinner at the Hotel Astor to Benny Leonard said that Bernard Macfadden, the publisher and a notorious believer in physical culture, sponsored the affair, also guaranteed its finances. Tickets were sold at \$10 each. Mr. Macfadden was not called upon for any benefit.

Joe Lynch, ex-banquet champion, who lost his crown to Abe Goldstein, will essay a comeback. Lynch will box Len Brenner April 6 at Lancaster, Pa., and Buddy Taylor at Milwaukee April 16. If Lynch wins both these two he will probably be given a return chance at this time and meet Charlie Phil Rosenberg at an outdoor club summer. The pair have large local followings and show draw a record gate.

Eddie Mead is once more handling Lynch's affairs.

Windy for Stilt Man

Along Broadway last week the Loew circuit had the stilt balldoo walker plugging the appearance of the Siamese Twins this week at Loew's State. It was windy all of last week and the stilt walker had trouble in navigating. Many watched him and laughed as they saw him steady himself by the tops of windows or edges of awnings.

The Western Vaudeville Managers' Association of Chicago seems to be unwittingly casting aside the opportunity of adding many thousands through its fair department. Fred Barnes, when breaking with the W. A. S. A. saw this and tried to make a deal on percentage to carry everything, but the W. V. M. A. would not tie up with him. On top of this it has made its own salesman office boys, in that they are not permitted to use initiative and must have every move sanctioned by the association before permitted to act.

While other agencies have made a lucrative revenue from the fair business, the W. V. M. A. lost last year, when it finished with \$12,000 ahead. This year it will lose money, but not through any fault of the executive in charge of this branch, who is a live wire but has been handicapped through not being allowed to handle matters in his own way.

GET VARIETY FIRST

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A subscription will bring you Variety hours before it may be had from a newstand, and due to the yearly rate of \$7, it is an actual saving of \$3.40 against the 50c for single copies.

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OBITUARY

HENRY NOSS
Henry Noss, 55, famous musician, died March 6, New Brighton, Pa., after a brief illness. Noss served during the Civil War, first as musician with the 53rd Regiment, Pa. Volunteers, and then later with the 5th Regiment (artillery). He founded the 43rd Regimental Band. In 1884 he organized the Noss Family Concert Co., which toured the east many years, and later

Newton and burial was beside the body of Mr. Keith in Newton cemetery.

H. C. DUNN
Herbert Charles Dunn, professionally known as Dan Russell, of the Hippodrome theatre, Dallas, Tex., died in a local hospital.

EDWARD HART
Edward Hart, 31, assistant stage manager at the Hill Street theatre, Los Angeles, died from a stroke of apoplexy March 18. His widow survives.

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formed the Noss Jollity Co., which played the one-night stands.

Upon his retirement, the Noss children turned to vaudeville and continued as the Five Musical Nosses.

JACK C. WILLIAMS
Jack C. Williams, 51, veteran Texas showman, formerly of the act, Williams, Thompson and Cope-land, and whose last engagement was with the Chesterfield Minstrels touring Texas, died last week in Fort Worth of ptomaine poisoning. A widow, father, brother and two sisters survive.

Williams was a circus, joining

In Loving Memory
OF MY DARLING WIFE
EDITH MARY KUEHN
DIED FEB. 10, 1925
I earthy wife, for my dear wife is she
She lives in Heaven's undimmed
With other angels that have early
Left these dark scenes of earth
I softly weep, thinking of her smile
The north she left, with its birds
And flowers, though much it pains me
That you are loved should be so
And hallowed tears may utter
To mourn the bloom that is
Yet all is well, God's best design
That where my treasure is my
KURT A. KUEHN

Primrose & West minstrels and later "entering vaudeville. Interment in Fort Worth.

GEORGE ANDREWS
George Andrews, 63, died March 13, in Chicago. He had been employed in the Cort theatre for the last several years. Prior to coming to this country, Andrews was in the

IN MEMORY OF
My Devoted Mother
MRS. SOPHIA FLECKLES
Who passed on March 16, 1925
At Los Angeles, Cal.
Her sorrowful daughter
CAMILLE J. LA VILLA

British army and served with distinction in South Africa during the Boer War.

Mrs. Martha W. Stevens, a sister of the late B. F. Keith, founder of the Keith vaudeville circuits, died at the Hotel Vendome, Boston, March 18, aged 88.

Born in Hillsboro, N. H., she had resided in Boston and Cambridge

IN FOND MEMORY
of our Pet, Pal and Companion
"DINK"
(Corded Poet)
Departed March 18th, 1925
Gone but never to be forgotten
MOWATT AND MULLEN

many years, the past 40 of which she had been a widow. Following the death of her brother she made her home with her son, Paul Keith, and since his death she had been cared for by representatives of the Keith interests.

Funeral services were held at

BROADWAY STORY

(Continued from page 21)

a new comedy with the stuff for a run, got \$15,000, and has increased the scale to \$350; "and English" holds to fine trade, almost \$15,000; "They Know What They Wanted" eased off recently, but grossed \$13,500; "Desire Under the Elms" (10 performances), about the same money; "Logan" which moved up from the Village, could not beat \$6,000 at the Gaitey; "The Firebrand" improved to \$13,000; "What Price Glory" about \$12,500; "The Guardsman" nearly \$10,000; "Cape Smoker" slightly up, around \$9,000; "Candida" is sterling and was not far from \$13,000; "Puppets" looks hopeless—less than \$2,000; "Starlight" is struggling, under \$5,000, but "Able's Irish Rose" was close to \$15,000.

"The Handy Man" quits Saturday at the 39th Street and will be replaced by "White Cargo" now at the Broadway. The latter house will get "Ostrich" one of the two new shows next week up to Tuesday night. The other is "Bringing Up Father," coming to the Lyric. "The Black Shoppers" is named to arrive next week, but no house is named. That applies also to "The Dunc Boy," which was originally slated for the Punch and Judy. In the Village "Patience" will be succeeded by "Love of Love" while "Boomer and Later" will debut at the Neighborhood Playhouse. "Processional," which has been touring I. adway, will soon move back to the Garrick. "Seventh Heaven" was best on the subway circuit last week, getting \$11,500 at the Riviera; "The Little Minister" bettered \$11,000 at the Glimmer Club at the Shubert, where it could not get \$7,000; "Grounds for Divorce" got \$9,000 at the Majestic, Brooklyn; "Meet the Wife" closed at the Bronx Opera House for a gross of \$6,500; "Red-Headed Boy" at Werba's, Brooklyn, did fairly, but was not regarded ready for Broadway.

Brokers Feel Broadway Shot
In the premium agencies there is a feeling the current theatrical season is completely shot. In some quarters is a belief there is about another week or 10 days of good business coming along immediately following Easter when a number of society folk are expected back in town from the southern eastern resorts to remain over possibly a fortnight before going to their country places. These together with the incoming buyers for the summer market, and the circus may make it little profit for them to put over a little profit on their books during the April.

Monday night of the current week the attractions represented in the brokers' office as buys numbered 17. Of these one incoming attraction, "The Little Minister," at the Globe, got a buy of approximately 300 seats a night. The cut rates on the same evening held at 11 attractions at bargain rates. This is but one under the record figures for the season last week.

The continuing buys are "The Harem" (Belmont); "The Love Song" (Century); "I-Zat So" (Channin); "Louie the 14th" (Cosmopolitan); "The Fall Guy" (Edwards); "The Dove" (Emphatic); "Puzzles of 1925" (Fulton); "Logan" (Gale); "The Little Minister" (Globe); "Rose Marie" (Globe); "They Know What They Wanted" (Globe); "Lady Be Good" (Liberty); "Ladies of the Evening" (Lyceum); "Music Box Revue" (Music Box); "Ziegfeld Follies" (New Amsterdam); and "Sky High" (Winter Garden).

Cut Rates Drop One
Due to "The Youngster" moving out of the Globe and "Tigs" withdrawing its seats from the bargain

counter, the number of attractions there this week are less by more than they were last week. The advent of "Artists and Models" held up the average.

In the cut rates the list held "My Son" (Bayne); "Mrs. Poppins" (Belmont); "The Night Hawk" (Bijou); "Starlight" (Broadhurst); "Desire Under the Elms" (Broadhurst); "Artists and Models" (Casino); "The Love Song" (Century); "Holla Bella" (Cohen); "The Rat" (Colonial); "White Cargo" (Cort); "Dancing Mother" (Cort); "Sally, Irene and Mary" (44th Street); "Processional" (44th Street); "Logan" (Gale); "The Flattering Word" (Garrick); "Patience" (Greenwich Village); "Topsy and Eva" (Harris); "The Devil Within" (Hudson); "China Rose" (Knickerbocker); "The Dark Angel" (Longacre); "Cape Smoker" (Beck); "Quarantine" (Miller); "Silence" (National); "The Complex" (Princess); "Puppets" (Selwyn); "Eggs" (Shubert); "The Handy Man" (39th Street); "She Had to Know" (Times Sq.); "My Girl" (Vanderbilt); and "Sky High" (Winter Garden).

Three of the shows presented in the buy list are also present in the cut rates, "The Love Song," "Logan" and "Sky High." In the premium agencies reports say there are but two attractions among everything on Broadway that are holding up in demand. They are "The Fall Guy" and "The Fall Guy," the latter having developed into such a hit that part of the floor has been advanced 50 cents in price.

LITTLE THEATRES

(Continued from page 21)
ton," by Elid Folsom Young, and "Great Catharine," by George Bernard Shaw, at their Son-Show-Show Theatre, Los Angeles. Of the two, "Catherine" was the more impressive. The play was in the hands of Nathan Shindul, and he showed genuine ability.

Tabatha Goodman essayed the role of Catherine of Russia in the same place, while David Henderson played Prince Patomkin. They both acquitted themselves excellently. Songs of their supporting players, however, revealed unmistakable evidence of stage fright.

The Utica Players' Club will produce an original, "Mysterious Battle," by Benjamin Gilbert of Utica, at the Workshop theatre, April 1. Frank Stirling is directing this cast: Mrs. P. L. Turner, Emeline Munson, Paul B. Williams, Cornelia Mudd, Roy Vandenberg, Dr. P. L. Turner, Robert Dr. P. Wood Clark, Claudia Zlatich and Marshall Shantz.

Later, the Players' Club will produce the Gilbert & Sullivan operetta "The Women of the Guard," with a cast of 52.

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SUNDAY IS OUR BOHEMIAN NIGHT
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Chic-Sale, May Irwin and the Four Camerons divide the comedy honors at the Palace this week. Ota Gygi and Margaret Severn contribute a high art note, while the Skelley and Helt combination made a good vaudeville revue for No. 2. Rich Hayea's comedy juggling, opening, is as clever as any done in vaudeville today. Sargent and Marvin, a couple of likeable chaps who play instruments and sing, deuced to a substantial

excellent support play it for every laugh that can be squeezed out of the dull situation. A new comedy entrance was the signal for a spontaneous burst of welcoming applause that proved the Sunday matinee crowd knows who's who. The ad libbed many a laugh in "one" after the curtain fell on the sketch. Chlo-Leale, next to shut, showed anew he has all the lights and shades of character. Anywhere English is spoken Chic-Sale should

maneuvers of the subjects extracted hilarious laughter.

Eddie Foy and the six younger Foy's, current at the Capitol (pictures).

Adolph Linick of Jones, Linick & Schaefer is visiting Chicago. He will return shortly to Hollywood. Aaron Jones will go with him for a month's vacation, leaving the firm's affairs in the hands of Johnny Jones, son and heir of Aaron.

Johnny Burns was the winner of the last-half show at the Academy. He has a single turn of considerable merit and should find work on the intermediate time. "Mystery," a trained horse, opened. Well handled by his lady trainer. Ought to be a favorite in the small towns.

Blums and Wakefield, two men, were on next to closing. They do a fairly amusing blackface routine with song and dance interpolations. Carry special drop.

A loquacious sketch held middle position. Bell and Belgrave is the professional ball. Man and woman fairly clever and get laughs in spite of the handicap of little plot and much talk.

Devora and Graef, two-man gymnastic turn, closed.

"The Prairie Wife" feature picture.

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NORTHWEST By DAVE TREPP

Some of the scenes for "Winds of Chance," a story of the Alaska frontier, will be taken along Puget Sound, according to Frank Lloyd, who is in charge of the picture-tization of Rex Beach's novel.

Motion pictures of the transpor-

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Direction MORRIS & FEIL

tation of anti-toxin by dog team for the relief of the Nome diphtheria sufferers, arrived in Seattle last week after a varied route. They were taken from Nome to Nenana, Alaska, 870 miles, by dog team; thence by railroad to Seward; thence by steamer to Cape Lazo, B. C. and by airplane to Seattle for the final lap.

The Hellig theatre, Seattle, beginning March 27, will begin presenting Western Vaudeville Managers' attractions. In addition to vaudeville the policy will include feature pictures and music by McKee's Arcadian band.

Seattle is going to have a liberal supply of vaudeville theatres, with the changes in policy at the Hellig and the contemplated switch of the Palace Hip to Ackerman-Harris from stock.

Orpheum, Pan, Western Managers, Ackerman-Harris and some independent time will all be represented.

House Peters, Mary Carr and other screen stars will be in Seattle soon for "shooting" of some scenes for the Universal picture, "Titans." With the new studio completed at Tacoma by the H. C. Warner Corporation, and with the many fine locations in all directions from Seattle, Tacoma it is expected Puget Sound will be used more extensively than ever this year for filming.

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BOSTON

By LEN LIBBEY

Benny Leonard is the headliner at the local Keith house this week with an act programmed is a one-act comedy but which actually is nothing more or less than the same type of act that boxers have pulled for many years when they deserted the roped area for a fling at the vaudeville game. Leonard's name is depended upon for drawing power. It will draw into the house the same class of patrons that followed Dempsey to the Orpheum recently, smashing the house record there. Whether they follow Leonard is such numbers with the price of the Keith house remains to be seen. It looks more than a "drop in" act, although there was a big house at the Monday matinee.

The real act on the bill, from a vaudeville standpoint, is "Dr." Rockwell, next to closing. Rockwell held his audience easily and got away better than any lone performer in his class that has appeared at the house for many moons.

After finishing his regular routine Rockwell stayed on for the closing act, Madelyn and Norman Meredith, dancers, and taking a seat on the stage (as the local censor rules prevent him from appearing in the house proper) he does one of the best comedy acts of the season while this dancing act is going on.

The other high light of the show is the George Choos dancing act, with "Ledova" and Danny Dare featured. The solo work is done by Ledova and Dare. Rudolph Malinoff and the Ware Sisters are also included. The act is pretty staged and well executed. Toddlers and Tod, animal act, opened, followed by Jean Sothra, who does three bits as a male and then swings back into her own element for a finale number. While not especially strong as a singer, the girl is a good impersonator and has chosen some neat numbers.

William Brack and Co., five acrobats, going in strong for risley and trapezing work, are on after the Sothra turn and drew a fine re-

ception through their speedy work. Jack Haley and Helen Eby Rock, with more nifties than Boston has seen for some time, did a splendid job on the house for several minutes and were strong all the way.

The Metropolitan District Commission, after several hearings and despite much opposition, has decided to accept a bid for the use of two lots of land at Revere Beach, owned by the State, and the bidder will be allowed to charge for parking of automobiles on the land. Both lots front on the boulevard. It is the first time such action has been taken at Revere and there was a storm of protest from automobilists.

SAN FRANCISCO

G. M. "Broncho Billy" Anderson hopped on Nan Halperin, Orpheum headliner, during her engagement here for the correction of an old judgment of \$950, obtained by him against Miss Halperin in 1920. At that time Anderson claimed he loaned the headliner this amount of money when she was working for him in pictures. This is the first time, since the judgment, that Miss Halperin has come under the jurisdiction of Judge Van Nostrand's court.

Police brought William C. (Jack) Ashford, former merchant of Tudor, Sutter county, to headquarters for grilling on a charge of using the mails to defraud. This is the first time Ashford has been in the hands of the police. They charge that Ashford advertised for young girls to accept positions in the film studios of Hollywood and that they

had given him a fee of \$10 but the jobs never materialized.

A movement has been started by the Nevada Editorial Association to restore and preserve the old printing plant of the Territorial Enterprise, at Virginia City, where Mark Twain first won recognition as a writer. The plant is now stored in a warehouse.

Leo Carrillo and Ed Gallagher were initiated into the "South of the Slot" Society. This is the pet organization of Police Chief Dan O'Brien, and its members are made up of those men who were born south of Market street.

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Auditorium—"Blossom Time."
Ford's—"Zin Gods."
Lyceum—"Greed."
Maryland—Keith vaudeville.
Palace—"Golden Crook."
Gayety—"Band Box Revue."

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will for the present be located at Hotel Granada, Sutter and Hyde Streets, San Francisco, Cal. Address him there for vaudeville material. Among recent clients are Four Mortons, Sophie Tucker, Jimmy Lyons, Barr and La Marr, Sam Ward, Beaman and Grace and George Guhl.

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of the Auditorium reports that the theatre is enjoying one of the most successful seasons in its history. The box-office results are decidedly on the right side of the ledger and with an imposing late season lineup of attractions he is confident of concluding the season with both financial and aesthetic glory.

Robbins' Orchestra, formerly featured on the local Century Roof, moved on to Manhattan recently. There it broke into vaudeville up-town in the big town and last week it was back home as the music unit on the Century's downstairs program. The result was so satisfactory that it is being featured this week at the Garden, another of the Whitehurst houses.

CLEVELAND

By PHIL SELZNICK

"The Passion Play" film, brought here by P. P. Craft, opened Monday and disappeared Thursday after doing light business. Frank Dae was managing the showing for a local organization. Craft was in on a split after the house got the first \$3,000. Dae said that Thursday morning Craft asked for the print as he wanted to give a screening at St. Joseph Academy. Dae claims that he has never seen print or

Craft since. There is talk of a suit in the Federal court.

The Allen theatre is featuring a 56-piece symphony orchestra under the direction of Phil Spitalny. They have cut the jazz as a tryout to feel the pulse of the cash customers.

Jacob Ben-Aml, who appeared in a skit at the Palace several weeks ago, is making a three-week stay at the Duchess, doing three Jewish shows to capacity.

Lake Road Inn, under the management of Louis Bleet, Harry Propper and Rubber Goldberg, will open May 23. Guy Lombardo's orchestra has been signed for the season.

Safety Director Barry headed a raid on the Moose hall and arrested five lightly clad damsels who said they were giving an artistic exhibition. Ten men were also arrested, charged with aiding an immoral show. Fifteen hundred men were allowed to leave the hall. The event took place Friday night.

HOUSTON, TEX.

By BUD BURMESTER

Von Stroheim's "Greed," scheduled for a week's engagement at the Capitol theatre, was flatly rejected by the local censor board.

Christy brothers' outdoor show will be here March 24 for a single engagement.

The Roman Choir gave two concerts in the Main street auditorium March 22 under the management of Mrs. Edna Saunders, who also is president of the choir.

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"Miss Juliet's remarkable gift for mimicry is a fresh wonder."—"ERA."

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

Along about this time something ought to be said about the Brooklyn theatres and what they are doing for the unappreciative Brooklyn people. Brooklyn has often been charged with provincialism. That charge can hardly be refuted with any degree of justice.

Manhattan's Broadway is looked upon by Brooklynites through the eyes of yokelry. Extortion is blurred out by the glare and gaudy glitter of electric lights and the blare and bunk of press-agency. And Brooklyn pays and pays to see the shows which later come to

Brooklyn at nearly half the admission price.

It is true many Brooklynites pay the price to see the shows while they are being talked about. That is a justifiable reason, but most go because of the attractive glitter. Actually the shows offered by the four legitimate houses here this season have been, with very few exceptions, first rate stuff, and at prices from 50 cents to \$2 less than charged in any other city in the United States. That's no bunk.

Original casts have been the rule this season rather than the exception. A remarkable case in point is "Scandals," scheduled for Werba's Brooklyn in a few weeks at a \$5 top. At this top and if the house sells out throughout the engagement, Werba will break even. And yet Brooklynites have a queer way of believing they are being cheated by the local houses.

"Lollipop" is at Werba's this week. Coming: "Scandals," "The Grab Bag," "Vanities" and "Kid Boots," all original companies.

The Majestic this week has slipped into what seems a grave error. After having consistently presented first-rate attractions they are giving a second-hand production of "Sally," perhaps hoping to realize on the success of the picture version.

The Brooklyn "Daily Times" will leave its old building at Times plaza, going to a new five-story building built just around the corner on Atlantic avenue. Instead of the single press of the present plant there will be three new modern machines. The "Times" circulation has increased from 30,000 (net) three years ago to 70,000 now.

DALLAS

By MADELINE CASH

For ten years wielder of the button at the Majestic, Fort Worth, George Orum has resigned. He will be succeeded by Edward Sauer of

Houston, Manager Bob O'Donnell announces.

San Angelo, Tex., is to have a new \$160,000 theatre, to be erected by Robb & Tovey. It will have 1,400, Marlin, Tex., also is to have a playhouse equipped for road shows. J. C. Chalmers is proprietor. It will open about May 1. Seating capacity of 1,000. A house being erected at Lufkin, Tex., will book together.

Other houses equipped to handle large traveling companies are in contemplation. It won't be long now before there will be a regular circuit from one end of the vast state to the other. Some of the little towns, in fact, are better equipped to take care of big shows than is Dallas.

A. Martin is rebuilding his Dixie No. 1 theatre at Galveston, Tex., recently damaged by fire.

Organ companies will have a chance soon to bid on an extraordinarily large contract. The State Fair Association is to install an organ to cost between \$60,000 and \$75,000 in the new municipal auditorium to be erected in Gaston park, near the state fair grounds.

Dye, Ford & Rogers have reopened the DeAndi theatre at Amarillo, Tex., as a combination vaudeville picture house, making four theatres running in the live Panhandle metropolis.

Dallas is on a boom, with over 250,000 population and many skyscrapers going up. At least five hotels and five office buildings are being erected.

Payroll of income taxes—most of 'em waited until the last minute—had its effect on theatre row in Dallas last week. In the words of O. M. Samuel, the New Orleans race track tout, Variety's correspondent and house and home wrecker, "the ticket tab was tenuous."

INDIANAPOLIS

By VOLNEY B. FOWLER

Murat—Dark.
English's—Dark.

Work has been started on the

THEATRICAL CUTS
THE STANDARD ENGRAVING CO. Inc.
225 West 39 St. NEW YORK.

new Zaring theatre, neighborhood house at Fall Creek boulevard and Central avenue.

Mr. and Mrs. Frank Walters are remodeling an old bank building at Hartford City for a new movie theatre and are making improvements in the Orpheum theatre which will permit a movie-vaudeville-legitimate policy.

The Walters recently bought the Neal theatre at Montpelier, where they already own one house.

David Posner of Hammond, Ind., has announced plans for a theatre and ballroom.

The South Bend, Ind., city council has passed an ordinance fixing license fees for theatres on a scale ranging from \$50 a year for those with 500 or less seats to \$100 for those with more than 1,000 seats.

Plans for remodeling the Grand theatre, Marion, Ind., damaged by fire Jan. 1, have been completed.

The Maywood Theatre Corporation at Hammond, Ind., will build a theatre, store and office building at Morton and Columbia avenues there.

Julius Fodor was granted a building permit for a new theatre at South Bend, Ind., last week.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lycium—"Saint Joan," with Julia Arthur.

Temple—Vaudeville.

Faye—Vaudeville and "Beyond the Border" (film).

Eastman—"Learning to Love" (film).

Victoria—Vaude. and pictures.

Gaiety—"Peek-a-Boo" (Columbian).

Corinthian—"Kuddling Up" (Mutual).

Regent—"Broadway Butterfly" (film).

Piccadilly—"Greed" (film).

Albert Coates conducted the last

Rochester Philharmonic concert at the Eastman March 19. The Philharmonic has been popular all season.

Fred S. Damon, local orchestra leader, who recently was divorced from his wife, Margaret Damon, and for whom an order to punish for contempt of court because he failed to pay \$25 a week alimony is out, was arrested March 19 at Danville, N. Y., for passing two bad checks for \$15 each on a Danville hotel keeper. He will be arraigned on the contempt charge after the larceny charge is settled.

TO PLAYWRIGHTS

Many plays are written that lack expert revision. Many with merit never get into the proper channels. The undrugged, who for many years has devoted himself to the American Theatre and has produced scores of comedies, dramas and operettas on Broadway, invites authors to communicate with him.

PLAYS READ, REVISED AND PLACED
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HOTEL RITZ

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Excellent Coffee Shop in Connection

DETROIT

By GEORGE WINTER

The only new thing this week is

"Wings of Chance," drama of the

South Sea Islands, by Hugh Stan-

islaus Stange and sponsored by Adolph

Klauber. It is at the Garrick.

"Rain" in second week at the New

Detroit. South Seas heavy in this

section. All the critics had pleasant

things to say about Marian Cordell,

the girl who stepped into Jeanne

Eagles' shoes when the latter was

felled out of the cast by illness. As

a result, the business has jumped

perceptibly and the management has

taken heart. It was expected the

gross would suffer by \$20,000, when

Miss Eagles is out, but this figure is

being reduced with every performance.

"Ritz Revue" big at Shubert-

Detroit, second week.

Jessie Bonstelle (stock) selling out

with "The Goose Hangs High,"

fourth week at Bonstelle Playhouse.



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114-116 West 47th St.

BRYANT 2672

Woodward Players doing "Clar-

ence" at Majestic.

Houdini mystifying at Temple.

What promises to be the most im-

portant theatrical event of the sea-

son is the premiere of "The Green

Hat" at the Garrick Sunday night.

Katherine Cornell and Ann Harding

started their brilliant careers as

stage actresses on the stage of this

theatre as members of Jessie Bon-

stelle's companies.

"Scandals" at New Detroit next

week and "The Dream Girl" follow-

ing "Ritz Revue" into the Shubert-

Detroit.

"Ritz Revue" big at Shubert-

Detroit, second week.

Jessie Bonstelle (stock) selling out

with "The Goose Hangs High,"

fourth week at Bonstelle Playhouse.

MONTREAL

By RALPH CUSACK

His Majesty's—"Nightline Night"

Coming, "Greenwich Village Follies."

The COMMANDERS

Orchestra

From "Puzzles of 1925"

APPEAR NIGHTLY

Before and After

THE THEATRE at

NEW ORLEANS

By O. M. SAMUEL

Tulane—Dark.

St. Charles—"Sick Abed" (Seager

Players)

Strand—"He Who Gets Blasted"

Liberty—"Comin' Thru"

Tudor—"The Rejected Woman."

A headlinerless, peepless, kickless

entertainment at the Orpheum last

week that sent the patrons out irked

and woe-begone. It was the worst

collection of misfit vaudeville the

theatre has played this season. When

the show had played three-quarters

of the way half the auditors were

asleep and the other half had blood

in their eyes. Dire sameness and

free conventionality were the bue-

bags that had the very atmosphere

leaden. Business fell to pieces after

the first showings as it was to be

expected.

Mantell's Manikens followed the

usual trend of acts of the sort, but

was watched good-naturedly and

voted a pleasant opener. Mills and

Kimbell, with harmonious vocalizing

of songs tried and familiar, were

given a healthy round for their ef-

forts. "Alma Mater Mary" was the

off-shoot that sent the bill skidding

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With Bath \$1.50 per day

Special Weekly Rates

In the wrong direction. The longer

it played the more it dismayed, and

the interpreters, minus any apparent

ability, were merely frowned upon.

Ash and Goodwin, assisted by

Frank Belone and Martin-Jacklin,

projected what was perhaps intended

as a comedy vehicle for a quartet.

It was so badly put together that it

cracked. After the four had folded

severely they stepped forth in "one"

for a singing sestet. The crowd

seemed to resent more of them. To

their last request for "any song,"

a was yelled, "Sing Far, Far Away."

They fled after that.

Bobby O'Neill and four girls next

stepped out to stem the tide, but

suffered the fate, in part, of the

preceding acts. The mob was ex-

pecting something particularly en-

ergetic after being disappointed and

in the customary strain, started

breaking for the doors. Harris and

Griffin tried hard to bring them

back but without avail. The pair

were regarded with a show of in-

terest and at least brought an op-

timistic glow to the countenances of

some of those remaining, which was

quite a feat, under the circum-

stances.

Collins and Hart, showmen of old,

quickly sensed the attitude of the

seat-holders, wisely cutting their

ordinarily show offerings in half.

They walked off without stopping to

look round. Sim and Lew know a

thing or two. They departed with

a man which seemed to say, "We

feel sorry about it, also."

Five rows of standees and a line

that stretched for a quarter of a

square along to Dauphine street told

the story of the first half show at

the Palace last week. One of the

best programs of the year, with his

following each other in rapid suc-

cession.

Queenie Dunsdin was grasped im-

mediately and given her first taste

for her several feats. Bernard and

Garry did splendidly also, shaping

up as a fast and furious face

man offering. They are bowing just

a trifle too much. Eastman and

Moore did not promise a deal at

the outset but ended a gale. The

concluding number was liked im-

mensely.

Harry and Emma Sharrock were

in a pit spot before an audience

that was paid for their fare. They

were a solid success. Nellie Arnaut

and Brothers proved one of the best

closing acts of the year and can be

headlined in the intermediate houses.

Their number was halted several

times with earnest vigorous ap-

plause. There's speed, class and

novelty here, minus the nerve, pose

and stail acts prevalent in vaudeville

at present.

Loew's Circus broke all existing

boxoffice records at the Crescent last

week. The old house, with its

limited capacity turned hundreds

away at every performance. The

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banners in front and flag-bearers

arcade lent "atmosphere" to the

whole. The circus was a wittier

stroke by master showman, be-

cause "pop" audiences will revel in

it each year for a decade and it is

bound to be a brief routine in such

along the way. In this, his first

sawdustless, tentless, lemonadeless,

popcornless, ringless circus, Marcus

Loew has not "cheated" and is giv-

ing the "locals" more than their

money's worth. The reception here

was just one outburst after another

the throngs giving vent to their

feeling simultaneously.

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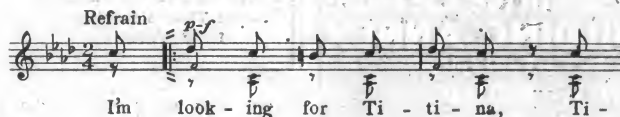


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